

VARIETY

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H'WOOD WARY OF THEATRE TELE

Greenlight for the Greenfelts May Hypo Saratoga's Slow Start

Saratoga, Aug. 1.

Saratoga season is still a question mark. Inclement weather and shuttered casinos have brought sub-par attendance. Track is 2,000 off last year's preem session, and handle considerably lower. However, word has been passed along that the greenfelts are to open tomorrow night (Wed.) and that's expected to hypo biz. Resort's attendance is generally below last year. Natives say maybe people are healthier or the war scare is keeping them near home-base.

The major niteries hope to wind up with a healthy season. Piping Rock opened last night (Mon.) to a 75% house, Morton Downey and Frank Libuse topping. Riley's Lake House, with a burley-style show, is near capacity; Lill St. Cyr at the Helm. The Brook, with Gigi Durston, is way off.

There's no late business anywhere. Cafe men expect late shows to develop when the season fully gets under way but at this point local businessmen are wearing the look of a better who lost eight straight races. Crowds are comparatively parsimonious, most hotels are below capacity, but prices compare with former years. There were times when Albany inns had a bonanza via the Saratoga overflow but no such condition prevails this year.

Wise money says the best ad this resort can have this year would be newspaper reports that wheels are not spinning. Word could be passed along to interested parties later. Senate investigation may have frightened many prospective attendees, but it's generally axiomatic that no matter what, greenfelts will be running at Saratoga, whether okayed or sneak.

'HOUSES' TOUCHY TODAY, SO ANDERSON YANKS IT

Fearing that it might be "misinterpreted" in view of present world conditions, Maxwell Anderson has withdrawn his "Both Your Houses" from both professional and amateur performance. Playwright thought he had already withdrawn the work, but learned that it was presented last week at the Berkshire playhouse, Stockbridge, Mass., so he notified his agents of the nix yesterday (Tues.).

Although the drama was the Pulitzer Prize-winner of the 1932-33 season, its militant liberal theme might be considered to have subversive connotations now. Anderson figured. That possibility was apparently accentuated by the fact that, for last week's strawhat presentation, the script was revised here and there to give it a topical value. Whole matter was brought to the author's attention by a friend who saw the Stockbridge showing.

Buddy De Sylva Biopic

Hollywood, Aug. 1.

The B. G. (Buddy) DeSylva biopic is up again, with the passing of the songsmith.

Comedian-writer Sid Silvers is working with DeSylva's stepson, David Shelley, on the project.

\$11,000,000 Deficit Revealed in 1949 For Brit. Pic Prod.

London, Aug. 1.

A net deficit of upwards of \$11,000,000 was estimated by Lord Archibald in a House of Lords debate as the cost of British production during 1949. There were 82 pictures made during the 12-month period at a total budget of approximately \$42,000,000.

Box office revenue, after allowing for admission tax, approached \$200,000,000, but British producers received only \$20,000,000 as their share. That meant a deficiency in the home market for British production of over \$22,000,000. Generous estimate of overseas earnings was around \$11,000,000, which (Continued on page 47)

H'wood's 'What War?— Who Needs It?' as Boom Brings Free-Spending Era

By ABEL GREEN

Hollywood, Aug. 1.

Hollywood today is like this: They're not as worried about television. Grosses are perking and seemingly the picture business is not going to resign from the world.

Hollywood accepts with grim humor a crack ascribed to 20th-Fox veepee Al Lichtman, "As soon as the aircraft factories start working three shifts, watch the return of great showmanship to Hollywood."

Hollywood today sees hotels booming, almost like the war years; niteries and eateries doing better; people with money worrying more about inflation, hence spending now on such material things as building material on the theory that it's a staple.

The Coast is still rather unsure about the war news; looks upon the Korean situation as (1) something akin to a bad dream, and (2) who needs it?

Hollywood today is reveling more than ever in its swimming pools, sunshine, golf, bathing beaches, sunshine, tourists, God's (Continued on page 47)

FILMITES SEE IT AS EXHIB WEDGE

Hollywood, Aug. 1.

Fear that Hollywood's support of the exhibitor fight against television may become a boomerang is beginning to haunt film execs. Film industry is afraid that theatre TV, heralded as the boxoffice answer to video, may attain such potency that it will relegate films to a minor consideration in exhibitor operations.

Should theatre TV become big as predicted, it's felt, it may force films into a secondary spot in theatres and put exhibitors in the driver's seat in film rental deals, even for the choicest product.

Hollywood execs' attitude to theatre TV was revealed in an informal gab-session on the subject here last week, participated in by William Perlberg, prez of the Screen Producers Guild; Oliver H. P. Garrett, exec of the Screen Writers Guild; Art Arthur, exec secretary of the Motion Picture Industry Council, and Nathan L. Halpern, theatre TV consultant to the Theatre Owners of America and other exhib organizations. Halpern, who headquarters in New York, was off the Coast for a speech Friday (28) to the Southern California Theatre Owners Assn., in which he blasted Zenith Radio's (Continued on page 6)

Webs Screening Military Bait

The four major networks have started the job of screening their personnel to determine the number of eligibles that might be called up for military service. Those facing such calls include a number of key men holding reserve status, such as Sylvester L. (Pat) Weaver, NBC's top tele exec; his aide, Fred Wile; Dave Sutton, CBS' tele sales exec, etc.

Networks want to get some idea as to how they'll shape up, manpower-wise, should the potential candidates for mobilization be grabbed off.

Mickey Rooney to Top 125G Medicine Show, Boxtops Admish Fee

Chicago, Aug. 1.

Hadocol, patent medicine concern, is picking up one of the biggest talent tabs in recent years, to plug the home remedy. Gate fee will be a box top of its product. Over \$125,000 will be paid out to Mickey Rooney, Connie Boswell, Roy Acuff, Minnie Pearl, Anita Martell, Sharkey's Dixieland band and a host of clowns for 16-day arena tour of the south starting Aug. 21.

Tour was set by Sid Epstein, of Chi William Morris office.

Team New Faces With Vet Stars To Aid the B.O., Exhibitors Urge

Jolson's USO Pic

Hollywood, Aug. 1.

Work of USO-Camp Shows in sending entertainers around the world during the last war may be pictured in a musical planned by Jerry Wald and Norman Krasna for their new company via RKO.

It would star Al Jolson, doing both his own singing and acting, sans Larry Parks, who depicted him in his two autoblog films for Columbia.

Pix and Video Kill Plays, Sez G. Bernard Shaw

Pittsburgh, Aug. 1.

George Bernard Shaw, who was 94 last week, recently got off some cryptic observations on films and TV in a note to Maurice Evans. Actor was interested in doing both "Devil's Disciple" and "Man and Superman" in pix, and he wrote to GBS asking him whether the playwright would be interested in selling him the screen rights.

Evans figured on doing the pictures after his tour next season in "Disciple." Couple of years ago he did "Man and Superman" both in New York and on tour, and was anxious to star in that, too, in a picture. He wasn't long in getting a reply from Shaw. On a personally-handwritten ha'penny postcard, GBS dispatched this reply to Evans:

"Quite out of the question. The film rights to the two plays would cost \$160,000 to start with. Not your job. The film actor who speculates is lost. Films don't help plays. They kill them. So does television. Stick to the boards. Keep off the screen."

Major Hollywood studios may be doing the right thing by trying to groom new stars but they aren't going about it in the right way, according to many indie exhibitors. Few of the newcomers with stardom potentialities yet have the marquee lure to carry a picture on their own, the exhibs claim. As a result, they think the studios should return to the system once featured by Metro of always teaming a youngster on the rise with an established star.

Metro, as well as some of the other big studios, it's recalled, originally broke in their fledglings either in shorts or B films. Then when the studio figured they had the necessary background and experience, they gave them a crack at a top A picture, but slotted them opposite an established player. Robert Taylor, for example, got his first Metro chevrons in the old "Crime Doesn't Pay" two-reelers, and both Lana Turner and Van Johnson broke in with the old "Dr. Kildare" series. Mickey Rooney, a member of the "Mickey McGuire" shorts while a kid, gained his first prominence as the star of the "Hardy Family" series.

Today the star aspirants are in that transitional phase but the majors, either through lack of time to (Continued on page 53)

SHUBERT 'PASSING SHOW' MAY BE VIDEO PACKAGE

Georgie Price, vet of many Shubert revues, is talking with John Shubert to emcee and narrate a "Shuberts' Passing Show" program for television. Hudson Motors is interested.

This has nothing to do with an abortive idea about a "Shubert Cavalcade" of the best from old "Artists & Models," "Passing Shows" and sundry Shuberts' "Nights" ("Night in Spain," "Night in Paris," etc.), revues. This was primed for the Broadway stage only.

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Ed Wynn Reprises 'Wily Wisdoms' Made in '47; Predictions Prove True

By ED WYNN

Hollywood, Aug. 1. I've never picked a Kentucky Derby winner, a major league pennant race or an Army-Navy football game correctly in my life, but that doesn't stop me from indulging in America's favorite hobby of making predictions about almost anything.

The trouble with predicting is that it puts the prognosticator out on a limb. Many times these guys fall off on their face. But one of my inventions is a limb that is shaped like Betty Grable's. Anybody who falls off of my invention is just plain careless.

Armed with this invention, back in December of 1947, I went out on a limb with a list of 10 predictions about the future of television, in a letter I wrote to a Chicago advertising agency.

Today, almost three years later, with a full season of experience in the new medium under my belt, (Continued on page 53)

Chevalier's 39 TV Pix

Paris, Aug. 1.

Arthur Lesser has signed Maurice Chevalier to a series of 39 weekly TV half-hour shows in which he'll warble two songs and emcee guests.

Stanzas will be filmed in Paris. Meanwhile, Lesser is returning to New York in an effort to snare a sponsor. General Motors' Buick division reportedly may bankroll.

War Jitters Chases

Reis Out of Vienna

In Middle of Prod.

Vienna, Aug. 1.

Irving Reis, director of Mort Briskin-Bob Smith Productions' Hitler-Eva Braun film, "Magic Face," bolted without notice two days before the picture's rolling date when the entire cast and staff had assembled at Vienna locations. He worked throughout Monday (24), but then scrambled with only a small suitcase.

Reis wired co-producer Briskin that his pregnant wife, plus war fears, prevented his concentrating upon the film. Director hasn't been seen here since his flight. Meanwhile, B-S Productions are planning a heated protest to the Screen Directors Guild and are also mapping legal action.

Reached in Paris through assistance of the Music Corp. of America, Frank Tuttle is due here today (Tues.) by plane to take over Reis' chores. It's now anticipated that "Face" will get underway within a week. Long active on the Hollywood scene, Reis more recently directed "Enchantment" and "Roseanna McCoy" for Samuel Goldwyn.

"Face" reportedly is based upon Hitler's last days with his paramour before the Allied Armies entered Berlin. Cast is headed by Patricia Knight and Luther Adler. Budget is said to be around \$800,000.

AWAIT SAG MOVE

ON TELE AUTHORITY

Hollywood, Aug. 1.

Next move is up to the Screen Actors Guild to break the deadlock in a jurisdictional dispute with the Television Authority over film thespians in video. Membership of the American Federation of Radio Artists and other affiliate talent unions adopted a resolution at a TVA meeting Sunday night (30) calling for both factions to appoint committees for coordination of rates and working conditions.

Meanwhile, AFRA exec-secretary George Heller declared that his group is ready to deal with a committee named by SAG and the Screen Extras Guild, but as yet there had been no notification from the Guilds of their intent to adjudicate differences. Heller remains here through the week to set up a meeting of committee should the Guilds accept a proposal for wash-up of the points at issue.



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Salzburg Fete's Top Tourist Take

By JOSEF ISRAELS, II

Salzburg, July 25.

Salzburg's 30th annual Festival of Music and Drama is about to swing into gear with opening performance of Mozart's "Don Giovanni" with star-studded Vienna Opera cast led by Willem Furtwängler. Town is already counting up what it believes will be top tourist take of all time, exceeding even Austria's previous banner year of 1938. Hotels have been sold solid for miles around.

Tickets for all events have been "unavailable" since a few hours after boxoffices opened in May. It's well-known, however, that scalpers have plenty of ducats for latecomers at prices ranging from twice to five times the b.o. figure, depending on whether it's "Don Giovanni" with Ljuba Welitsch and Tito Gobbi; a Yehudi Menuhin concert with the Vienna Philharmonic (the two top draws) or a chamber music sereade (low on the musical totem pole). The traditional open air "Jedermann," as originated by Max Reinhardt in the Cathedral Square, and Oscar Karlweis in an Ernst Lothar production of "The Spendthrift," by Raimund, are top dramatic numbers on the 1950 menu.

Town has just gone through biggest orgy of repairing, rebuilding and cleaning up since war's end. ECA dough has been poured into much of this, especially hotel rehabilitation. Scaffolding is still coming down as the streets begin to fill up with license plates from Belgium, Sweden, England, California and Switzerland. Lots of U. S. show biz and picture people are on hand, including Anatole Litvak, Cornel Wilde and wife, Patricia Knight, Turhan Bey, Hal Wallis, Wm. L. Shirer, Mort Briskin and Luther Adler. More are expected during festival's 40-day run.

Gambling casino has opened up in Barock Bar, operated by French syndicate under government license. Locals are supposed to be barred from wheels and tables, which are geared to trim foreigners. Hotel and restaurant prices naturally up 30 to 100% for the month of the big take.

Skoal!

Hollywood, Aug. 1.

Addiction to alcohol has led many people to many places—notably to Alcoholics Anonymous. It remained for comic Dave Barry, however, to get into AA the easy way.

Barry became the group's first "honorary" member last week after AGVA, of which he is a member, nixed a gratis appearance before the group. In turning it down, AGVA mentioned that it doesn't prohibit gratis performances for groups of which the performer is a member. AA promptly designated Barry an honorary member and cleared the way for the cuffo stint.

U.S. Defense Dept. Nixes Newsreels On Release-Date Request in TV Rivalry

Washington, Aug. 1.

U. S. Defense Dept. set a far-reaching precedent this week when it nixed a request by the five newsreel companies for release dates on film footage turned over to the reels and television stations. This footage is shot by the Army Signal Corps in Korea and pooled for use by all media. Decision gives the TV field a decided advantage over the reels, since they can rush the clips for early telecasting while the reels are bound by semi-weekly issue dates.

Question never came up before because TV was only in its infancy during the last war, when the reels were customarily supplied with Signal Corps celluloid. Defense Dept. officials in denying the reels' request for specific release dates take the position that news should not be held up but rushed to the public at the earliest possible date.

Execs of the five reels have already decided to cut down on the use of Signal Corps stuff in view of the adverse ruling. They will depend on their own exclusive footage and are planning to up the number of newsreel cameramen assigned to the Korean front. In asking for an even news break with video, the reels claimed that it would insure the widest possible use of the footage, since it is inevitable that the theatres would cut down on clips which have played on local tele stations several days before.

Previously, TV stations had requested the newsreel companies for servicing of sequences shot by reel cameramen in Korea. This request was promptly rejected by the reels. Video is sending its own cameramen to the Far East in addition to its being supplied by the Army.

Battle came into the forefront last week, when the five reels each sent wires to their Washington reps instructing them to petition the Defense Dept. for set release dates. The reps thereupon contended with Government officials that the practice of setting no release dates was "sloppy." They asked for Wednesday release for Monday makeup and Saturdays for Thursday makeup.

Signal Corps has been supplying reels and video with 3,000-4,000 feet weekly. The reels, however, have been using far more of their own stuff than of official Government clips.

WAR SCARE BOOMS U.S. AND LATIN TOURISM

The "one man's loss is another's gain" axiom is being vividly dramatized in the current American and Latin-American tourism. The war has dented Europe, sent Florida booming to a new summer peak, and the fashionable hostilities in Arizona and Southern California now are snarled for accommodations. The management of the Waldorf-Astoria knows of several bridal couples who were almost literally snatched off deluxe ocean liners and shipped off for Florida, Puerto Rico, Mexican or Californian honeymoons instead by doting parents.

The airlines are largely credited for the Florida boom because of their excellent campaigns on cut-rate passage, package deals, etc. Schoolteachers, clergy and kindred white-collar patronage from the Carolinas and Georgia traditionally took advantage of Florida's low summer rates, but the war has sent the northerners south in a manner which may finally realize Florida's hope of becoming a summer resort, as well as a winter haven, akin to what has been happening to the Riviera.

Nothing Backward About Serutan's 350G ABC Buy

Serutan's buy of 100 minutes of time weekly on ABC, through two cross-the-board shows, will bring the web around \$350,000 in time fees.

In line with recent interest in news, Serutan will take a five-minute newscast in the 12:25 p.m. segment, starting Sept. 18. Company is also buying a 15-minute stanza, to start Sept. 11, which will probably be slotted between 2:30 and 3 p.m. with an informal commentary by Norman Brokenshire being mulled. Sponsorship of the Victor Lindlahr strip was renewed. Agency is Roy S. Durstine.

LAWRENCE PLAYS ON DESPITE SPINE BREAK

Dennis, Mass., Aug. 1.

Despite a spine fracture sustained in a fall last week, Gertrude Lawrence is continuing as co-star with Dennis King in "Traveller's Joy" at the Cape playhouse here this week. She also intends trying to play a scheduled engagement in the comedy next week at the Country playhouse, Westport, Conn. She has been advised by her doctor to rest for several weeks, but is playing with a tightly strapped back and is remaining in bed whenever she is not in the theatre.

The star received the injury last Wednesday afternoon (26) when a small footbridge near the Falmouth playhouse, Connamessett, collapsed, throwing her backward into shallow water. Although she fainted twice onstage, she insisted on going on Wednesday night, and played matinee and evening performances Thursday (27). X-ray examination Friday morning (28) at Cape Cod hospital, Hyannis, revealed the injury to be a fracture instead of a bad bruise, as had been supposed.

Both the Cape and Falmouth playhouses are operated by Miss Lawrence's husband, Richard Aldrich.

Anti-Red Info Pic Sent to Servicemen

Washington, Aug. 1.

Three hundred prints of a 30-minute "informational" film, produced by the Army Signal Corps, are being sent to American military posts throughout the world for showing to servicemen. It's expected that over 200,000 Army troops alone will view the film within the next month.

Purpose of the film is to alert servicemen to the dangers of communism and techniques which may be used to weaken their morale.

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ROYALTY PLAN FOR HOLLYWOOD

Hughes Eyes Offer of \$3,220,000 For His Interest in RKO Prod.-Distrib Co.

Hollywood, Aug. 1. Howard Hughes is reportedly flitting with an offer to sell his interest in the RKO production-distribution company to a syndicate headed by L. Lawrence Green, one-time counsel for RKO and until recently a member of its board. Green group is offering \$3.50 a share for Hughes' 920,000 shares, or a total of \$3,220,000.

RKO topper is understood waiting consummation of the currently pending deal with Harry Brandt's Trans-Lux syndicate for purchase of control of the RKO theatre chain before getting into final negotiations with Green. The theatre deal may be signed in New York Thursday (3).

Green is reported already to have made some agreement—or is planning an attempt to make an agreement—with Stanley Kramer to supervise RKO production if he succeeds in gaining control of the company. Indie producer Kramer has had numerous deals tossed at him, and as far as can be learned, has listened to all, but signed with no one.

Who is associated with Green in the efforts to gain control of the production-distribution setup has not been revealed. Reports are that it may be N. Peter Rathvon, former president of RKO, with whom Green was close when he served on the board. Green repped the minority stockholders on the directorate.

Attorney entered the film business via the legal department of the B. F. Keith Corp. in the '20s. (Continued on page 18)

4 Out of 7 'Curtain' Countries Continue To Play American Films

Despite the mounting heat of the propaganda (and real) war, four out of the seven major Iron Curtain countries are still playing U. S. pix. By the same token, pix made by Russia and other Communist-orbit nations continue to find screen time in this country.

On the other hand, the flow in both directions is gradually drying up. Hollywood product is having a more and more difficult time penetrating the curtain, while the Commie-made pix are down to a bare minimum of bookings in American theatres. Continuing to show Yank pix are Bulgaria, Poland, Czechoslovakia and Yugoslavia. Counted out are the Soviet Union, Hungary and Rumania.

Top of about a dozen U. S. houses show Russe pix, none of them on an exclusive basis. Stanley, N. Y., is the most regular, while other occasional bookings are given in Brooklyn, Chicago, San Francisco, Los Angeles and a few other cities.

Oddly enough, U. S. companies are continuing to get coin, although not much, out of one of the Soviet-orbit countries—Czechoslovakia. In addition, they are getting very nice sums out of Tito's independently-minded Yugoslavia, with which they have a deal that is now in its second year and working very well. Yank product is sold in all the (Continued on page 20)

ARTHUR KELLY PLANS TRY AT INDIE PROD.

Arthur W. Kelly, until recently exec. v.p. of United Artists, is planning to go into indie production if he can set up a deal. He'll head for the Coast next week in an effort to arrange financing for his initial pic, "Half-Caste."

Kelly had planned to film the yarn three years ago, during a hiatus in his long association with UA. He was out of the company at that time after having become U. S. rep for J. Arthur Rank. He was set on making the pic following a break with the British pro- (Continued on page 6)

RKO Becomes Trans-Lux

If Howard Hughes' interest in the RKO circuit goes to Harry Brandt's Trans-Lux chain this week, as anticipated, it will mean that for virtually the first time in the history of the industry there will be no components of the Radio-Keith-Orpheum name on a theatre marquee. Brandt's intention is to give the circuit the Trans-Lux moniker.

Tag goes back almost 45 years to the combination of the B. F. Keith vaude houses in Boston with Martin F. Beck's Orpheum theatres. The "Radio" got into the title in 1928 when Radio Corp. of America entered the picture with the advent of sound. Radio-Keith-Orpheum took over the interests of Keith-Albee-Orpheum and Orpheum Circuit, Inc.

New Owners To Keep Schwartz In RKO Chain Buy

Sol Schwartz, exec. v.p. of the RKO circuit, will continue as operating head of the chain when it passes to Trans-Lux ownership and management, it was learned this week from a top spokesman for the prospective buyers. Contracts for takeover by Trans-Lux of Howard Hughes' controlling (24%) interest in the RKO theatres may be inked tomorrow (Thursday).

Schwartz, it was said by a spokesman for Harry Brandt, who heads the Trans-Lux syndicate, is considered "a key man" in the deal. Whole RKO theatre organization, as a matter of fact, will continue intact, it was stated, with changes to be made only if "when we have our feet well under the table we discover people who are not doing a day's work for a day's pay."

Switch in control of the circuit will not take place until Jan. 1, 1951, the final date permitted by the New York federal court for Hughes to divest himself of his theatre holdings. Hughes' aim in keeping the houses until the last minute is, of course, to reap their profits for the benefit of the associated production-distribution company, which has been operating in or close to red ink.

Final meeting on the deal was held in New York last Friday (28) by Brandt and his reps with Noah Dietrich, Hughes, principal negotiator and chairman of the RKO board, and Tom Slack, Hughes' counsel. Lawyers immediately (Continued on page 18)

UNITED PAR FIGURES WALL ST. EYE OPENER

Figures aired by United Paramount circuit in its recent half-year financial report on various buying-and-selling transactions in compliance with the anti-trust decree are acting as an eye-opener to Wall Street bankers. The latter, apparently taken in by recurrent reports of the imminent demise of the theatre biz through the publicized onslaught of television, have been bearish on exhibition to the point of withholding loans and refinancing of flickeries. Now they are beginning to revise their estimates.

What is jogging these bankers into renewed interest are the substantial sums both being paid by UP for partner holdings and being plunked out by the pards for UP's slice. Besides this, there is the readiness of outsiders to pay hand- (Continued on page 6)

WALD'S 'ASCAP' PAYOFF SYSTEM

Hollywood, Aug. 1. Revolutionary concept for giving producers, writers, directors and actors a tax break is behind the plan of Jerry Wald and Norman Krasna in setting up their own indie unit currently. They aim to detour the old capital gains pitfall in favor of a royalty arrangement by which creative workers in other fields get a tax advantage.

Wald sees in the new plan a tremendous hypo for indie and semi-indie pic-making. With the break it gives Hollywoodites suffering under a top tax load, he sees another influx into the indie field, such as was experienced at the close of the last war when deferrals and capital gains became tremendously popular.

Such a move would give a further spurt to Hollywood's already growing trend toward semi-autonomous units at most studios. Wald-Krasna deal now being negotiated with RKO is on that basis, and there are flocks of similar arrangements at RKO, Paramount, Warner Bros., Columbia, Republic and Monogram.

Capital gains setups still exist, but have been waning for several reasons. First has been the decline in biz, which has taken assurances of profits out of indie filmmaking. Many creative people have been more anxious for a sure dollar on a studio payroll or at a stipulated fee per pic than to take a chance on a loser. Most Hollywoodites are starting to overcome their fears or else are willing to take a chance for lack of any other (Continued on page 6)

Closer War Aid Sought by Govt.

Washington, Aug. 1. U. S. Government is becoming impatient with the disorganized efforts of the film industry to set up liaison agencies with Federal bureaus and departments in the current war crisis. Herbert Edwards, chief of State Dept.'s overseas motion picture division, declared today (Tues.) that he wished the industry would set up one body for liaison purposes "rather than have everyone running to Washington separately."

Edwards made his observation before entering a meeting in which he and other officials confabbed (Continued on page 23)

\$17,000,000 Guarantee to U. S. Remains the Same in New Film Agreement Between Britain-Yanks

Hoblitzelle's Hypo

Dallas, Aug. 1. With all hope of removal of the 20% theatre admissions' tax dashed by the Korean war, Interstate circuit chief Karl Hoblitzelle has come up with a fresh plan.

Hoblitzelle's scheme calls for cutting existing b.o. scales by the amount of the proposed tax slice. Exhibs would rely on cheaper tickets to stimulate biz.

U.S. Defers Beefs Until Decrees Get Chance to Operate

Washington, Aug. 1. Complaint against any of the majors for claimed violation of the anti-trust decrees will have to be pretty drastic for the Dept. of Justice to take action at this time. The Government lawyers have decided to hold off on all gripes—and they have files crammed with them—until the decrees are given a chance to take effect. D of J does not want to go riding off in a dozen directions while the main suit is still in the litigation stage.

That strategy is behind a D of J decision to take no action on Paramount's "Samson and Delilah" although it has received a number of formal complaints from Allied units. These exhib orgs have informed the Government that Par is allegedly demanding a \$1 minimum admission for the Cecil B. DeMille opus. No action will be taken to quiz Paramounters on the gripe.

Same policy is dictating the Government's stand on the New York (Continued on page 47)

C. C. Moskowitz Back

Charles C. Moskowitz, Metro's veepee and treasurer, returns to the homeoffice today (Wed.) from a three-week visit to the Coast. Moskowitz had trekked to the studio to study production costs in an effort to bring down pix overhead in the upcoming season.

He has had a series of huddles with Louis B. Mayer and Dore Schary, M-G's production toppers.

London, Aug. 1.

New Anglo-U. S. films agreement hammered out by conferees at a last-minute session today (Tues.) is substantially the same as the old one. It provides a guarantee of \$17,000,000 yearly out of Britain for Yank companies.

New pact is a victory in a sense for the Americans in that it eliminates the incentive plan for increased production in England which the British wanted and to which U. S. companies unanimously objected. Yanks lost out, however, in their demand for an increase in the \$17,000,000, although some minor technical changes in the new pact may give them a small amount of added coin.

Minor changes from two-year agreement that expired June 13, but which continues temporarily in force until the new deal is inked, include elimination of the "B Pool"—an incentive for greater exhibition of British product in the U. S. Substituted for it will be a provision for converting pounds into the coin of other soft-currency coun- (Continued on page 23)

Group Seeks Distrib For Documentary Defense Of H'wood's 'Unfriendly 10'

New York headquarters of the National Council of the Arts, Sciences and Professions will begin screenings shortly of "The Hollywood Ten," a 20-minute documentary, in an attempt to find an indie distrib to handle it. Pic, made by the NCASP's Coast chapter at a cost of \$2,500, tells the story of the 10 Hollywoodites who subjected themselves to jail sentences by refusing to answer questions of the House Un-American Activities Committee three years ago.

Film is made up of newsreel clips of the hearings before the J. Par- (Continued on page 22)

National Boxoffice Survey

Escapist Pix and Musicals Buck Heat; 'Flame,' 'Words,' 'Annie' Lead Field; '711,' 'Very Own' Hot

While heat and holdovers combined forces this week against the nation's film boxoffices, a number of key cities reporting to VARIETY are indicating generally fair business. In most cases, though, it's the pure escapist fare, such as musicals and derring-doers that are drawing heaviest grosses in the face of wilting weather. Sole exception is "All Quiet on the Western Front," snaring good to smash biz in many situations on a reissue basis to point up the public's interest in war themes currently.

Consistent value of a star's personallizing is being pointed up by the sock biz of "Flame and Arrow" (WB). With Burt Lancaster touring the country to do acrobatics, "Flame" climbed back up into top place this week. Grosses range from colossal \$27,000 in Detroit to nice \$12,000 in Kansas City, although the film is disappointing in Boston with \$12,000.

Otherwise, Metro musicals are pacing the field, with the two or three dates played so far by "Three Little Words" presaging big things ahead. "Words" soared to smash

\$22,000 in otherwise moderate K.C. and hefty \$25,000 in San Francisco. "Annie Get Your Gun," now on holdover in most keys, is still showing considerable strength and also doing boff biz in new playdates, such as its smash \$18,000 in Toronto. Other M-G musical is "Duchess of Idaho," weak in New York but fair to good in other spots.

In followup position this round are "711 Ocean Drive" (Col), "Our Very Own" (RKO), "Rogues of Sherwood Forest" (Col) and "Friend Irma Goes West" (Par). "Men" (UA) is doing fine in its second N. Y. week and solid in its opening round in Boston but only fair in Frisco. "Stella" (20th) is slim in both Los Angeles and St. Louis. "Treasure Island" (RKO) is good to nifty in most spots.

Recent plethora of westerns seems virtually to have run its course, although "Broken Arrow" (20th) is doing big on its N. Y. preem and "Winchester '73" (U) continues strong in holdover spots. (Complete Boxoffice Returns on Pages 10-11).

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DAILY VARIETY
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RKO Changed Its Bill Every Week, But It Was Among Its Constantly Shifting Execs, Reade Opines in Court

Trenton, Aug. 1.

In a tongue-in-cheek opinion which shrewdly plays for the yocks behind 20 years of incessant bickering between Walter Reade, big New Jersey theatre operator, and his RKO partner in the Trenton-New Brunswick chain, Judge Jayne of the Jersey superior court has ordered a splitup of the partnership. Decision comes after a string of court battles. It represents a victory for RKO since the company started the suit after fruitless dickerings.

While the need for a partner breakup is based on the RKO anti-trust consent decree, which requires an end to all joint theatre holdings, Judge Jayne's ruling is actually founded on a finding that management has been "paralyzed" by the failure of Reade and RKO to get along in running the 12-theatre chain. With both sides each owning 50% of the stock, stalemate has followed stalemate in steering the circuit, opinion pointed out.

Their partnership, court said, "was born in an environment of resentment." To back this, opinion cites colorful testimony of Reade, who maintained throughout the trial that RKO picked up the 50% slice for a bauble because E. F. Albee, then head of RKO, forced the transaction through a threat to bar his vaude acts from the theatres. At that time, vaude was the big attraction, pix merely fillers.

Reade was eloquent in relating his troubles getting along with RKO in excerpts cited in the opinion. At one point, he testified on RKO, which operated the theatres: "They had a new member of the board every Friday. They had a new general manager every Monday. They had during the regime of 1931-1943 about 50 executives by name. If you would give me time, I will tell them to you." At another point, Reade disgustingly described RKO's designees in the Jersey chain as "dullards."

On the same theme, Jersey exhib had more to say. Referring to the (Continued on page 22)

PRODUCERS GUILD UP TO 104 MEMBERS

Hollywood, Aug. 1.

Screen Producers Guild has reached membership total of 104, it was revealed at meeting last night (31), figure representing 85% of producers eligible to join. Membership committee chairman Arthur Hornblow reported that Cecil B. DeMille is latest to join.

Meeting included unanimous adoption of a resolution of mourning which will be sent to Ella Ungar, widow of Arthur Ungar, and to DAILY VARIETY, of which he was editor at the time of his death last week. William Perlberg presided. Jesse L. Lasky was named chairman of committee which will aid and supply advice to younger producers.

Sam Engel discussed the general guild program, especially moves to obtain better clarification of basic producer responsibilities and producer credits in studios.

Lewis Blumberg Joins Fox as Indonesia Aide

Lewis Blumberg planned for Indonesia yesterday (Tues.) to take over the job of assistant managing director of Zoro Corp. Blumberg, son of Nate J. Blumberg, Universal's prez, has resigned, as general manager of United World Films' television wing for his new post. UWF is the 16m and video subsid of U.

In making the switch, Blumberg allies himself with Matty Fox, his uncle, who is UWF's board chairman as well as a Universal director. Fox has an interest in Zoro as well as being exclusive agent for the Indonesian government in handling its U. S. buying requirements.

Understood that Blumberg will remain in Indonesia for at least two years. Prior to his departure, he was tendered a luncheon at Villa Sweden by top execs of U, UWF, J. Arthur Rank organization and Monroe Greenthal ad agency.

Pre-Trial Spitalny

Exam on WB Film

Phil Spitalny, who is pressing a \$600,000 damage suit against Michael Curtiz Productions and Warners, is scheduled to be examined before trial Aug. 17 under a ruling handed down last week by N. Y. supreme court Justice Charles D. Breitell.

Spitalny claims that the Warner-Curtiz film, "My Dream Is Yours," contains a sequence which unfairly competes with his "Hour of Charm" through use of an all-girl orchestra similar to his. Orch leader is also required to produce pertinent books and records.

Skouras Circuit In \$3,045,000 Suit

Skouras theatre chain lashed out this week at RKO, Universal, 20th-Fox and Warner Bros. as well as Jules Joelson, Bronx circuit operator, in a \$3,045,000 triple-damage counterclaim filed in the N. Y. federal district court. Skouras outfit, headed by George Skouras, at the same time revived an old feud with RKO by citing a statement purportedly made by the company in December, 1948, that the Skouras operation "was a menace and should be driven out of the industry."

As a matter of fact, the four majors are in the middle, since they are also named defendants in the original Joelson complaint, which seeks over \$1,000,000 damages against the distribs and the Skouras chain. Counterclaim to this complaint by Skouras seeks dismissal of the Joelson action besides money damages and an injunction against the four majors.

Court battle revolves about the Crotona and Park Plaza theatres, both Bronx Skouras houses, which are in competition with Joelson's Luxor theatre. Skouras claims that RKO conspired with Warners to deprive the houses of their first-run nabe status. Warners is accused of using illegal pressure on 20th to go along.

Since 1921, counterclaim asserts, Crotona and Park Plaza have had first-runs in the area. In December, 1948, they were relegated behind Joelson's Luxor because of the alleged conspiracy. Now Skouras wants an injunction barring Joelson from seeking any better run and clearance than seven days behind the Park Plaza.

Skouras and RKO fought a prolonged battle over division of their partnership holdings in six Bronx houses. That fight finally ended in a compromise in which an outside appraiser was brought in.

SEN. JOHNSON AGAIN GOES AFTER ROBERTO

Washington, Aug. 1.

Chairman Edwin C. Johnson (D., Colo.) of the Senate Commerce Committee went after Roberto Rosellini again last week, this time with a resolution which would bar any pictures produced by the Italian film director from being distributed in this country.

The resolution expressed "the sense of the Senate that motion pictures which have been produced or directed by persons who (1) were active members of the Italian Fascist Party or the German Nazi Party, at any time during the period in which the U. S. was at war with Italy or Germany, respectively; or (2) are known to have collaborated with German S. S. troops, in Germany or Italy at any time subsequent to Dec. 11, 1941, and prior to May 8, 1945, should not be transported in interstate commerce in the U. S. for exhibition purposes."

In a statement accompanying his resolution, Johnson said that Rosellini was an "active Fascist" and belongs to a group who are enemies of our way of life.

U-I's Peak 17 Backlog

Hollywood, Aug. 1.

With the completion of "Smuggler's Island," Universal-International has a backlog of 17 features, the largest on that lot in recent years.

In the editing rooms or ready for immediate release, in addition to "Island," are "Harvey," "Louisiana," "The Milkman," "Katie," "Ma and Pa Kettle Back on the Farm," "Double Crossbones," "Saddle Tramp," "Wyoming Mail," "The Sleeping City," "Tomahawk," "The Desert Hawk," "Frenchie," "Shakedown," "Deported," "Kansas Raiders" and "Under the Gun."

Kansas Milling Co.

Takes Over 'Holiday' Control from Alcorn

Roland W. (Ronnie) Alcorn, who hit Hollywood last year with a purportedly heavy b.r. derived through a killing in the grain market, is understood to no longer hold an active interest in the single film he made. Ownership of the pic, "Johnny Holiday," released by United Artists, has reportedly been taken over by the Kansas Milling Co., which advanced Alcorn the production coin.

"Holiday" is expected to represent a loss of possibly \$600,000. In release for about six months, it has played off slowly and has 3,500 contracts sold for an estimated gross of \$225,000. On that basis it is expected to do a top of \$600,000 total domestic gross. Out of that comes UA's distribution fee of about 30%, representing approximately \$180,000.

Pic is believed to have cost about \$800,000, and more than \$200,000 additional was spent on advertising and prints. Alcorn also maintained a large office staff on the Coast at a heavy weekly nut. He had announced his intention of entering indie production on a large and continuing scale.

Fred Meyers, former eastern division manager of Universal, who was hired by Alcorn as his rep on sales, is now reporting directly to Kansas Milling.

PENTAGON BRASS STUDY KOREAN COMBAT REELS

Washington, Aug. 1.

Pentagon high brass is analyzing the military situation in Korea through pictures made by combat cameramen of the Armed Forces. Much of the footage is offered by Defense Dept. to newsreels and TV stations.

Film taken at the Korean front is being flown to the Signal Corps Photographic Center, Long Island City, N. Y., for processing and assembling into a Staff Film Report of the Armed Forces for military use only. The finished product is turned over to top-level officers of the Army, Navy, Air Force and Marine Corps.

A similar series of Staff Film Reports, made by Signal Corps Army Pictorial Service, contributed to military planning during World War II. The current report is a unified project of all the services, designed to expedite information to top-level planners. All photograph services are consolidated under the unification of military agencies.

Meanwhile, Army Signal Corps has initiated action to organize a limited number of skilled photographic cameramen into units comprising one officer cameraman, two enlisted still cameramen and two enlisted m.p. cameramen. These units will be equipped and trained for immediate dispatch to augment Signal Corps cameramen in the field.

Dietrich Heads Slate Re-Elected at RKO

In the first meeting of the RKO board following its renaming by the company's stockholders in Dover, Del., all officers of the parent company were elected for another year. Heading the slate of those re-named are Noah Dietrich, board chairman, and Ned E. Depinet, prez. Howard Hughes, controlling stockholder and production chief, again remained in the background with no official title in the parent unit.

Other officers tagged again are Gordon E. Youngman, v.p.; J. Miller Walker, veepee and secretary; William H. Clark, treasurer, and Garrett Van Wagner, comptroller.

FC Creditor Assignee Asks N.Y. Court OK to Sue EL-Pathe in Merger Flop

WB's Buy-Ups

Warner Bros. has suddenly renewed its program of buying up its own common stock on the open market as a way of reducing the company's outstanding shares. From June 26, July 31, Warners picked up 225,600 shares at a cost of \$2,792,355. Purchases bring the total of outstanding stocks to a reduced figure of 7,070,000 shares.

Only other major to have embarked on a similar policy is Paramount, which has steadily reduced its issued shares by buy-ups during the past three months. Warners gives no reason for renewing the policy dropped several years ago. It is believed, however, to be acting in preparation of its theatre divorce.

\$7,316,000 Net For Warners

Buoyancy of film profits in the face of still-sliding gross revenues in the industry is spotlighted again in the nine-month financial report of Warner Bros., turned loose this week. Warners airs a net take of \$7,316,000 for the three-quarter mark, ended May 27, a whisper lower than \$7,363,000 netted by the company in the comparative period of 1949. The take held firm although Warners' gross dived to \$94,504,000 in the current semester against \$101,242,000 amassed in three-quarters of '49.

Other film companies have been showing up with similar fiscal reports. While the mid-year statements offer no explanation for this fact which has been peculiar to the '50 stretch, the strength of net totals is generally credited to tightened studio costs. It is understood that the economies of two years ago and more which have been bulwarked in the past 12 months are progressively showing up in the (Continued on page 18)

TECHNI 6-MONTH NET SKIDS TO \$989,766

Technicolor's net take for the first six months of the current year skidded to \$989,766 from the record high of \$1,147,720 which profits hit during the comparative period of '49. Earnings are equivalent to \$1.07 per share on outstanding common against \$1.25 last year. Second quarter is down from both the first quarter of this year and the second stanza of last year.

Three reasons for the slide are listed by Dr. Herbert T. Kalmus, Techni prez. Interference with plant operations due to the conversion to acetate (non-flam) stock is one cause. Reduction of prices of 1/2c. per foot on certain prints also bit into profits. Speedup of certain machines which will ultimately increase output helped account for the dip.

N. Y. to L. A.

Mab Anderson
Warren Coleman
Howard Dietz
Robert Emmett Dolan
Todd Duncan
Eve Hebert
Fred Hebert
Raymond Katz
Richard W. Krakeur
Lotta Lenya
David Lipton
Philip Loeb
Irwin Margulies
Arlene McQuade
Eli Mintz
Alexander Paal
Larry Robinson
Guy Spaul
Paula Victor
Betty Walker

N. Y. to Europe

Jay Bonafield
Arthur Brown
Alfred de Liagre, Jr.
Dr. Ercole Graziadei
Arthur Krock
Anita Loos
Jerry Whyte

Preparatory to slapping a suit against Eagle Lion and its parent company, Pathe Industries, because of the merger with Film Classics which never came off, Irving Kaufman, FC assignee for the benefit of creditors, has applied to the New York supreme court for permission to sue. The abortive merger will be dumped into litigation, Kaufman said, unless current dickerings with William C. MacMillen, ELC prexy, wins a different and better deal for FC's creditors.

MacMillen has countered by serving notice on Kaufman that the FC pix, now being booked by ELC, will be returned to the assignee Friday (4) unless an amicable agreement is worked out before that date. Whatever the change in arrangements may be, MacMillen stressed that he will not consent to upping the share of distribution fees paid over to Kaufman. ELC prez describes the handling of FC product, none of which is new, as "tail-end selling" on which his company cannot afford to reduce its fees by forking over a bigger share to the FC assignee.

Only 11 films are now left of the group turned over to ELC by FC, it is indicated. Many of the producers have pulled out their pix because of the merger impasse.

Goodly number of these film-makers have approached MacMillen on their own to handle the product. ELC head, however, insists that he is doing nothing to induce this action. Latest to take this step is the Chemical Bank & Trust Co., backer of 12 films, which has yanked these pictures from FC and handed them to ELC.

While Kaufman argues that FC, in whose shoes he stands, has legal recourse and will move if necessary, MacMillen asserts that his company took no action detrimental (Continued on page 6)

L. A. to N. Y.

Harry Ackerman
Brian Aherne
Julie Bennett
Milton Berle
Anson Bond
Alton Brody
Lester Cowan
Owen Crump
Arlene Dahl
Harry Danziger
Jinx Falkenburg
Helen Ferguson
Sam Goldwyn
Nathan L. Halpern
Radic Harris
Ted Husing
William Keighley
Sam Levenson
Louis L. Lifton
Anthony Mann
Bill Mauldin
Tex McCrary
Charles C. Moskowitz
Hildegard Neff
Buddy Pepper
Cole Porter
LeRoy Prinz
Otto Preminger
Glenn Rose
Harry Ruby
Hall Shelton
Herb Silverberg
Robert Stofe
Genevieve Tobin
Michael Todd, Jr.
Ivan Tors
Pat Weaver

Europe to N. Y.

Ellis Arnall
Earl Blackwell
Mary Chase
Howard Clurman
Lou Cooper
Richard de Rochemont
Bob Duke
Leland Hayward
Charles Henderson
Vic Hyde
Eric Johnston
George S. Kaufman
Peter Lawrence
Arthur Lesser
Howard Lindsay
Joshua Logan
Leueen MacGrath
Joseph Mankiewicz
Mitzi Mayfair
James Mulvey
Bert Parks
Paul Muni
Sylvia Siegler
Leonard Sillman
Frank Sinatra
Zadel Skolovsky
Dorothy Stickney
Tamara Toumanova
Josh White
John Wildberg

TOUGH HAUL FOR INDIE DISTRIBS

'Choice' Release Deals Brighten Up ELC Future; Producers 'Come Around'

Back from the Coast with a haul of new product for release through Eagle Lion Classics, William C. MacMillen, ELC's prez, attests to the upswing of the company's fortunes in the hot Hollywood competition for choice pix deals. As the ELC topper sees it, plenty of name producers who wouldn't sit across a table and talk terms 12 months ago are now showing every evidence of doing business with the Pathe Industries-owned distrib.

While MacMillen carefully avoids mentioning United Artists, it is evident that a number of producers who heretofore released their product through UA are now eyeing ELC as a possible outlet. MacMillen speaks with considerable satisfaction of some of the deals which he closed on his latest western trek. In tying up with several producers, his company has been aided by a \$1,200,000 syndicate fund used for bankrolling pix.

"We've come from nowhere in the past year since the Edward Small deal fell through," MacMillen said. "The record of the past year justifies our optimism." ELC chief was referring to negotiations for the partial takeover of the company by Small which ended in a stalemate.

"At that time, we would get a film on Monday and set it for release on Tuesday," he added. "There was a time, not so long ago, when we had exactly two pictures for release, 'Trapped' and 'Port of New York.' Our situation is so improved that we can hold up a Robert Montgomery film ('Eye Witness') for three months and a

(Continued on page 22)

20th's Regional Sales Meets Replace Nat'l Session for 3d Year

Series of regional sales meetings being held by 20th-Fox this week are planned to replace the company's national sales conference for the third successive year. Decision to repeat the meets on a regional basis was made for both economy and efficiency reasons.

By holding a confab in each division headquarters, 20th has found it can save considerable money. Field sales staffers, instead of traveling from all parts of the country to a central point, travel only to the city in their territory, with several execs going out from the homeoffice to address the meets. By holding a series of regional meets, moreover, 20th has found it can take time to discuss local problems, which it would be impossible to do if it had one big national meet.

Six meets this week are patterned after the central division convention held last week in Chicago. Speech on upcoming product made at the Chi meet by sales veepee Andy W. Smith, Jr., is to be read at the Washington parley by assistant sales manager W. C. Gehring, while division managers Herman Wobber will handle the assignment in San Francisco; Harry G. Ballance in Atlanta; E. X. Callahan in New Haven, and Arthur Silverstone in Toronto. In addition, veepees Al Lichtman and Charles Einfeld are slated to speak at the Washington and New Haven sessions.

STORY SNAGS DEFER CROSBY-HOPALONG PIC

Hollywood, Aug. 1. The Bing Crosby-Hopalong Cassidy film, "Partners," has been shelved at Paramount due to difficulties with story line. Studio has moved up "You Belong to Me," originally slated to follow "Partners," as Bing Crosby starrer, to an October start. Shelving is temporary. "Belong" is an original by Robert Riskin, with screenplay by Charles Hoffman.

ELC to Operate

Although the merger of Eagle Lion with Film Classics now looks to be a goner, Eagle Lion Classics will continue to operate in place of the old ELC unit. If Joseph Bernhard, prez of the defunct FC outfit, insists, name of ELC will be changed but not its corporate format. One of the big reasons for preserving the new company is the fact that it is not obligated on the big Pathe Industries' debt to the First National Bank of Boston as is the old company.

Serge Semenenko, bank's exec veepee, agreed to waive the obligation so far as the new company was concerned. That agreement stands. Failure of the merger results in Pathe owning 100% of ELC's outstanding stock. Some 50% of the stock was to be issued to Bernhard and outside backers. It remains in the treasury.

EL Stays Clear Of Prod. Though Renting to Indies

Eagle Lion will cut the overhead losses of its shuttered studio by renting stages to indie producers but will make no immediate entry into production itself, William C. MacMillen, EL's prez, said this week on his return from the Coast. Ultimately his company may go back into filmmaking if it piles up enough ready cash to do the job right. It will not be hurried into this course merely because it has an idle lot.

Partial reopening of the studio was arranged by EL's topper while on the Coast. He rented space for two days to Irving Allen for production of a three-reeler on the story of Gilbert & Sullivan. Jack Schwartz, indie filmmaker who releases through EL, is also taking over stage facilities for at least one pic.

MacMillen estimates that his company will take a net rental of \$40,000 or thereabouts by reason of these two rentals. However, his company will still bear a loss for the year because the overhead is substantial. His understanding with Schwartz is that EL need hire no

(Continued on page 16)

'LEGALIZED BINGO' IN SKOURAS TRYOUT

New attempt to bolster the box-office through a form of "legalized bingo" was kicked off by Skouras Theatres last week in one of its houses in Bound Brook, N. J. Idea is an audience participation contest currently being aired over television stations in New York, Philadelphia and Chicago, in which theatre patrons can win cash prizes by giving correct answers to questions.

Titled "Telephone Game" on TV, the idea is owned by indie program producer Harry Goodman, who sold it on an exclusive basis for theatres to the Skouras chain. Similar to bingo, the game has customers using numbered cards. If they can answer a question correctly, they fill in a space under the number called. Then the first one to have all the spaces filled wins.

Theatre management is putting up \$100 per week. Winner each week gets \$5 and then comes back at the end of six weeks for a chance at the jackpot, which will total the \$600 minus the amount previously paid out. According to Goodman, the game involves no element of chance, and so cannot be legally construed as a lottery.

FORCED INTO BIG PERSONNEL CUTS

Slip in grosses during the past few years, resulting in hard times for indie producers, is reflected currently in the economic pressure being experienced by independent distributors. Latest evidence was seen this week in decision by the Selznick Releasing Organization to slash away almost its entire sales force at the homeoffice and in the field.

Other indications of the straining for economy were clear in the recent effort at a merger by Eagle Lion and Film Classics and a similar attempt by Monogram and Lippert Productions. Neither melding was consummated, but the attempts point clearly to the necessity of paring distribution overhead to a minimum to keep heads above water.

United Artists and Motion Picture Sales Corp. are two more indie distributors who've been having a hard fight to keep alive. UA has been losing almost \$20,000 a week, while Neil Agnew and Charles Casanave's MPSC has just about managed to continue operations via paring its homeoffice force to skeleton proportions and letting its fieldmen go in favor of giving its product to franchise-holders.

Hardest hit by the new shape of things are those distributors without an assured source of product. With indie producers experiencing greater and greater difficulty in obtaining financing—and having even a harder time showing a profit once they've made a picture—distributors dependent on this type product

(Continued on page 23)

SRO Firing Again In Economy Move

Selznick Releasing Organization for the second time within the past few years is in the process of dispensing with most of its staff. Among those leaving SRO are Mannie Reiner, who was to head a new department for distribution in the U. S. of foreign-language pic, and Sol Edwards, assistant, sales chief.

Indications are that topper David O. Selznick is pulling in his horns on all distribution activity and will maintain only a skeleton organization. Outfit has no new product in immediate view and presumably will hold manpower at a bare minimum until "Gone to Earth," jointly produced by Selznick and Sir Alexander Korda in England, is ready for release. That may be by Christmas.

Included in the layoffs are all the field staff except for a couple of division managers being temporarily retained. Residual selling on SRO product has been handled for several years by Eagle Lion and it will continue to peddle the most recent releases, "The Third Man" and "Fallen Idol," plus previous product, to minor accounts.

Selznick is currently in Hollywood laying out plans for co-pro

(Continued on page 23)

War Embarrassment

Changed theatre prospects caused by the Korean war comes at a time when it may embarrass efforts of the Big Five to unsmile their theatre partnerships as required by the Government anti-trust decree. Because wartime generally spells a boost in theatre revenues, the possibility of increased profits is believed likely to make both sides eager to hold on to theatres. In the past few years the majors' main difficulty was this inclination by pards to cling to their houses, hence the hurdle is raised further.

Another obstacle which is expected to prove embarrassing is the increased uncertainty which way theatre profits will go, depending as it does on world events. This is likely to hamper negotiations which are now a must.

UA Secrecy Hypothesizes Bank, Producer Problems; May Lift Veil This Week

Irv Lesser Returns

Irving Lesser, proxy of Producers Representatives, Inc., indie sales representation outfit, returns to his New York headquarters this weekend after a month abroad. He's been in England, France and Italy looking into currency and production problems.

Lesser's brother, Sol, Coast producer, whom he represents and whom he saw in Europe, will be home at the end of August. Latter has been abroad for four months.

Par Bd. Divided On Plan to Unload DuMont TV Stock

Division of opinion has now cropped up in Paramount's board of directors on whether the company should abandon its plan to unload its extensive holdings in DuMont Television. One faction is currently pitching for the major to stay in the DuMont operation and to extend its participation, and possibly its holdings, in the TV outfit. That opinion is being furthered by the expectation of large Government war orders for tele sets which would insure DuMont of steady profits for the next few years.

Because the price of DuMont stock on the market has fallen along with other TV shares since the Korean crisis, Par has tabled its plan of trading its DuMont shares with its own stockholders. DuMont stock is selling in the neighborhood of 16. Price is not regarded by Par's directors as right for an exchange whereby a stockholder would turn in Paramount common and in return receive DuMont shares held by the film company.

This plan was originally announced by Barney Balaban, Par's prez, during the company's stock

(Continued on page 23)

PAAL BACK IN N.Y. FROM RANK TALKS

Fresh from huddles with the Rank Organization, indie producer Alexander Paal returned to New York last week after three weeks in Europe. While in Britain he conferred with Rank's production chief, Earl St. John, on an Anglo-American filmmaking deal. As a result of the discussions either "Goodbye U.S.A.," a George Tabori yarn, or another Tabori script with an Egyptian locale may go before the cameras.

Trekking to the continent, Paal talked over a picture venture with Real Film of Hamburg and also visited Zurich to meet Mme. Romola Nijinsky, widow of the famed late dancer. Producer revealed that following completion of Real Film's new studios in Hamburg this fall, he plans to roll "Princess and the Gypsy" in English and German versions. Written by Geza Herczeg, the story will be lensed in Ansicolor.

Paal, who holds the film rights to Nijinsky's life, disclosed that Mme. Nijinsky is sending biographical material to French writer Jacques Companeez, who is working on the shooting script for the upcoming picture. It will be made in Paris and London during 1951. Producer, who planned to the Coast Friday (28), also revealed that final prints of his "Tale of Five Cities," turned out in association with Boris Morros and Maurice Wilson, are due to arrive in the U. S. next month. A western hemisphere deal is yet to be set.

Mystery which continues to shroud details of the recent top echelon changes at United Artists has served—three weeks after the deal was announced—only to make more severe the employee morale, banking and indie producer problems that the company had been suffering.

Break in the veil may, however, come this week, it was said yesterday (Tuesday) by Max Kravetz, corporate secretary and the man credited with putting the new deal together. He said the exec board meeting which was held yesterday and will be continued today may result in announcement of financial backers of the Paul V. McNutt-Frank L. McNamee-Kravetz syndicate now in control. McNutt, McNamee, Kravetz and Mary Pickford comprise the exec board.

Most insiders are of the opinion that the sessions may result in announcement of plans for the future, but that it is unlikely that there will be any revelation of backers. Belief has been growing both in New York and on the Coast that the shape of the deal is considerably different than that supposed and that little or no money has changed hands.

According to UA insiders in a position to know, there has been no evidence as yet of new operating coin having been made available. Such funds are virtually a necessity, since UA's rental take last week was only around \$250,000 (after a comparatively good \$280,000 the week before), giving it a net in distribution fees of about \$70,000. Operating costs run around \$85,000.

Trade opinion is that while Miss Pickford and Charles Chaplin may have trusted their stock in UA to McNutt, they are by no means out of the picture. Chaplin, it is believed, may have received some coin, but Miss Pickford's activities as a v.p. have led to the conclusion

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Export Self-Limit, Rental Ceiling Cue U.S. Coin Demands

In return for adopting a self-limitation on the number of pix they send into Italy and accepting a ceiling on rentals there, U. S. distributors are demanding a considerably better break on unfreezing their coin. Although they've succeeded in thawing virtually all of their iced lire, they want an arrangement that will permit them to get dollars at close to the official rate of exchange, rather than at the heavy discounts which they've had to give.

Italian producers have been pushing for the limitation on U. S. imports and the exhibs for ceilings on rentals, which puts the Yanks in a tight spot. While they don't like a quota, whether self-imposed or not, feeling among most distributors is that if they don't adopt an import limitation themselves, the government will slam one on.

As a result, they might adopt the required restrictions if the Roman fiscal authorities will come through with approval of the financial deal they want. Plan now being negotiated by the Motion Picture Assn. of America is based on an Italian offer to permit the companies to

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OUSTED SDG SECRETARY SUES FOR 28 WEEKS' PAY

Los Angeles, Aug. 1. Suit for \$9,800 was filed in superior court against the Screen Directors Guild by William Holman, who claims he has that much coming in pay for the remainder of his one-year contract as executive secretary. Holman declares he was discharged by the Guild in June with 28 weeks still to go on his pact. His salary was \$350 a week.

Bankers Trust Would Supply 50% Of Wald-Krasna Budget in RKO Deal

Bankers Trust, N.Y., has stamped okay on the deal it has had pending for several weeks for financing of the Jerry Wald-Norman Krasna indie unit at RKO. Agreement, while verbal, is nevertheless firm if Wald and Krasna are successful in working out a pact with the Howard Hughes-controlled lot.

Bankers' commitment is to provide a minimum of 50% of budget for a program of 12 pix to be made within a period of 18 months. Ceiling on the budget of any one pic is \$1,000,000. Producers can go any amount higher than that if they choose with financing from other sources, but the bank's participation stops at that point.

Another stipulation is that the bank will advance 60% of the budget if it succeeds in getting another bank to become a partner with it in the loan deal. Harry Watkins, v.p. in charge of the Radio City branch of the institution, who was recently on the Coast to negotiate the agreement, feels that the new unit has every chance to be a good money-maker, but that the amount involved is too large for the bank to expose itself beyond 50% without a partner.

It is very usual for two or more banks to join together in such loans. Bank of America and Security-First National in Los Angeles have frequently been partnered with Bankers and Guaranty Trust, N. Y., in the past. Watkins has made no approach to any other bank as yet.

Bankers' commitment was to RKO, which can use it in making the deal with Wald and Krasna. If the loan deal is finally made, however, it will be between Wald-Krasna and the bank. Arrangement calls for RKO to put up second money-financing and guarantees. Wald-Krasna agreement with Watkins does not hold good if the indie unit fails to come to terms with RKO and moves negotiations elsewhere.

W-K have less than two weeks left of the eight-week period in which they were to come to an agreement with RKO. There's a good likelihood of an extension, however, before a second eight-week stretch starts in which Wald has the right to repay Howard Hughes the \$150,000 the RKO owner gave Warner Bros. to release Wald from his contract.

Negotiations are moving rather slowly, albeit satisfactorily, it is said. If there is a stumbling block, it will undoubtedly be on the issue of autonomy. Wald-Krasna want a virtually free hand on scripts and finished product, while Hughes is insisting on considerable rein in their independence. W-K unit wants to make 12 pix a year for five years.

United Par

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some prices for theatres put on the block by the chain.

An indication of the amount of money passing hands is the \$4,738,000 more or less that UP is forking over for the interest of A. H. Blank and others in the 59 theatres of the Tri-States chain. Publicizing of this deal on the Street is, in the words of one UP exec, "showing these bankers that the theatres are going to be around for a long, long time."

Bankers' allergy to theatre deals is shared also by the big insurance companies, traditional bankrollers on realty mortgages. It is figured that their interest is due to perk also.

Arthur Kelly

Continued from page 3

ducer, but called it off when he returned to the UA fold.

His partner at that time was Barney Glazer, who wrote the script. They may again be associated. Kelly then had the production coin all set via Motion Picture Finance Corp., but said this week he'll have to start all over on money, casting and the rest of the package.

Meantime, he is continuing to serve as producer's rep for Charles Chaplin. He's now handling sales supervision of the "City Lights" reissue. Release plans for "Half-

NCA's Ultimatum

Minneapolis, Aug. 1.

In revolt against present film costs, North Central Allied members are serving an ultimatum on distributors to lower their terms or face wholesale closing of theatres. A series of the organization's regional meetings are whipping up the resistance.

Bennie Berger, NCA president, and S. D. Kane, the body's executive counsel, are conducting the meetings. With grosses declining and costs rising, the only hope for many exhibitors is reduced film costs, Berger is arguing.

11 Shooting For WB by Aug. 21

Hollywood, Aug. 1.

By the third week in August Warners will have a total of 11 pix shooting. Studio will actually have six lensing by end of this week with two more slated for Aug. 14 start and three others due Aug. 21.

Starting this week are "Lullaby of Broadway" and "Jim Thorpe—All American," joining already shooting "West Point Story," "The Enforcer," "Only the Valiant" and "Raton Pass." Next pair due are "Streetcar Named Desire" and "Goodbye My Fancy" with "Operation Pacific," "Strangers on a Train" and "Story of Folsom" slated for Aug. 21.

Royalty Plan

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opportunity at working.

Secondly, the Treasury Dept. has frowned on some of the capital gains setups, claiming the participants were not bona fide shareholders in a film, but were using the arrangement strictly as a tax dodge. Some of them, such as Groucho Marx and Frank Ross, have been forced to pay up on such deals at regular income tax rates rather than the 25% capital gains tax. Marx got clipped on "Night in Casablanca," while Ross got hit with "Devil and Miss Jones."

Wald and Krasna have been assured by their attorneys that the royalty plan is not only perfectly acceptable legally, but that it is based on a well-established principle in book and music publishing. W-K are represented by Pacht, Tannenbaum & Ross. Wald calls it "the ASCAP plan for Hollywood," borrowing the tag from the American Society of Composers, Authors & Publishers.

Plan provides that the participants draw a nominal salary for their work, which is in the nature of an advance by a book publisher to an author. The advance is against future royalties, but if the royalties prove insufficient to cover it, it does not constitute a debt by the author to the publisher.

Similarly, the nominal salaries for work-in-Wald-Krasna projects will be advances against future royalties. Royalties will be spread out over the life of the picture, including reissue, TV and other subsidiary rights. Royalties are taxable at full income rate, but will generally be much more advantageous to the recipient by being spread over a period of years than would be the receipt of a lump sum for participation in a picture.

Perlberg-Seaton Start in Oct.

Perlberg-Seaton Productions will start functioning at Paramount in October as a semi-autonomous unit. Team is now finishing "For Heaven's Sake," their last picture for 20th-Fox, which they plan finishing in September. Bill Perlberg is producing and George Seaton is directing the picture, which stars Clifton Webb, Joan Bennett, Robert Cummings and Edmund Gwenn.

It is understood the writing-producing-directing team has 100% financing from Par, in line with that studio's new unit production format. They will make two pictures a year for five years at Par.

Theatre TV

Continued from page 1

Phonevision as economically unfeasible and acclaimed theatre TV for its future value to the film industry.

Perlberg, carrying the ball for the Hollywood execs in a subsequent informal gabfest with Halpern, pointed out that large-screen video, if it assumes a role as a supplement to feature films, at the very least must usurp the place of B films in many double bill houses. This would mean an end to B pictures and so throw thousands of Hollywood craftsmen out of work. Halpern, in rebuttal, noted that B's have been inadequate to keep many theatres from shuttering. If they don't have the power to keep certain theatres, estimated up to 5,000 in number, from closing down this year or going out of business entirely, and if theatre TV can turn the trick, he said, then why not let it be theatre TV instead of B films, bingo, or some other supplementary boxoffice lure.

Too Big a Wedge?

Production exec claimed, however, that if theatre video can mean so much to the boxoffice, then "exhibitors will be in a position to push us around," adding: "How can we get top rentals on our best product if theatre TV holds that position?" Halpern pointed out that, once a house shutters, the producers-distributors will get no rentals from it. In addition, he told the Hollywoodites: "Nobody knows how to turn out pictures as well as you. The quality of your pictures, consequently, will enable them to hold their position as the fundamental lure at the boxoffice, with theatre TV only as a supplement to the features."

In his speech to the SCTOA, Halpern brushed off Phonevision. Distributors releasing A films for national telecasting over the Phonevision system can expect an average film rental of no more than \$250,000, Halpern said. Even "under the most favorable conditions, it is doubtful that Phonevision would bring Hollywood film rentals exceeding \$500,000 for its few top films, as compared with \$4,000,000 to \$5,000,000 for such films from theatres," he told the exhibs.

Phonevision Yardstick

Phonevision figures were arrived at by Halpern after research based on the assumption of a nationwide Phonevision operation in all areas where there are now stations or applications for stations, and gives the system 100% saturation in set ownership. Yardstick used to arrive at the potential viewing audience was the same as used in radio, which has about 40% of sets turned on at the peak listening time.

He made a strong pitch for theatre TV, predicting a nationwide hookup able to bring Broadway first nights, national sports events, special TV productions and other outstanding entertainment to theatres all over the country. One fence to be hurdled when this takes place is state and local censorship and the variance between what is permitted on the legitimate stage and in a film theatre. Halpern wasn't pessimistic, however, believing that when the problem is actually with us, it will be licked. He pointed out that it would be quite a trick to editorially censor a live TV show as it came into a theatre and was flashed on the screen.

"The evolving Hollywood film production pattern for the foreseeable future," Halpern said, "will be first major film features for theatre exhibition and, second, lesser special productions, live and film, for television in homes. The theatres will continue to exhibit the best current film features for years to come because they provide the only sound financial structure to support them."

Video's Inroads

Impact of television on theatres to date is debatable according to what survey is being used, Halpern said, while admitting there was no question that it has affected the boxoffice. Public purchases of TV sets leave less money for filmgoing or other entertainment, he pointed out. "In the Los Angeles area, for example, it is estimated that the public has invested \$170,000,000 in television sets, the equivalent of

New RCA Theatre TV Unit to Be Demonstrated for 20th This Week

St. Loo False Alarm

St. Louis, Aug. 1.

Because Charles W. Willis, watchman in the Lincoln theatre, Kinloch, St. Louis county, last week thought cops were burglars and they believed him to be a safe-cracker, a shooting duel ensued. But no one was injured.

Responding to a call that a safe-cracker was in the building, the cops, armed with revolvers, riot guns and tear gas surrounded the theatre, ordered the man inside to emerge and fired a warning shot. Willis returned the fire, and after more shots had been fired by the cops, whose ranks had been augmented by deputy sheriffs and constables from nearby communities, he emerged with upraised hands and was recognized as the watchman.

Apologies were made all around, and then the cops tried without success to find the person who sent in the call.

FCC Breathe To Phonevision

Washington, Aug. 1.

Zenith Radio Corp. now has two more months to get first-run pictures for its Phonevision tests. The company was given a breather by the Federal Communications Commission last week to begin its 90-day experiment with 300 trial subscribers in Chicago by Oct. 1. The tests were originally required to start Sept. 1.

Commission held Zenith to strict conditions, which the firm volunteered after it was called on the carpet for offering arrangements with receiver manufacturers to install devices to provide for Phonevision outlets and for the appearance of ads heralding the imminence of the development.

Conditions imposed were (1) that no agreements be made with other manufacturers to include Phonevision decoder outlets in their receivers; (2) that contingent royalty credit offers to other manufacturers encouraging them to install the outlets be withdrawn; and (3) that Zenith does nothing to encourage competitors to put in the outlets.

Commission added that it was granting the extension on Zenith's representation that it has advised dealers carrying misleading ads concerning Phonevision that Zenith would pay no part of the cost of such ads and that if further misleading ads appeared Zenith would cancel the franchises of the dealers involved.

some 300,000,000 theatre admissions in this area alone," Halpern declared.

"Theatre television presents the most natural and logical television potential for the motion picture industry," he told the SCTOA-ites. "Theatre television has a television future for all segments of the industry. Fitting easily into the industry operating pattern, theatre television can make television the handmaiden of film features, to the better entertainment and information of the public." He emphasized, however, that theatre TV is designed to supplement, not supplant, quality feature films.

Los Angeles gets its first theatre television this fall at the Orpheum, a Sherrill Corwin downtown operation. While no negotiations have been started at this time, Corwin intends to start moving through the necessary channels to bring local football games to his screen as soon as the RCA installation of large-screen TV is complete. Although football is planned as the kickoff for the Orpheum, there is a possibility that the theatre may also feed off the television circuit, being set up by National Theatres in 22 of its Southern California Fox-West Coast houses. NT plans production of special entertainment and sports events to supplement regular film bills in the theatres.

RCA's new and improved theatre television unit, after considerable delay in construction and testing, is finally to be demonstrated for 20th-Fox homeoffice execs and engineers this week at the Fox Movietone studios, N. Y. Success of the model will determine whether 20th goes ahead with plans for its 22-theatre TV circuit on the Coast next winter.

New unit is said to be housed in a cabinet considerably smaller than the earlier models turned out by RCA. In addition, the controls are worked by regular theatre projectionists from the booth, which obviates the necessity of having a special engineer seated alongside the unit. It will still feature a simultaneous projection system, based on a series of reflecting and enlarging mirrors, as distinguished from the Paramount intermediate film method. Final lens for the unit was delivered to the Movietone studios yesterday (Tues.), which means that the demonstration will probably be held tomorrow (Thurs.) or Friday.

Under previously announced 20th plans, which presumably are still in effect, the company will order units to equip 22 Fox-West Coast houses if the demonstration proves successful. Before those are installed, 20th must devise some method of linking the houses. It is considered doubtful whether the Federal Communications Commission will act in time to provide 20th, along with the rest of the film industry, with exclusive theatre video channels. If so, 20th reportedly will put in a bid to American Telephone & Telegraph to lease special cables to carry the TV signals from the point of origin to the 22 houses.

With the exception of occasional sports events to which it might have access, 20th plans to program special shows for the large-screen video skein. These would originate at Grauman's Chinese theatre, Hollywood, and be aired as supplementary entertainment to the theatres' regular film programs. If 20th decides to greenlight the plan, it will be the first company to set up a theatre TV chain on such an ambitious basis.

FC Creditor

Continued from page 4

tal to Joseph Bernhard, FC prez. Merger fell through, MacMillan said, because FC could not deliver on its agreement. As a consequence outside capital, not ELC, balked at turning over funds necessary for the company.

For his part, Kaufman labels MacMillan's offer to return all films to FC that the new company took over "a hollow gesture." "What good is that offer," he said, "when we are without offices, exchanges and personnel—all of which, we abandoned in contemplation of the merger."

Objective of present negotiations, Kaufman said, is to see if handling of FC pix by ELC without the merger originally contemplated "can be done on a fair basis." Referring to ELC, Kaufman declared: "They can't take everything and say forget about it, merely offering 10% on fees earned with that also subject to conditions and the clearing of liens." Kaufman referred to the fact that ELC is paying FC 10% on its distrib fees garnered on FC pix being handled on a makeshift basis. Unplayed contracts turned over by FC to ELC are estimated at \$1,900,000, out of which the latter company will earn about \$575,000.

Kaufman resents implications that Bernhard burned his bridges behind him when he went ahead with merger arrangements. "We entered an agreement and began to deliver in good faith. We closed our offices and exchanges. We performed up to the date of the merger whatever we could."

Assignee feels that ELC should pay "adequate fees," meaning a boost from the 10% provided in the current pro-tem agreement. Court permission to sue would free his hands in reference to disputes with FC producers also if the need for court tiffing should arise.

Kaufman is preparing a voluminous list of claims against FC. Aggregate liabilities, he said, "run well over \$1,000,000."

PIX SEEK TO NIP STORY FREEZE

'Study Local Laws Before Resuming Bank Nights,' TOA Warns Exhibitors

Theatre Owners of America this week warned member theatres to examine carefully state laws on lotteries and to prepare careful methods of operation before launching bank nights in their theatres. In a report to members, Herman M. Levy, TOA general counsel, urged exhibitors to "proceed with caution."

Levy reported the result of a recent decision of the supreme court of Minnesota, declaring legal a bank night system in Albert Lea, Minn. Basis of the decision was the fact that participants in the bank nights were not required to buy tickets or appear in the theatre to participate, or to buy tickets to claim their prizes.

Minnesota state law declares illegal any "scheme for the distribution of property by chance among persons who have paid, or agree to pay, a valuable consideration for the chance." Court ruling flatly stated the Albert Lea operation did not fall under this definition.

While terming the decision "a very favorable one" for Minnesota exhibitors, Levy warned that it is not "a blanket license for exhibitors to operate bank night in other states." He declared that if exhibitors wish to operate bank nights in other states, they must be prepared to show similarity of laws to the Minnesota law and similarity of operation to the Albert Lea system.

While warning that other state courts might not follow the Minnesota decision, he said that similarity of laws and operation "would certainly warrant affirmative action on the part of those exhibitors who wish to install bank night."

GUT Mgrs. Interest Selves in Community Activities as B.O. Aid

Norman B. Rydge, board chairman of Greater Union Theatres of Australia, was feted Friday (28) by Nate J. Blumberg, Universal's prez, at a luncheon which top U execs attended. Rydge arrived from England last week en route to Australia.

Circuit operator in an informal talk credited the growth of his circuit to a standing rule that his local managers must be interested in every social activity in their community as well as taking a lead in all welfare and civic projects. "The boxoffice returns under such a policy speak for themselves. They are bigger every day."

Distributors Disavow Losses In B.O. Lag, Allied Hears

Film distributors have failed to accept their share of the losses resulting from the prevailing boxoffice decline, exhibitors charged last week. Indie operators, who met here last week for confabs preliminary to the National Allied States Assn. convention, assailed the distributors for "cushioning themselves against the shock of the current business decline by increasing domestic film rentals."

Boxoffice receipts, the exhibitors point out, have declined nearly one-third in the last three months over a corresponding period a year ago.

Grinieff Sues Banks Estate

Los Angeles, Aug. 1. Jacques Grinieff, foreign film distributor, filed suit here against the estate of the late Monty Banks for \$13,695.

Plaintiff declares Banks promised to pay him that amount in this country in 1949 but failed to go through with the payment. Money was due on several pictures to which Grinieff sold Banks Italian distribution rights in 1946.

Ingram Estate to Widow

Los Angeles, Aug. 1. Bulk of the estate of Rex Ingram, who died July 21, goes to his widow, Alice Terry, former film star, under his will filed here for probate and disposing of more than \$200,000 in cash and real estate.

Half the estate is inherited outright and the rest forms a trust fund from which the widow will draw the income for life.

Cut Costs by 20% As M-G Ups to 43; Par Boosts to 30

Hollywood, Aug. 1. Production costs on Metro's 1949-50 schedule have been reduced approximately 20%, while the number of pictures has been increased to 43, a gain of 14 over the previous season's program. This condition is the result of Dore Schary's dictum, announced a year ago—more pictures and more economy in filming.

Production huddles on the Paramount lot, instituted since the exiting of Henry Ginsberg as studio chief, has resulted in a decision to boost the lot's annual film output to 30 yearly. The upped pace will become effective in October and carry through for the next 12 months. Production boost represents a 50% hoist in output, since the company has been averaging 20 films yearly since the war.

Another significant change has followed the Ginsberg resignation. Samuel Briskin, production exec who came to Paramount along with William Wyler, Frank Capra and George Stevens when Par absorbed Liberty Films, is playing a big part in laying out the studio's new production blueprint. Next to Y. Frank Freeman, named to succeed Ginsberg, Briskin has become second in command.

Heretofore, Briskin has been inactive in top strategy councils on the Par lot. Currently, he is in close daily huddles with Freeman. Nonetheless, Par may yet take on a production exec who would work under Freeman. Understood it is ready to ticket one "if the right man comes along."

Significant boost in Par and M-G prod is intended to cut the studios' big per-picture overhead charges. At the same time, it would keep the sales force operating on a better rounded schedule. Frequently in the past, distrib end has found itself short on new product.

Metro will continue to make costly productions, like "Quo Vadis," from time to time, but is rounding up stories capable of being filmed on limited time schedules and on budgets less than \$500,000.

Another B-K House, Garrick, in Folderoo

Chicago, Aug. 1. Balaban & Katz circuit, which several years ago lost dominance over Loop exhibition, will lose another house when the 900-seat Garrick shutters within the next two weeks. With sister house, Apollo, torn down, the present action leaves the circuit with a scant three Loop houses and only half-interest in a fourth.

Garrick, which had been on a reissue policy for over a year, has been the weakest link in the circuit's downtown chain. Loss of downtown dominance left the small house floundering. Previous to that, while showing A and B quality pics it had been a potent draw for the circuit.

Passing of the Garrick, according to B & K officials, is attributed to an unfruitful search for suitable first-run product.

CAN'T GET 'EM TO WRITE ORIGINALS

Dearth of new story material which has been troubling studios ever since the end of the war has been more protracted than at any previous time in film history, according to vet story editors. As a result, a number of companies are attempting to generate screen originals by name and semi-name writers, rather than just sitting by as they used to, waiting for material to pour in.

Being sought particularly by major lots are homey, little American stories. There are a number of reasons for this, but prime is the fact that pix on such themes have been outstandingly successful recently ("Cheaper by the Dozen," "Ma and Pa Kettle," "Father of the Bride"), and so the studios have been given the idea that's what the public wants.

Second reason is that such yarns have an added value in their timelessness. They have no political, economic or wartime overtones, so there's no chance they'll be outmoded by current, fast-moving events. Also, since they generally use simple sets and costumes and lend themselves to use of young and unknown players, they are economical to make.

Big problem so far as the story eds are concerned is that most of the published magazine and book material along this line has insufficient plot. It's usually nothing but a few incidents and it takes quite a bit of expensive writing at the studio to turn the material into a screenplay. Likewise there's a complaint that too much of the published family-type story is overly contrived.

20th-Fox's eastern story ed, Bert Bloch, has been a leader in efforts (Continued on page 20)

Rossen Wins Right To Delay Wallis Pic To Wind 'Brave Bulls'

Los Angeles, Aug. 1. Robert Rossen won a legal decision over Hal Wallis in superior court, where Wallis had asked Judge William B. McKesson to order Rossen to start work immediately on the scripting of "Sound of Years," under a contract signed last year.

Currently, Rossen is working on his own production, "The Brave Bulls," for Columbia release. Court ruled he was not under exclusive contract to Wallis and could not be held accountable if delayed by other work.

N.Y. VARIETY TENT ADOPTS ROGERS HOSP

Board of directors of New York Variety club, tent 35, voted Monday night (31) to adopt the Will Rogers Memorial hospital in Saranac, N. Y., as one of its major charities. Measure must undergo final ratification by the membership of the tent at the next general meeting in September.

Decision to allocate a major portion of its fund-raising activities to the hospital is a reversal of an earlier decision last spring, when tent felt the hospital charity was too large a job. Decision followed a series of conferences held since the beginning of June with tappers of Variety Clubs International and members of the hospital's finance committee.

Annual cost of operation of the hospital is about \$200,000. In adopting the hospital as a major charity, tent 35 is not obligated to raise all this sum, but as much of it as it can supply.

Denver Variety's Jamboree

Aug. 10-12 picked for first three-day jamboree put on by Denver Variety Tent 37. Starting with registration at club rooms, main events include stag dinner, golf tournament and screenings.

Nate Blumberg, Back from Europe, Heartened by Upturn in Business

'Snow White' Reissue

Hollywood, Aug. 1. Walt Disney is readying "Snow White" reissue for early spring, with key-city showings slated for around Christmas. Full reissue rate may be pushed ahead for holiday period.

Film will be sandwiched between release of "Treasure Island" and "Alice in Wonderland."

Guild Maps Plea To Stop Firings At N.Y. Homeoffices

Screen Employees Guild has virtually abandoned plans for a mass public demonstration in the Times Square area to protest N. Y. white-collar layoffs by the major film companies. Union, comprising both ad-publicity and office workers at all the major homeoffices, still plans an appeal to both the public and companies, however, and has scheduled a conference Aug. 17 of delegates from each company to start the drive rolling.

SEG will probably carry its message to the public via distribution of leaflets in the Times Square locale. These will allege the majors are still firing white-collarites, despite a marked upward trend in their profit statements this year. Union gave up plans for the demonstrations because of difficulty in obtaining the necessary permits. Conference will elect a delegation to forward a plan to stop layoffs to Major Leslie R. Thompson of RKO, negotiator for the majors in labor relations.

According to SEG, contrary to previous practice, when a large group were axed at one time, the majors are now firing "two or three here and there." As a result, since the axings have been "undramatic," they haven't received the publicity given earlier waves of layoffs. Firings mean that those who are left on company payrolls are forced to speed up their work and also work overtime, according to the union.

Union, as a result, plans to pitch for special severance pay, higher overtime rates and other measures to discourage the firings. While SEG has a double severance pay clause in its contracts with some of the companies, it has none at all with some of the others. As for overtime, the union hopes to restrict its amount by seeking double pay. SEG spokesmen claim the majors would not be forced to pay any overtime if they maintained staffs full enough to get the work done in the normal working day.

Delay German Reps' O.O. Trip to U.S.

Projected trip to the U. S. of two reps of the German film industry has been temporarily stalled due to sudden illness of one of the delegates. Both were to have been guests of the Motion Picture Assn. of America's Advisory Unit for Foreign Films.

German emissaries, Curt Oertel and H. Klagemann, are not expected to arrive now for at least a month. Previously the MPAA had hosted delegates from the Italian and French film industries. During short U. S. stays, the overseas reps are briefed by the MPAA as to how they may best market their product in the Yank market.

Meanwhile, the Advisory Unit held its fifth trade screening for a foreign film yesterday (Tues.) at RKO's homeoffice projection room. French pic, "Barry," was gandered by indie and affiliated foreign film distributors who attended at the Unit's invitation. Screenings are designed to help producers arrange U. S. distribution deals.

Sharp upswing in prospects for the film industry generally, and Universal specifically, was pictured yesterday (Tues.) by N. J. Blumberg, U's prez, following his return to New York from a five-week trip abroad. Obviously elated over a steady surge in U's gross take, which is giving the company its best business in five years, Blumberg declared that U "is expected to end its fiscal year most favorably."

On all fronts, U's skipper painted a brightening prospect. Domestic grosses of all companies in the past five weeks "have improved greatly," he declared. In England, Germany and several other European countries the turn has been made and business is "very good." Blumberg is not concerned with the dirge-singers; he sees the industry as a "great business which will be here for many, many years."

As for his own company, "I feel that we are on the right track. I think the production side has plenty of problems but I'm sure the most serious of these are behind us." U has just ended its most successful sales drive in five years, he said, in which it came within \$2,000 of the record made in 1947. If the same b.o. conditions prevailed now as then, U would have grossed \$300,000 more.

For his British partner, J. Arthur Rank, Blumberg had kind words. Despite all his troubles, Rank would emerge "bigger and stronger than ever," he declared. Rank was faced with the same problems as the American pixites and he "is putting his house in order." "He will surprise a great number of people." U's ties with the Britisher "are extremely valuable to us."

The specialized houses playing quality foreign-language and British imports have suffered no recent dent in revenues, Blumberg. (Continued on page 18)

M-G Makes Allowances On 'Hot' Pictures To Supersede Earlier Dates

William F. Rodgers, Metro distribution veepee, last week said that exhibitors showing "mitigating circumstances" will be allowed to play "hot" pictures prior to films licensed for previous playdates. He referred specifically to requests by exhibitors to be allowed to play "Annie Get Your Gun" before other Metro pix bought for previous showings.

The statement was contained in a letter to Allied States general counsel Abram F. Myers thanking him for his recent opinion on the matter. Myers had told exhibitors that there was no way to force Metro to allow prior dates on "Annie" if other films had already been contracted.

Rodgers said that "if there are any deserving cases, because of recent purchases of a number of pictures, or due to conditions beyond their control, "where any theatre owners would be held up in playing "Annie" and "Father of the Bride," special attention would be given these cases.

Lipton Back to Coast After N.Y. Bally Talks

David Lipton planned for the Coast over the weekend after two-week huddles with Universal h.o. execs on campaigns for a number of Universal's upcoming releases. Ad-pub chief set plans for "Louisa," "The Milkman," "Desert Hawk," "The Sleeping City," "Saddle Tramp" and "Deported."

Big contingent of stars will assemble in Chicago for the world preem of "Louisa," Aug. 11. Following the ballyhoo in the Windy City, stars will scatter to 26 key cities for openings there. Taking part in the junkets will be Ronald Reagan, Charles Coburn, Ruth Hussey, Spring Byington, Edmund Gwenn and Piper Laurie.

HIT

WITH

NAT HOLT PRODUCTIONS
 RANDOLPH SCOTT
THE CARIBBOO TRAIL
 IN CINECOLOR
 Starring GEORGE GABBY HAYES Bill WILLIAMS Victor KARIN JORY BOOTH
 Produced by NAT HOLT Directed by EDWIN MARMON Screenplay by HARRY HOWARD
 Edited by FRANK GRUBER Story by JOHN RHODES STURDY
 A NAT HOLT PRODUCTION
 A 20th CENTURY FOX PICTURE

FOR A BIG

HIT

There's No Business Like **20** Business

CENTURY-FOX



no way



a Twentieth Century-Fox picture

Slow L.A. Depends on Holdovers; 'Stella' Drags, \$27,500 in 5 Sites, 'Lawless' Fair 20G, A&C 25G in 5

Los Angeles, Aug. 1. With new bills giving a slow account at the boxoffice, overall first-run pace is very mild. Major help this frame is coming from holdovers. "Stella" had a slow teeoff in five sites and expects a slim \$27,500 on the week. "Lawless," in two, is fair at near \$20,000. "Abbott & Costello in the Foreign Legion" is catching a medium \$25,000, or close to it, in five spots.

Rounding out this week's slate is "Skipper Surprised His Wife," netting a small \$15,000 in two locations; "Three Little Words" going for a good \$25,000 in two houses in its second frame, while "Flame and Arrow" is holding up well at \$30,000 for the second round in three theatres, as is "711 Ocean Drive" at \$22,000 in two.

Estimates for This Week
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-\$1)—"Stella" (20th) and "Jungle Stampede" (Rep). Slim \$27,500. Last week, "Cariboo Trail" (20th) and "It's Small World" (EL), \$21,000.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 60-\$1)—"Flame and Arrow" (WB) (2d wk). Good \$30,000. Last week, solid \$44,300.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-\$1)—"Three Little Words" (M-G) and "Trial Without Jury" (Rep) (Loew's only) (2d wk). Neat \$25,000. Last week, smart \$35,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-\$1)—"711 Ocean Drive" (Col) and "On Isle Samoa" (Col) (2d wk). Nice \$22,000. Last week, hefty \$38,100.

Los Angeles, Hollywood, Paramounts (F&M) (3,398; 1,451; 40-\$1)—"Lawless" (Par) and "Shot Billy the Kid" (Lippert). Fair \$20,000. Last week, "So Young, So Bad" (UA) and "Mule Train" (Col), only \$19,000 in three.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-\$1)—"Mystery Street" (M-G) and "Skipper Surprised Wife" (M-G). Small \$15,000. Last week, "Father of Bride" (M-G) (3d wk-4 days), \$7,300.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 1,145; 60-\$1)—"Abbott and Costello in Foreign Legion" (U) and "Hi-Jacked" (Lippert). Medium \$25,000. Last week, "Winchester '73" (U), (2d wk-9 days), \$19,300.

Four Star (UA) (900; 60-\$1)—"City Lights" (UA) (reissue) (5th wk). Near \$2,500. Last week, \$3,200.

Fine Arts, Guild (FWC) (679; 968; 60-\$1)—"Rocking Horse Winner" (U). Mild \$3,500. Last week, "Paisan" (Indie) and "Open City" (Indie) (reissues) (4th wk-5 days), \$500.

INDPLS. LAGS; 'ROGUES' LEADS, 9½G; 'CREEK' 8G

Indianapolis, Aug. 1. Biz at first-run filmers here is in summer doldrums this week. Nobody is doing much, and overall situation is at season's low. "Rogues of Sherwood Forest," at Loew's, is leader with modest figure. "Stella," with help from Victor Mature and troupe onstage first day, opened well, then slumped. "Curtain Call at Cactus Creek," at Circle, is only fair.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 44-65)—"Curtain Call at Cactus Creek" (U) and "Secret Fury" (RKO). So-so \$8,000. Last week, "No Man of Her Own" (Par) and "Wagonmaster" (RKO), modest \$8,500.

Indiana (Gamble-Dolle) (3,300-44-65)—"Stella" (20th) and "Lost Volcano" (Mono). Meager \$7,000. Last week, "Flame and Arrow" (WB) and "50 Years Before Your Eyes," sturdy \$12,000.

Loew's (Loew's) (2,427; 44-65)—"Rogues of Sherwood Forest" (Col) and "Customs Agent" (Col). Moderate \$9,500. Last week, "Duchess of Idaho" (M-G) and "State Penitentiary" (Col) (2d wk), nifty \$10,000 on top of \$16,000 opener.

Lyrie (Gamble-Dolle) (1,600; 44-65)—"Carnival of 20th-Fox screen hits (reissues). Thin \$3,500. Last week, "Back to Bataan" (RKO) and "Marine Raiders" (RKO) (reissues), fair \$4,500.

Broadway Grosses

Estimated Total Gross
This Week\$467,500
(Based on 18 theatres.)
Last Year\$536,700
(Based on 18 theatres.)

Humid Weather Snags St. L.; 'Stella' Thin \$14,000, 'Peggy' 13G

St. Louis, Aug. 1. Humid weekend with threats of storms and nsg war news combined to send grosses down at the mainstems. Of the new films, "Stella" will grab only fair biz with "Peggy" the runnerup. All entertainment, including baseball, is experiencing a slump.

Estimates for This Week
Fox (F&M) (5,000; 60)—"Peggy" (U) and "Kill Empire" (Col). So-so \$13,000. Last week, "Flame and Arrow" (WB) and "50 Years Before Eyes" (WB), \$14,000.

Loew's (Loew) (3,172; 50-75)—"Good Humor Man" (Col) and "Convicted" (Col). Fair \$12,500. Last week, "Duchess Idaho" (MG) and "Father Makes Good" (Mono) (2d wk), \$14,500.

Missouri (F&M) (3,500; 60)—"A.C. in Foreign Legion" (U) and "Spy Hunt" (U). Slim \$10,000. Last week, "Friend Irma Goes West" (Par) and "Winchester '73" (U), \$13,000.

St. Louis (F&M) (4,000; 60)—"Stella" (20th) and "Love That Brute" (20th). Tepid \$14,000. Last week, "White Tower" (RKO) and "Golden Twenties" (RKO), \$11,000.

'WORDS' WOW \$22,000; 'FLAME' NEAT 12G, K.C.

Kansas City, Aug. 1. Mid-summer biz is moderate except for the Midland, which has "Three Little Words" and one of its biggest weeks. New bills include "Jackie Robinson Story" at the Missouri, "Where the Sidewalk Ends" at Fox Midwest's first-run trio, and "Flame and the Arrow" at the Paramount, all topping average.

"Tight Little Island" apparently has found its level and continues unabated in seventh week at the little Kimo, putting it in class of top films to play the house in past two years. "All Quiet on the Western Front," brought back to the Esquire, also is satisfactory with biz over average.

Weather got around to being warm for first time in several weeks, making air-conditioning once again a house attraction.

Estimates for This Week
Esquire (Fox Midwest) (820; 45-65)—"All Quiet" (Indie) and "Bayonet Charge" (Indie) (reissues). A timely booking, and heading for \$4,000, good money. Last week, "Winchester '73" (U) and "Golden Gloves Story" (EL) (moveover) stayed 5 days for \$2,000.

Kimo (Dickinson) (550; 50-75)—"Crisis" (M-G). In for just five days and will probably do around (Continued on page 20)

Heat Wilts Philly; 'Duchess' Tops At \$28,000, 'Rogues' Fair \$15,500

Philadelphia, Aug. 1. Heat wave, which began last Friday and continued over the weekend, is holding down grosses in midtown first-runs. Randolph, with "Duchess of Idaho," is doing big business but other situations are just coasting along.

Estimates for This Week
Boyd (WB) (2,360; 50-99)—"Treasure Island" (RKO) (2d wk). Good \$10,200. Last week, \$16,400. Earle (WB) (2,700; 50-99)—"All Quiet on the Western Front" (Realart). Light \$11,200. Last week, "White Tower" (RKO), \$6,500.

Fox (20th) (2,250; 50-99)—"Broken Arrow" (20th) (2d wk). Good \$20,000. Last week, \$30,000. Goldman (Goldman) (1,200; 50-99)—"Crisis" (M-G) (2d wk). Tidy \$10,000. Last week, \$18,500. Karlton (Goldman) (1,000; 50-99)—"Wake Island" (Par) and "So Proudly We Hail" (Par) (reissues). Weak \$5,000. Last week, "Asphalt Jungle" (M-G), \$7,000.

'Annie' \$13,500, 'Furies' 11G in Perky Port., Ore.

Portland, Ore., Aug. 1. Good entries and cooler weather are helping swell boxoffice take of first-runs this week. For the first time in two months downtown spots look like they might get out of the doldrums. "Annie Get Gun" looms best, at United Artists. "Furies" also looks good at Oriental and Paramount.

Estimates for This Week
Broadway (Parker) (1,830; 50-85)—"Winchester '73" (U-I) and "Federal Agent at Large" (Rep) (2d wk). Fine \$10,000. Last week, sock \$14,200.

Mayfair (Parker) (1,500; 50-85)—"Flame and Arrow" (WB) and "Boy From Indiana" (EL) (m.o.). Good \$6,200. Last week, "Atrocities of Manila" (Indie) and "State Penitentiary" (Col). Okay \$5,100.

Oriental (Evergreen) (2,000; 50-85)—"The Furies" (Par) and "Love That Brute" (20th), day-date with Paramount. Okay \$4,100. Last week, "Flame and Arrow" (WB) and "Boy From Indiana" (EL), day-date with Orpheum, good \$4,500.

Orpheum (Evergreen) (1,750; 50-85)—"Where Sidewalk Ends" (20th) and "Young Daniel Boone" (Mono). Slim \$6,800. Last week, "Flame and Arrow" (WB) and "Boy From Indiana" (EL), also at Oriental, good \$8,000.

Paramount (Evergreen) (3,400; 50-85)—"The Furies" (Par) and "Love That Brute" (20th), also at Oriental. So-so \$7,100. Last week, "Night and City" (20th) and "Motor Patrol" (Lip), slim \$5,800.

United Artists (Parker) (890; 50-85)—"Annie Get Gun" (M-G). Smash \$13,500. Last week, "Skipper Surprised Wife" (M-G), mild \$6,000.

'Flame' Paces Pitt At Sock \$18,000, 'Crisis'; 'Man' 8G

Pittsburgh, Aug. 1. Stanley's pacing the field by a wide margin this week with "Flame and the Arrow," which gave house best Saturday (29) opening in some time and looks headed for healthiest stanza in weeks. Warner also got off on the right foot with "No Man of Her Own" and should do very well while "711 Ocean Drive" is hanging on very nicely in Harris holdover. "Winchester '73" is falling off sharply in h.o. at Fulton, and "Crisis," in for only five days at Penn, is doing just fair.

Estimates for This Week
Fulton (Shea) (1,700; 45-80)—"Winchester '73" (U-I) (2d wk). Hit the skids after big opening stanza and will be lucky to get \$6,000 on the h.o. Comes out tomorrow (Wed.) for "Where Sidewalk Ends" (20th). Last week "Winchester" sock \$12,000.

Harris (Harris) (2,200 45-80)—"711 Ocean Drive" (Col) (2d wk). Picture wasn't figured to hold but kept building so steadily it originally was handed just a couple of extra days and then a full week. Should wind up with nearly \$7,500, fine. Last week underestimated; picture did blazing \$12,000.

Penn (Loew's) (3,300; 45-80)—"Crisis" (M-G). In for just five days and will probably do around (Continued on page 20)

Mpls. Mild; 'Caged' Slow \$8,000, 'Night-City' 11G, 'Annie' 2d 10G

Key City Grosses

Estimated Total Gross
This Week\$2,157,500
(Based on 24 cities, 197 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,567,000
(Based on 24 cities and 199 theatres.)

'Words' Nifty \$22,000, 'Flame' Socks \$18,500 To Head Washington

Washington, Aug. 1. Hot weather and plenty of visitors are bringing good business to most of the downtown filmieries. "Three Little Words" at the Palace, "Flame and the Arrow" at the Warner, and a revival of "Henry V" at the Playhouse are all drawing heavily. "Duchess of Idaho" is holding up well a second week at the Capitol after an exceptional first week, and "Kind Hearts and Coronets" looks good for a long run at the Trans-Lux.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85)—"Duchess of Idaho" (M-G) plus vaude (2d wk). Creditable \$17,000 after outstanding \$33,000 last week.

Dupont (Lopert) (386; 50-85)—"D. O. A." (UA) (2d wk). Okay \$4,000 after satisfactory \$5,000 last week.

Keith's (RKO) (1,139; 44-80)—"Winchester '73" (U) (2d wk). Heading for \$10,000 after nice \$16,000 last week. Walt Disney's "Treasure Island" starts tomorrow (Wed.).

Metropolitan (Warner) (1,163; 44-74)—"House by River" (Rep) and "This Side of Law" (WB). Okay \$5,000. Last week, "Wake Island" and "So Proudly We Hail" (Par reissues), very good \$5,800.

Palace (Loew's) (2,370; 44-74)—"Three Little Words" (M-G). Very satisfactory \$22,000. Last week, "Irma Goes West" (Par), average \$15,000.

Playhouse (Lopert) (485; 50-85)—"Henry V" (UA) (reissue at 65c and \$1). Terrific \$7,000. Definitely good for a 2d week. Last week, "Woman of Dolwin" (Indie) (2d wk), okay \$4,000.

Warner (WB) (2,164; 44-74)—"Flame and Arrow" (WB). Sock \$18,500. Last week, "Great Jewel Robber" (WB) and "50 Years Before Your Eyes" (WB) so-so \$9,200.

Trans-Lux (T-L) (650; 44-80)—"Kind Hearts" (EL) (3d wk). Levelling off nicely at \$7,000 and looks good for long run. Last week, strong \$7,500.

HOLDOVERS LIFT CLEVE; 'IRMA WEST' FINE 14G

Cleveland, Aug. 1. Second-week runs and a reissue at Cleveland's downtown theatres showed strong boxoffice appeal, with houses snapping out of summer doldrums. "All Quiet on Western Front" goes into second week after sturdy first and "Annie Get Your Gun" gets a third week, "Irma Goes West" is going good with a moveover to Stillman being planned.

Estimates for This Week
Allen (Warners) (3,000; 55-75)—"711 Ocean Drive" (WB). Holding at heavy \$15,000 after strong \$16,500 first week.

Esquire (Community) (704; 55-75)—"All Quiet" (reissue). Smash \$8,000. Last week "Secret Fury" (RKO) (3d wk), \$3,000.

Hippodrome (WB) (3,700; 55-75)—"Flame and Arrow" (WB). holdover \$10,500 after hot \$22,000.

Lower Mall (Community) (505; 55-75)—"Spectre of Rose" (Rep) and "I've Always Loved You" (Rep). Holdover \$2,700 after moderate \$3,500.

Onlo (Loew's) (1,205; 55-75)—"Annie Get Your Gun" (M-G) (moveover from State). Hot \$6,000.

Palace (RKO) (3,300; 55-75)—"Rogues of Sherwood Forest" (Col). Neat \$12,500. Last week "Winchester '73" (U) (2d wk) strong \$9,000.

State (Loew's) (3,450; 55-75)—"Irma West" (Par.). Fine \$14,000. Last week, "Annie Get Your Gun" (M-G) refreshing \$14,000.

Stillman (Loew's) (2,700; 55-75)—"Eagle and Hawk" (Par). Fair \$6,000. Last week, "Peggy" (U), good \$7,000.

Minneapolis, Aug. 1. Hot weather is the current boxoffice alibi, but there's nothing especially torrid in the lineup of newcomers to cause any wholesale scampering toward the wickets. Entries include "Night and the City," "Caged," "Stars in My Crown" and "Kid From Texas," all rather mild in their individual and aggregate appeal. It's the second week for Radio City's "Annie Get Your Gun." Other holdovers are "Winchester '73" and "All Quiet on the Western Front," moveovers to sure-seaters Pix and World for third and second weeks downtown, respectively.

Estimates for This Week
Century (Par) (1,600; 50-70)—"Stars in My Crown" (M-G). Favorably received, but not much in cast array or general pull to make for impressive gross. Good \$7,000. Last week, "Skipper Surprised His Wife" (M-G), slow \$4,200.

Lyrie (Par) (1,000; 50-70)—"Kid From Texas" (U). Mixed opinions on this one. Okay \$4,000. Last week, "All Quiet on Western Front" (Indie) (reissue), okay \$4,500.

Radio City (Par) (4,000; 50-70)—"Annie Get Your Gun" (M-G) (2d wk). This well-liked picture helped by word-of-mouth. Satisfactory \$10,000 after staunch \$16,000 initial stanza.

RKO-Orpheum (RKO) (2,800; 35-70)—"Caged" (WB). Aided by advertising stressing sensationalism, but absence of cast names a liability. Slow \$8,000. Last week, "Good Humor Man" (Col), light \$7,000.

RKO-Pan (RKO) (1,600; 35-70)—"One Way Street" (U) and "I Was a Shoplifter" (U). Dual bill getting a little attention from action-lovers. Light \$5,000. Last week, "Winchester '73" (U) (2d wk), neat \$6,200.

State (Par) (2,300; 50-70)—"Night and City" (20th). Meller getting stamp of approval. Widmark has following, too. Satisfactory \$11,000. Last week, "Rocketship, XM" (LP), tepid \$7,000.

World (Mann) (400; 50-85)—"All Quiet" (Indie) (reissue) (m.o.). Mild \$1,700 in 5 days. Last week, "The Suspect" (Indie) (reissue), modest \$2,200.

'ANNIE' HOT \$18,000 IN STEADY TORONTO

Toronto, Aug. 1. With "Annie Get Your Gun" in for lushest returns in several weeks, it's pacing the town. "Wagon Master" is also hefty along with another western, "Return of the Frontiersman." Also okay is "Bright Leaf," with top biz also enjoyed by 2d-week holdover of "Blossoms in the Dust" revival at Odeon at \$1.15 top. Town's overall grosses are satisfactory and better than seasonal expectancy.

Estimates for This Week
Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 33-57)—"Return of Frontiersman" (WB) and "This Side of Law" (WB). Lusty \$12,000. Last week, "Johnny One-Eye" (UA) and "Customs Agent" (Col), \$13,500.

Eglinton, Victoria (FP) (1,180; 1-140; 38-67)—"Four Men and a Prayer" (20th) and "Stanley & Livingstone" (20th) (reissues). Light \$6,500. Last week, "Interrupted Journey" (London Films), ditto.

Hyland (Rank) (1,357; 46-77)—"Kind Hearts, Coronets" (EL) (7th wk). Still steady \$4,000 after last week's same.

Imperial (FP) (3,373; 37-59)—"Wagon Master" (RKO). Very good \$11,000. Last week, "White Tower" (RKO) (2d wk), \$7,500.

Loew's (Loew) (2,096; 38-67)—"Annie Get Your Gun" (M-G). Smash \$18,000. Last week, "Father of Bride" (M-G) (4th wk), \$8,500.

Nortown, University (FP) (959; 1,556; 38-67)—"Bright Leaf" (WB) (2d wk). Nice \$7,500 after last week's \$10,500.

Odeon (Rank) (2,390; 48-\$1.15)—"Blossoms in Dust" (M-G) (reissue) (2d wk). Neat \$11,000 after last week's \$15,000.

Shea's (FP) (2,386; 38-67)—"Where Sidewalk Ends" (20th) (2d wk). Fair \$6,500 after last week's \$9,500.

Towne (Taylor) (693; 40-88)—"Rocketship X-M" (Lip) (5th wk). Still steady \$4,000 after last week's \$4,500.

Uptown (Loew) (2,743; 42-75)—"Crisis" (M-G). Poor \$5,000. Last week, "Peggy" (U), bad \$4,000.

Chi Spotty; '711' Smash \$42,000, 'Irma'-Vaude 52G, 'Sidewalk' 15G

Chicago, Aug. 1.—Tremendous business of "711 Ocean Drive" at the Woods, is setting the local pace. Chicago entry of "My Friend Irma Goes West," with Peggy Lee, Dave Barbour and quartet and Myron Cohen onstage, appears passable. "Curtain Call at Cactus Creek," with "Captive Girl" spears tidy biz at the Palace. Hapless, however, is "The Great Jewel Robber" and "Once a Thief" at the Roosevelt. State-Lake entry of "Where the Sidewalk Ends" looms weak. And the Garrick, continuing its reissue policy, is passable with "Back to Bataan" and "Marine Raiders."

Holdover "Crisis" at the Oriental, with Dick Contino as booster onstage, appears strong in second stanza. Third frame of "Winchester '73" at the Grand is still fresh. United-Artists' holdover, "Convicted" and "The Palomino," is average in second week.

Estimates for This Week

Chicago (B&K) (3,000; 50-98) — "My Friend Irma Goes West" (Par) with Peggy Lee, Dave Barbour and Myron Cohen topping staghows. Par at \$52,000. Last week, "Flame and the Arrow" (WB) and Margaret Whiting and Bill Snyder orch onstage, \$42,000.

Garrick (B&K) (900; 50-98) — "Back to Bataan" (RKO) and "Marine Raiders" (RKO) (reissues). Tidy \$6,000. Last week, "Angel and Badman" (Rep) and "War of Wildcats" (ex-"In Old Oklahoma") (Rep), \$6,000.

Grand (RKO) (1,200; 50-98) — "Winchester '73" (U) (3d wk). Pert \$8,000. Last week, \$11,000.

Oriental (Indie) (3,400; 50-98) — "Crisis" (M-G) and Dick Contino onstage (2d wk). Palatable \$38,000. Last week, \$49,000.

Palace (RKO) (2,500; 50-98) — "Curtain Call at Cactus Creek" (U) and "Captive Girl" (U). Brisk \$11,000. Last week, "Spy Hunt" (U) and "Armored Car Robbery" (U), \$8,000.

Roosevelt (B&K) (1,500; 50-98) — "Great Jewel Robbery" (WB) and "Once a Thief" (UA). Light \$9,000. Last week, "Cariboo Trail" (20th) and "Hidden Room" (EL), \$7,000. State-Lake (B&K) (2,700; 50-98) — "Where Sidewalk Ends" (20th). Passable \$15,000. Last week, "Stars in My Crown" (M-G), \$9,000.

United Artists (B&K) (1,700; 50-98) — "Convicted" (Col) and "The Palomino" (Col) (2d wk). Average \$8,000. Last week, \$10,000.

Woods (Essaness) (1,073; 98) — "711 Ocean Drive" (Col). Smash \$42,000. Last week, "Duchess of Idaho" (M-G), \$10,000.

World (Indie) (587; 80) — "Fanny" (Indie) (2d wk). Mediocre \$3,300. Last week, \$3,700.

L'ville Dull; 'Flame' 8G, 'Rogues' Nice \$11,000

Louisville, Aug. 1.—Biz is on the dull side this week. Amusement dollar seems to be spread in many directions, namely outdoor attractions. Folks just don't seem to come into the downtown district in the hot weather.

All houses are slow-paced this week. Mary Anderson, with "Flame and Arrow," teed off briskly, but slowed after "Rogues Sherwood Forest" opened Saturday (29) at Loew's State. Pics are somewhat similar in theme, which doesn't help. Best gross on the week looks to go to the State, where modest \$11,000 is indicated.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Flame and Arrow" (WB). Brisk Lancaster opus teed off to brisk start, but slowed. Looks good for neat \$8,000. Last week "711 Ocean Drive" (Col) about same.

Rialto (Fourth Avenue) (3,000; 45-65) — "White Tower" (RKO) and "Armored Car Robbery" (RKO). Looks like slow stanza, likely poor \$8,500. Last week "Stella" (20th), with bally preem, p.a.s of stars, etc. registered solid \$12,000 and m.o.

State (Loew's) (3,000; 45-65) — "Rogues Sherwood Forest" (Col) and "Custom Agent" (Col). Teed off Saturday (29), but getting nice play to indicate satisfactory \$11,000. Last week "Winchester '73" (U) and "I Was Shoplifter" (U), about same.

Strand (FA) (1,200; 45-65) — "Love That Brute" (20th) and "Lost Volcano" (Mono). Shape as good fare, but b.o. results weak. Possible \$3,500 in sight, puny. Last week "Rocketship X-M" (Lip) and "Operation Haylift" (Lip), modest \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'711' STURDY \$12,000, CINCY; 'CRISIS' \$9,500

Cincinnati, Aug. 1.

This is a normal round along the flicker front, which has been thinned by shuttering of the Mid-States Shubert for balance of summer. "711 Ocean Drive," front-runner of four new bills, is sturdy. Matching it is "Father of Bride," chesty holdover. Other first-runs are "Crisis," "Panic in Streets" and "Shadow on Wall." "Flame and Arrow" is a hotsy second-runder.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Crisis" (M-G). Modest \$9,500. Last week, "Flame and Arrow" (WB), aided by opening-day p.a. of Burt Lancaster, bright \$13,500.

Capitol (Mid-States) (2,000; 55-75) — "Panic in Streets" (20th). Fairish \$7,500. Last week, "Stella" (20th), with lift from first-day visit of Victor Mature and troupe, hotsy \$12,000.

Grand (RKO) (1,400; 55-75) — "Father of Bride" (M-G) (2d wk). Plenty chesty \$12,000 followup of smash \$17,500 unveiling.

Keith's (Mid-States) (1,542; 55-75) — "Shadow on Wall" (M-G). Thin \$5,000. Last week, "Winchester '73" (U) (2d wk), all right \$7,000.

Lyric (RKO) (1,500; 55-75) — "Flame and Arrow" (WB) (m.o.). Strong \$6,000. Last week, "Back to Bataan" (RKO) and "Marine Raiders" (RKO) (reissues), oke \$5,000.

Palace (RKO) (2,600; 55-75) — "711 Ocean Drive" (Col). Sturdy \$12,000. Last week, "Love Happy" (UA), modest \$9,500.

'Flame' Smash \$27,000, Detroit

Detroit, Aug. 1.

Personal appearance by Burt Lancaster is shooting "Flame and Arrow" (WB) and "50 Years Before Your Eyes" (WB) to tremendous biz at the Michigan. For the first time in months, house had to hang out SRO sign. "Stella" is doing mildly at the Fox, and "Lonely Place" looks so-so at United Artists. "Winchester '73" is slipping badly in second round at the Palms. "Annie Get Your Gun" looks steady in fifth and final week at the Adams.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95) — "Stella" (20th) and "Destination Murder" (RKO). Mild \$20,000. Last week, "Night and City" (20th) and "Isle of Samoa" (Col) \$17,000 in 2d week.

Michigan (United Detroit) (4,000; 70-95) — "Flame and Arrow" (WB) and "50 Years Before Your Eyes" (WB). Colossal \$27,000. Last week, "Crisis" (M-G) \$16,000.

Palms (UD) (2,900; 70-95) — "Winchester '73" (U) (2d wk). Slipping to \$11,000. Last week, terrific \$21,000.

United Artists (UD) (2,000; 70-95) — "Lonely Place" (Col). Fair \$12,000. Last week, "Troquois Trail" (UA) and "Destination Big House" (Mono) \$14,000.

Madison (UD) (1,800; 70-95) — "Foreign Legion" (U) and "Young Daniel Boone" (Mono) (2d wk). Slow \$7,000. Last week, \$11,000.

Adams (Balaban) (1,700; 70-95) — "Annie Get Your Gun" (M-G) (5th wk). Steady \$8,000. Last week, \$10,000.

Downtown (Balaban) (2,900; 70-95) — "All Quiet on Western Front" (Indie) and "Nightmare" (Indie) (reissues). Slim \$6,000. Last week, "Rocketship X-M" (Lippert) and "Golden Gloves Story" (EL) \$5,000 in 2d week.

Omaha Slow; Good 10½G for 'Comanche'

Omaha, Aug. 1.

Despite some worthy offerings, there is a slight recession in the local-b.o. Among new films, "Comanche Territory" at the Orpheum is holding up. "Caged" at the Paramount is light. "Winchester '73," which had big week at the Paramount last week, is skidding on its moveover to Omaha. "Bright Leaf" at the Brandeis is disappointment as the Gary Cooper name is usually draw. One of the brighter spots is "Annie Get Your Gun" Metro's big musical is set for at least \$8,500 on its second week after tremendous first week.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65) — "Comanche Territory" (U) and "Father Makes Good" (Mono). Good \$10,500. Last week, "Buccaneer's Girl" (U) and Mills Bros. stage revue, at 20-80c, a smash \$23,000.

Brandeis (RKO) (1,500; 16-65) — "Bright Leaf" (WB). Disappointing \$6,000. Last week, "711 Ocean Drive" (Col), good \$8,000.

Paramount (Tristates) (2,800; 16-65) — "Caged" (WB). Light \$9,000. Last week, "Winchester '73" (U), fine \$12,500.

State (Goldberg) (865; 20-75) — "Annie Get Your Gun" (M-G) (2d wk). Still smash at \$8,500. Last week, terrific \$10,000.

Omaha (Tristates) (2,100; 16-65) — "Winchester '73" (U) (m.o.) and "Harbor of Missing Men" (Rep). Light \$8,000. Last week, "Johnny Apollo" (20th) and "This Is My Affair" (20th) (reissues), good \$9,500.

Boston Shaky; 'Men' Solid 18G, 'Treasure' 21G

Boston, Aug. 1.

Biz spotty around town this stanza with "Men" at Astor and "Treasure Island" at Memorial reporting brisk turnstile activity. Other newcomers, "The Torch" at the Boston, "Great Jewel Robber" at Paramount and Fenway, and "Flame and Arrow" at Met are only mild. "Duchess of Idaho" at State and Orpheum is not bad for second week.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95) — "Men" (UA). Opened very big Thurs. (27) and holding up nicely. Should nab solid \$18,000. Last week, "Panic in Streets" (20th) wound up 4th week with slim \$2,800.

Boston (RKO) (3,200; 40-85) — "Torch" (EL) and "Rider From Tucson" (RKO). Slow \$9,000. Last week, "711 Ocean Drive" (Col) and "A Canterbury Tale" (Indie) surprised with okay \$13,000.

Fenway (NET) (1,373; 40-85) — "Great Jewel Robber" (WB) and "50 Years Before Eyes" (WB). Thin \$4,200. Last week, "Return of Frontiersman" (WB) and "This Side of Law" (WB), tepid \$3,800.

Memorial (RKO) (3,500; 40-85) — "Treasure Island" (RKO) Pacing town with nifty \$21,000. Last week, "Winchester '73" (U), Fair \$10,500 for 2d week.

Metropolitan (NET) (4,367; 40-85) — "Flame and Arrow" (WB) (Continued on page 20)

'Words' Hefty \$25,000 in Frisco, 'Flame' Big 20½G, 'Brute' OK 15½G

San Francisco, Aug. 1.

Sudden warm temperature hit weekend biz. "Three Little Words" and "Flame and Arrow" are outstanding.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85) — "A Modern Marriage" (Mono) and "Triple Trouble" (Mono). Thin \$10,000 despite hefty exploitation. Last week, "White Tower" (RKO) (2d wk), only \$9,500.

Fox (FWC) (4,651; 60-95) — "Love That Brute" (20th) and "Where Sidewalk Ends" (20th). Okay \$15,500. Last week, "Rock Island Trail" (Rep) and "Golden Gloves Story" (EL) plus p.a. opening day of stars, thin \$11,500.

Warfield (Loew's) (2,856; 60-85) — "Three Little Words" (M-G). Hefty \$25,000. Last week, "Skipper Surprised His Wife" (M-G), fair \$13,000.

Paramount (Par) (2,646; 60-85) — "Flame and Arrow" (WB) and "Destination Big House" (Mono).

Heat Wilts B'way; 'Very Own' Tops New Pix \$33,000, 'Men' Standout 122G, 2d; 'Arrow'-Andrews Sharp 65G, 2d

With a hot weekend sandwiched in between muggy weather during the week, New Yorkers headed outdoors, resulting in a generally mild dip at Broadway deluxers from the upbeat registered last week. Number of holdovers also didn't help business any.

Samuel Goldwyn's "Our Very Own" at Victoria, backed by a full-scale ad-publicity campaign, is topping the newcomers with a good \$33,000. With the exception of "Third Man," which preceded it, this marks the best opening week at the Vic in some time. Top money, though, is going to "The Men" at Radio City Music Hall, which is racking up a hefty second week gross of \$122,000. Strong word-of-mouth is aiding this one considerably.

Only other new picture is "Underworld Story" at the Rivoli which, on the basis of a brush off from the critics, is heading for a mild \$11,000. All Quiet on the Western Front, opening another reissue run at the Park Avenue this time, is underscoring the public's interest in war themes with a brisk opening round of \$10,000 in sight, very good for this sureseater.

Big money for holdovers is going to "Broken Arrow," in its second week at the RKO with the Andrews Sisters and iceshow on stage. Film is sighting a great \$65,000 but, due to prior bookings, winds this week. Same holds true for "711 Ocean Drive" at the Paramount. Backed by the Louis Jordan Five, Fontane Sisters, Rudy Cardenas and Bob Chester orch heading the stage layout, the Par grossed a big \$60,000 second round but has a new bill opening today (Wed.).

"So Young, So Bad" pulled a mild \$12,500 at the Criterion, while "Duchess of Idaho," with Bert Wheeler, Toni Arden, and the Sonny Dunham orch on stage at the Capitol, dipped to a disappointing \$34,000 for its second and final frame.

Estimates for This Week

Astor (City Inv.) (1,300; 60-150) — "Edge of Doom" (RKO). Opens tomorrow (Thurs.) after special preem tonight. House has been closed for the last several weeks for renovations.

Bijou (City Inv.) (589; \$1.20-\$2.40) — "Red Shoes" (EL) (93d wk). Marathoner continues to show strength, with another \$6,000

'711' Fair 9G, Seattle; 'Sidewalk' Eyes 7½G

Seattle, Aug. 1.

Fair summer pace prevails as the burg is perking with the Korean situation, which means more defense jobs in the area and activity at nearby navy town, Bremerton.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84) — "Winchester '73" (U) (3d wk). Hot release from Orpheum. Indicating good \$4,000. Last week, "Capture" (RKO) and "Colorado Ranger" (Lip), slow \$2,300.

Coliseum (Evergreen) (1,877; 59-84) — "711 Ocean Drive" (Col) and "Snow Dog" (Mono). Heading for fair \$7,000. Last week, "Lawless" (Continued on page 20)

estimated for current stanza, after doing same last week. Holds \$150.

Capitol (Loew's) (4,820; 55-\$1.50) — "Duchess of Idaho" (M-G) and stage-show topped by Bert Wheeler, Toni Arden, Sonny Dunham orch (2d final wk). Slumped to \$34,000 for frame ending tonight (Wed.), after mild \$40,500 for opening round. "Lady without Passport" (M-G) plus Pearl Bailey, Kirby Stone Quintet, Jay Marshall, Jack Fina orch heading stage layout opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-\$1.75) — "So Young, So Bad" (UA) (2d wk). Current stanza heading for acceptable \$12,500, after good \$15,300 for opening round. Holds for another week.

Globe (Brandt) (1,500; 50-\$1.20) — "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues) (4th wk). Doing fine, with sturdy \$11,000 anticipated for this round, after hefty \$15,000 in the previous week. Continues.

Mayfair (Brandt) (1,736; 50-\$1.20) — "Destination Moon" (EL) (6th wk). Fifth week ended Monday night (31) dipped to \$14,000, still good at this stage of run, after fine \$15,000 in the previous week. Holds until Aug. 15, when "Treasure Island" (RKO) is due in.

Palace (RKO) (1,700; 55-\$1.20) — "Mystery Street" (M-G) with vaude. Up slightly over house average, with about \$19,200 sighted for week ending tonight (Wed.). Last week, "Peggy" (U) with vaude, fair \$19,000. "Great Jewel Robber" (WB) with new vaude layout opens tomorrow (Thurs.).

Paramount (Par) (3,664; 55-\$1.50) — "Friend Irma Goes West" (Par) plus Louis Prima orch, Garry Morton, Modernaires, T. and M. Conline on stage opens today (Wed.). In ahead, second and final round of "711 Ocean Drive" (Col) plus staghows, bright \$60,000 after great \$75,000 for first round.

Park Avenue (U) (583; 90-\$1.50) — "All Quiet on Western Front" (Realtar) (reissue) (2d wk). Initial frame ended last night (Tues.) with brisk \$10,000. In ahead, seventh and final round of "Rocking Horse Winner" (U), fair \$3,000.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40) — "The Men" (UA) plus staghows (2d wk). Sighting hefty \$122,000 for week ending tonight (Wed.) after soaring to great \$133,000 opening round. Continues.

Rialto (Mage) (594; 44-98) — "Memphis Belle" (Par) and "Flying Hellcats" (U) (reissues). Mild \$5,000 expected for week ending tonight (Wed.). "Mask of Korea" (Indie) due in tomorrow with bally tied in on Korean war.

Rivoli (UAT-Par) (2,092; 90-\$1.25) — "Underworld Story" (UA) (2d wk). Fair \$11,000 estimated for initial week ending last night (Tues.). In ahead, fourth and final stanza of "If This Be Sin" (UA), weak \$3,100.

Roxey (20th) (5,886; 80-\$1.75) — "Broken Arrow" (20th) plus Andrews Sisters, iceshow on stage (2d wk). Continuing strong with robust \$65,000 expected for round ending tomorrow night (Thurs.), after great \$85,000 for initial frame. "Panic in Streets" (20th) plus Frances Langford, Pegleg Bates and iceshow on stage opens Friday (4).

State (Loew's) (3,450; 55-\$1.50) — "Annie Get Your Gun" (M-G) (12th wk). Heading into windup of run, with steady \$12,000 expected, after about \$13,000 for preceding round. "Three Little Words" (M-G) opens next Wednesday (8).

Strand (WB) (2,776; 55-\$2). — "Flame and Arrow" (WB) plus Jane Pickens, Buddy Lester headlining stage layout (4th—final wk). Fine \$38,000 expected for stanza ending tomorrow night (Thurs.), after hefty \$40,000 in previous round. "Kiss Tomorrow Goodbye" (WB) with Toni Harper, Billy Vine, 3 Lind Bros. and Martez and Lucia on stage opens Friday (4).

Sutton (R. & B) (561; 90-\$1.50). — "Winslow Boy" (EL) (9th wk). Dipping slightly to about \$6,500 after oke \$7,800 for previous frame. Holds.

Travis-Lux (60th St.) (T-L) (453; 74-\$1.50). — "Kind Hearts, Coronets" (EL) (8th wk). Continues strong, with brisk \$8,300 for current frame, after slightly better \$9,000 for preceding week. Holds.

Victoria (City Inv.) (1,080; 95-\$1.50). — "Our Very Own" (RKO) (2d wk). Initial frame ended last night (Tues.) climbed to good \$33,000. In ahead, 25th-final session of "Third Man" (SRO), satisfactory \$8,000

STAMPED WITH BOX-OFFICE!

Booking Hints For Today!

FROM VARIETY'S PICTURE GROSSES (Issue July 26th)

■ **"THREE LITTLE WORDS"** (Technicolor)
"Nifty in Los Angeles" (first engagement).

■ **"DUCHESS OF IDAHO"** (Technicolor)
"Duchess is amassing the top gross nationally." "Duchess drawing heavy biz in Washington, D. C." "Duchess in Boston getting best play. Leading town." "Pittsburgh Duchess Big." "Great at Seattle." "Sparks Buffalo. Setting the pace." "Hep Duchess drawing very well in Baltimore." "Solid in Louisville." "2nd week holding up well in Indianapolis."

■ **"CRISIS"**

"Among new pictures nationally that hypo biz, good to great returns is 'CRISIS.' Pacer in Chicago. Big in Philly."

■ **"ANNIE GET YOUR GUN"** (Technicolor)

"Continues to top the long run holdovers nationally." "Tenth Week, New York. Still Big." "Omaha, smash and hold-over." "Opened to sock biz in Minneapolis." "Annie 4th week big and holding in Denver." "Fine in Detroit. Holding up well in 4th week." "3rd week good in Cincinnati."

■ **"FATHER OF THE BRIDE"**

"3rd week Boston neat." "Cincinnati is wowing for lead. Holds." "3rd week good in Pittsburgh." "2nd week in Washington, D. C."

EXTRA AT PRESS TIME! **"THREE LITTLE WORDS" OPENINGS BIG!**
Binghamton, N. Y. beats "Father of Bride." Kansas City opening tops "Annie Get Your Gun" and "Battleground." First 12 cities terrific! Watch!

Current and Coming: **"SUMMER STOCK"** (Technicolor) • **"A LIFE OF HER OWN"** • **"ASPHALT JUNGLE"** • **"STARS IN MY CROWN"** • **"KING SOLOMON'S MINES"** (Technicolor) • **"THE NEXT VOICE YOU HEAR..."** and many more!

Arg. Agencies, Sponsors Mull Combine Vs. Govt. Commandeering of Ad Time

Montevideo, July 18. Agency execs and Yank-capitalized radio advertisers in Argentina are mulling plans to combine forces, in an effort to withstand the "touch" system, as practiced by Argentine government departments.

This system consists in commandeering the advertisers' time. But as the so-called "commercial" networks are now all owned and controlled by a government consortium, the authorities are reluctant to relinquish the corresponding revenue, so eventually the advertisers find that they are expected to pay for time which they have not been allowed to use.

In the old days, before the Argentine networks were "liberated" and passed into the ownership of people connected with the government, the private corporations which operated them had to foot the bill whenever air time was commandeered for official broadcasts. Now, of course, any losses on this account hit the government people in their own pockets, so they are somewhat more reasonable in their demands for time. Recently they have thought up a new angle—that of making the advertisers pay for any time which they have under contract, even if it has been "confiscated."

When the advertisers protest against this, they are given a friendly hint to quiet down and pay up; otherwise they might find themselves in difficulties. Difficulties can mean anything from government inspectors finding "unsanitary conditions" in their plants and shutting them, or import permits for much-needed raw materials being held up indefinitely, forcing them to shutter.

The only defense for advertisers would be to form an association. There are no alternative media to fall back upon. Newspaper and magazine ads are restricted, in view of the paper shortage, this in turn stemming from the dollar shortage and government confiscation of paper stocks held by the opposition newspapers.

Latest semi-official estimates put the number of radio sets in Argentina at over 2,000,000, of which 60% are believed to be equipped with shortwave. However, most people in the radio industry qualify this as a very low estimate. A census taken in 1947 should reveal what the accurate figure of set ownership is, but the Peron government has never allowed any statistics to creep outside the official files.

Television is so far only a dream in Argentina, and except for the demonstrations to be made at a medical convention in the near future, it is likely to remain a dream until dollars are available.

MEX FILM BIZ NEEDS MORE PRESTIGE PIX

Mexico City, July 25. Mexican pic trade needs prestige much more than it does coin, Andrés Serra Rojas, head of industry's bank, the semi-official Banco Nacional Cinematografico, S. A., declared here recently.

The banker said what the industry must get is a better name by producing high quality pix, and recommended that the way to hike world prestige of Mexican pix is to devote five films yearly to that type of production.

Moguy's Rome Deal

Rome, July 25. Leonide Moguy, French director, has set up a co-production deal with Minerva Films of Rome for a new pic, "Domani un Altro Giorno" ("Tomorrow Is Another Day"), from an original written by Moguy, who will also direct.

The film will involve three sequences, versions of case histories of people who almost committed suicide but at the last moment decided that they could manage to go on "for another day."

Wolfe Cohen Traveling

Wolfe Cohen, Warners' foreign chief, planes out of New York today (Wed.) for an extended South American survey.

First stop in Cohen's itinerary is Rio de Janeiro. He then hops to Buenos Aires, Santiago, and Lima, before returning to the h.o.

Restrictions on English Newsreels May Be Lifted

London, July 25. Present restriction on newsreels which limits their length and until the recent court of appeal decision, made it illegal for exhibs to cancel their contracts, may be revoked within the next three months.

Statement to this effect was made in the House of Commons by Hervey Rhodes, parliamentary secretary to Board of Trade. Harold Wilson, he said, was examining the order and in the light of the present raw stock prospects, expected to be able to revoke it.

New Pic Festival Set for Antibes

Paris, Aug. 1. Another film festival aimed at cashing in on loose tourist coin afloat on the Continent this year is now past the blueprint stage. This one will be held in Antibes, French spa near Cannes, and Warner Bros. films will play a big part. Antibes shindig will compete for the dollar with at least a half-dozen other festivals in such Yank-gathering locales as Venice, Cannes, Edinburgh and Biarritz.

Antibes affair is being organized by Cinematheque Francaise in co-operation with the International Federation of Film Archives. No other American film company besides Warners has yet indicated participation, but new pix will be shown from six European countries and Japan. Older American films will be featured in a series of tributes to John Huston, Charlie Chaplin, Mack Sennett and Thomas Ince, early director-producer whose films were particularly admired in France.

Warners has been singled out for kudos on the basis of their social pix of the '30s, with "I Am a Fugitive from a Chain Gang" and "The Black Legion" slated for screening. All films shown at Antibes will be in their original form, without subtitles and with all censor cuts restored wherever possible.

Screenings will be held daily from Aug. 20-Sept. 10 in the auditorium of the Antibes Musee Grimaldi and the town's open-air market. Preliminary drumbeating mentions number of top artists and writers as likely to attend, including Picasso (whose studio is in Antibes), Fernand Leger, Jean Cocteau, Jean Paul Sartre and Albert Camus.

One special feature of the festival will be a series of 16mm screenings of new experimental films by w.k. men of other fields, artists, writers and at least one Hollywood producer trying his hand. Robert Flaherty and Paul Strand are among American documentary producers expected to attend.

'Horse' Set to Open At Edinburgh Fete

Edinburgh, Aug. 1. For the first time a British feature film, "The Wooden Horse," has been chosen for showing at the opening performance of the Edinburgh Film Festival next month.

"The Wooden Horse" is an adaptation of the Eric Williams' prison-camp escape story. The film, like the book, is based on the actual experiences of British officers in Germany during the war. It was produced for Wessex Films by Ian Dalrymple and directed by Jack Lee.

Quota for Irish Exhibs

Dublin, July 25. Proposals are before the Irish Dept. of Industry and Commerce to assist in developing an Irish film industry, according to Liam Cosgrave, parliamentary secretary to the department.

Con Lehane asked in the Dail (Congress) whether the government proposed to seek powers to compel Irish exhibs to show a quota of Irish-made pix, receiving a promise that the suggestion would be borne in mind with other proposals.

JOHNSTON PLEA FOR HEALTHIER BRIT. FILMS

London, Aug. 1. A plea for a strong and healthy British motion picture industry which could stand on its own and develop on an enlarging and invigorating scale, was made by Eric Johnston, president of the Motion Picture Assn. of America, when speaking at a luncheon of the Kinematograph Renters' Society for executives of the Royal Naval Film Corps. in London last Thursday (27). Honor guests were the Duchess of Kent and Lord Louis Mountbatten. Ellis Arnall, James A. Mulvey and Joyce O'Hara were also present.

In a speech that was mainly political from the point of emphasizing Anglo-American ties of friendship, Johnston asserted that a powerful British film industry would keep Hollywood on its toes and prevent it from deteriorating.

Lord Mountbatten, chairman of the film corps, paid tribute to the "non-commercialism" of the motion picture industry in its relations with the navy. He likened the association between them to a love affair comparable to that of Lord Nelson and Lady Hamilton. He hoped that Johnston and his colleagues would be more successful in their negotiations with Sir Stafford Cripps than the Admiralty.

David E. Griffiths, KRS prexy, who presided, recalled the foundation of the RNFC 14 years ago and expressed the pleasure of the industry in being able to provide entertainment for sailors in all parts of the world. However isolated members of the fleet might be, they could be sure of film entertainment at least twice a week.

ABP Chairman Claims Ace British Pix Still Do Well at Boxoffice

London, July 25. Despite the downward trend of boxoffice receipts, pictures of outstanding appeal continue to attract audiences "as high as ever," Sid Philip Warner in his statement, as chairman, to stockholders of Associated British Picture Corp. pointed this up. In the Greater London area it is admitted that attendance and receipts have dropped by a greater percentage than in other parts of the country. Sir Philip asserted that it's by no means certain that television is as yet a serious competitor. Present factors with which company has to contend are the high cost of living and the general spending power of the public.

In a review of the company's production activities, Sir Philip admitted that during the last year they showed a loss. But he hopes that the more "realistic quota" of 30% which operates as from next October, will provide an opportunity of presenting pictures of "reasonable quality."

Markets available to British films do not permit a sufficient return on the successes to offset losses on inevitable failures, and government finance and quotas do not provide the answer. The recent government measure for a production pool is welcomed as a slight recognition of the industry's troubles, but did not provide "anything like a satisfactory solution of the problems."

Current London Shows

(Figures show weeks of run)
London, Aug. 1.
"Ace of Clubs," Cambridge (4).
"Beau Strategem," Lyric (66).
"Brigadoon," His Majesty's (68).
"Carousal," Drury Lane (8).
"Castle in Air," Savoy (34).
"Cocktail Party," New (13).
"Dish Ran Away," Whitehall (5).
"Eliz. Slept Here," Strang (40).
"Fallen Angels," Ambass. (34).
"Folies Bergere," Hipp. (43).
"Golden City," Adelphi (7).
"Heiress," Haymarket (79).
"His Excellency," Princess (10).
"Holly and Ivy," Duchess (12).
"Home at Seven," Wyndham (21).
"Ice-Capades," Empress (10).
"King Rhapsody," Palace (45).
"Knights Madness," Vic. Pal. (20).
"Latin Quarter," Casino (20).
"Mistake Roberts," Coliseum (2).
"Oklahoma," Stoll (165).
"Ring Round Moon," Globe (27).
"Seagulls Sorrento," Apollo (7).
"Streetcar," Aldwych (43).
"Touch & Go," Wales (11).
"Traveller's Joy," Crit'ion (112).
"Venus Observed," St. Jas. (28).
"Worm's View," Comedy (17).
CLOSED LAST WEEK
"Background," Westminster (10).

'Annie,' 'Treasure,' 'Odette' Holdovers Pace London Pix B.O.; Abbott-Costello Good \$7,600 Opener, 'Furies' Big in Bow

Pyne Quits 20th, London, After 33 Years Service

London, July 25. Charles A. Pyne, who has been with 20th-Fox in London for 33 years and has been shipping and print-manager since 1929, has resigned. He held the record in the company for length of service. Successor is Norman H. Nesse, general manager of This Modern Age, who was with 20th before the war.

Aussie Looks Up On Film Prod.

Sydney, July 25. A major upbeat in Australian pic production is seen here before year's end. Twentieth-Fox gets underway shortly with Aussie's first Technicolor pic, "The Bushranger" (tentative title), using frozen coin. A report has it that Columbia is mulling another local pic via frozen coin. Col has already made two pix here, "Rangle River" and "Pacific Adventure."

A move is now underway by a group of independent financiers, with top backing coming from Charles Munro, indie loop operator, covering the formation of a new production unit. Idea calls for three pix annually under the meggling of local directors, with U. S. stars for marquee lure. This new company would operate in association with the new studio run by Commonwealth Film Laboratories. The McCreadie Bros., indie producers, are also said to be looking for U. S. coin to continue production. The McCreadies recently completed "The Kangaroo Kid."

Top producer in the Down Under field currently is Ealing Studios at Pagewood. Unit has already completed three pix here, "Overlanders," "Eureka Stockade" and "Bitter Springs," with "Prelude" now on the floor. Ealing has major production plans locally for 1951. Universal-International and Greater Union Theatres, which financed Charles Chauvel with "The Rugged O'Riordans" may also back the Aussie director in another pic.

It's understood that if the 20th-Fox Aussie production experiment is successful, other top U. S. distribs may bow into the local field with frozen coin.

Allied Commission Speeding UFA Breakup

Frankfort, July 25. In an effort to speed liquidation and deconcentration of UFA Films, top German film combine which has been under Allied control since 1945, the Council of the Allied High Commission last week voted to publish an Allied High Commission law harmonizing and consolidating all previous Military Government rulings on the matter. A draft of the new law was presented to the Council July 20.

Move was prompted by a request last month by the Bonn government for leave to carry out liquidation of the combine under their own auspices. High Commission gave its tacit consent by declaring the Bonn government could pass subsequent legislation replacing Allied legislation providing it were appropriate and acceptable to the High Commission.

Italo-Anglo Tie

Rome, July 25. British Film Producers Assn. has invited a delegation from the Italian picture business for a series of conferences to examine the possibility of a closer collaboration between the film industries of the two countries.

Those going to London from Rome are Eitel Monaco, president of Anica; Renato Gualino, head of Lux Studios, and Roberto Dandi, independent producer.

London, July 25. There were three new bills in the West End last week but the big money makers were a trio of pictures that have been held over for some weeks. "Annie Get Your Gun" continues to do sturdy West End business, and its third Empire week netted \$21,000. Disney's "Treasure Island" ended its fifth round at the Leicester Square theatre with a handsome \$8,700 and has now moved over to the New Gallery for an indefinite stay. The British-made "Odette" finished its seventh Plaza week at over \$7,000 and has now moved to the Carlton, where it grossed over \$2,500 in its first three days.

The new Abbott & Costello picture, possibly helped by the current personal appearance of the stars at the Palladium, finished its first round at over \$7,600. The new AB-Pathe picture, "Portrait of Clare," did a very mild \$3,200 in its opening week at the Warner and has been pulled.

All estimates are net, but don't include admission tax. Admission prices listed are inclusive of tax.

Estimates for Last Week
Carlton (Par) (1,128; 65-\$1.60)—"Sands of Iwo Jima" (BL). Finished its third stanza at \$5,800 and followed by "Odette" (BL), which moved over from the Plaza. Latter got \$2,500 in first three days and stays indef.

Empire (MG) (3,099; 50-\$1.60)—"Annie Get Your Gun" (MG) and stage show. Handsome \$21,000 in third round, better than many opening weeks since the vaudfilm policy was introduced. Stays on at least two more weeks.

Gaumont (CMA) (1,500; 45-\$1.60)—"Bitter Springs" (GFD). Australian-made Ealing picture ended third stanza with moderate \$2,700. British-made "Waterfront" (GFD) in from July 27.

Leicester Square (CMA) (1,753; 45-\$1.60)—"Treasure Island" (RKO). Concluded its fifth week with handsome \$8,700 and has now moved to New Gallery theatre shuttered for redecorations and re-opening Aug. 3 with "Trio" (GFD).

London Pavilion (UA) (1,217; 45-\$1.60)—"Gun Crazy" (UA) and "Great Plane Robbery" (UA). Double bill nabbed a useful \$2,000 in its first weekend and estimated to wind opening week at about \$4,200.

New Gallery (CMA) (1,376; 45-\$1.60)—"Three Husbands" (UA) and "Ellen" (UA). Double bill dropped to \$3,300 in its third week. "Treasure Island" (RKO) in from today (24).

Odeon, Leicester Sq. (CMA) (2,200; 45-\$1.60)—"Winchester '73" (GFD) and "Peggy" (UI). Disappointing \$5,100 in third week for this big double bill. "Panic in the Streets" (20th) opens July 27.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"Abbott & Costello in 'Foreign Legion'" (UI) and "Shakedown" (UI). Opened to surprisingly good \$7,600. Continues.

Plaza (Par) (1,902; 65-\$1.60)—"Furies" (Par). Opened to very strong \$4,200 for first three days and estimated to wind first week at over \$8,000. "Odette" (BL) finished its seventh round at \$7,000.

Warners (WB) (1,735; 45-\$1.60)—"Portrait of Clare" (AB-Pathe). Did very poor \$1,500 at the weekend after adverse press notices. Estimated to wind first week at \$3,200. "Damned Don't Cry" (WB) in from Friday (28).

Economy Key to Exit Of Swedish Full Features

Stockholm, Aug. 1. Full-length features will no longer be made by any of its members after Jan. 1, Swedish Film Producers Assn. declared Saturday (29). Organization said its decision was necessitated by rising costs and heavy taxes.

To fill the void left by the omission of features, producers plan to concentrate upon shorts, newsreels and commercial pictures. Industry here has been in difficult straits for the past two years. Most observers blame the high admission bite as the seat of the industry's trouble.

A black and white advertisement for Radio City Music Hall. The background is a photograph of the building at night, with its iconic neon sign 'RADIO CITY MUSIC HALL' visible on the left. Overlaid on the image are four white banners with black text. At the bottom, there is a line of promotional text.

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"The Men"

STANLEY KRAMER'S

MARLON BRANDO • TERESA WRIGHT in **"The Men"** with Everett Sloane • Jack Webb • Richard Erdman • Virginia Farmer • Dorothy Tree • Howard St. John
Produced by STANLEY KRAMER • Directed by FRED ZINNEMANN • Story and Screenplay by CARL FOREMAN • Associate Producer GEORGE GLASS • Music Composed and Directed by DIMITRI TIOMKIN



thru UA

Kiss Tomorrow Goodbye

Hollywood, Aug. 1.
Warner release of William Wyler production. Stars James Cagney, Barbara Payton, Helena Carter, Ward Bond, Luther Adler, Barton MacLane, Steve Brodie, Rhys Williams, Herbert Heyes, John Lital. Directed by Gordon Douglas. Screenplay, Harry Brown, from Horace McCoy's "Kiss Tomorrow Goodbye"; camera, Peverell Marley; music, Carmen Dragon; editor, Truman K. Wood; Walter Hannemann. Released July 11, '50. Running time, 102 MINS.

Ralph Cotter..... James Cagney
Margaret Dobson..... Barbara Payton
Inspector Weber..... Helena Carter
Luther Adler..... Ward Bond
Reece..... Barton MacLane
Jinx Raynor..... Steve Brodie
Mae Mason..... Rhys Williams
Volgate Dobson..... Herbert Heyes
Byers..... John Lital
Det. Gray..... William Frawley
Det. Fowler..... Robert Kearsley
Det. Green..... Kenneth Tobey
Cobbett..... Frank Reicher
John Halloran..... John Halloran

Returning James Cagney to the tough gangster character that originally won him popularity, "Kiss Tomorrow Goodbye" shapes up as a strong boxoffice pic.

Yarn opens with the trial of an assorted bunch of heavies and then quickly segues into a flashback to tell how circumstances put them in the courtroom. Flashback kicks off with a jailbreak, and the pace doesn't slow down as it takes Cagney through a series of murders, robberies and romantic episodes as a cocky crook, handy with gun, fist and the ladies.

Character is tough, but Cagney gives it an occasional light touch. He starts displaying his wanton meanness immediately by ruthlessly killing his jailbreak partner, beating the latter's sister into romantic submission and staging a daring daylight robbery of a market. When two crooked cops try to shake him down, Cagney frames them with a hidden recorder and then uses them to further his own criminal aims. It's the ladies who prove to be his undoing and plot ends with Cagney sprawled dead, shot down by a jealous girlfriend.

Cagney has two femme stars to court in the footage. Barbara Payton impresses as the girl who first falls victim to his tough fascination and then kills him when he tries to run off with Helena Carter. Latter is very good as a bored rich girl attracted to Cagney.

Ward Bond and Barton MacLane put over their crooked cop roles, and there's a standout performance of a shyster lawyer by Luther Adler. Among the other very capable players are Steve Brodie, Rhys Williams, Herbert Heyes and John Lital.

Gordon Douglas' direction of the Harry Brown script has just the kind of punch behind it to put over the story. Script was based on Horace McCoy's story of the same title. William Cagney has given the production good casting and technical support. Rating mention are the lensing by Peverell Marley, the Carmen Dragon music score and tight editing by Truman K. Wood and Walter Hannemann.

Brog.

No Way Out

Hollywood, July 28.
20th-Fox release of Darryl F. Zanuck production. Stars Richard Widmark, Linda Darnell, Stephen McNally; features Sidney Poitier, Mildred Joanne Smith, Betty Belle, Stanley Ridges, Don Johnson. Directed by Joseph Mankiewicz. Written by Mankiewicz and Lesser Samuels; camera, Milton Krasner; editor, Barbara McLean; music, Alfred Newman. Released July 28, '50. Running time, 106 MINS.

Ray Biddle..... Richard Widmark
Edie..... Linda Darnell
Dr. Barto..... Stephen McNally
Luther Adler..... Sidney Poitier
Corra..... Mildred Joanne Smith
George Biddle..... Harry Bellaver
Dr. Moreland..... Stanley Ridges
Leta..... Betty Belle
Gladys..... Amanda Randolph
Mathew Tompkins..... Bill Walker
Connie..... Ruby Dee
Mac..... Ossie Davis
Whitey..... Frank Richards
Assistant Deputy..... George Tyne
Deputy Sheriff..... Robert Adler
Luther's Mother..... Bert Freed
Dny Deputy..... Maude Simmons
Dr. Cheney..... Ray Teal
Orderlies..... Will Wright
Don Kohler..... Ray Hyke

Coming as it does on the flag end of the market for social-document films, "No Way Out" will have to depend strongly on fullscale ballroom. In a number of top deluxers, when its social theme is plugged to the hilt, good returns appear likely. For the general market, however, it is a long, wordy, film with spotty prospects. Race riot hysteria is the theme of the Joseph L. Mankiewicz-Lesser Samuels original script. Story is told with words rather than the action required for pictures. There is one brief sequence of rioting, but that doesn't come until after 60-odd minutes of dialog buildup. Dialog burden makes for a slowly-developing, long 106 minutes.

Story deals with the social problem of the Negro. It shows the problem without attempting to analyze or pose a cure-all for racial prejudice. Settings are a large county hospital and the slum area

of a big city. On the staff of the hospital is a young Negro doctor, liked and respected for his ability by the other medics.

The racial question is forcefully raised when two hoodlum brothers are brought into the prison ward, injured in a gunfight. The Negro doctor takes over and one of the brothers dies during examination. The narrow, warped mentality of the other brother, slum-bred with all the prejudices of such an environment, charges the doctor with murder. He refuses to permit an autopsy that would prove the doctor right, and incites his gang of hoodlum friends to riot. Equally prejudiced, a group of Negroes turn on the hoods. There is a bloody battle that fills the hospital, but the doctor walks out when the mother of a white victim spits in his face.

The Darryl Zanuck production is lensed with low-key lighting to emphasize the melodrama as story moves towards the climax that finds the Negro doctor ambushed at the home of a white friend, a sequence that is set up too obviously in a preceding dialog scene in which the brother overhears plans of the Negro's friend to be away from home. True to his medical code of ethics, the doctor, although wounded, cares for his would-be slayer until police and medical aid arrive.

A series of strong performances support the melodramatic intentions of the script. Richard Widmark's work as the vindictive brother is exaggerated just enough to emphasize the type of prejudiced mentality found among too large a portion of the country's population. Linda Darnell reads the part of a girl from the slum very well. Stephen McNally, white doctor whose professional esteem for Sidney Poitier, the Negro meddler, helps the latter, does compelling work. Poitier is splendid.

Zanuck has cast the story expertly, filling the large list of smaller parts with types that fit and deliver expertly. Among these are Mildred Joanne Smith, Harry Bellaver, Stanley Ridges, Dots Johnson, Amanda Randolph, Ruby Dee, Bert Freed, Maude Simmons, Ossie Davis and others.

Technically, the production is given first-rate support, from Milton Krasner's lensing to Alfred Newman's music score. Brog.

Jungle Stampede (DOCUMENTARY)

Republic release of George Breakston and Yorke Copen production. Directed by Breakston. Camera, Herman Schopp; editors, Philip Cahn and Sam Starr; narration, Ronald Davidson; special effects, Howard and Theodore Lydecker. Released July 28, '50. Running time, 40 MINS.

"Jungle Stampede" is good exploitation fare. A pictorial account of an African expedition led by producers George Breakston and Yorke Copen, it's not suitable for deluxe bookings but will prove a satisfactory filler for twin-bills at secondary houses.

Starting from Nairobi, in British East Africa, the safari journeys around Lake Victoria, through part of the Belgian Congo and a section of Uganda. Chief points of photographic interest are pygmies, flora and fauna of the wilds, and a tribal wedding ceremony.

Closeups of lions attacking their prey, hippos wallowing in their waterholes and the loping flight of giraffes are all familiar scenes. However, an accompanying narration by Ronald Davidson make the scenes more significant.

Some incidents such as an expedition member's fall into a snake-infested pit as well as a leopard's nocturnal attack on a camp worker are patently out of Hollywood's special-effects bag. But these sequences are well contrived, and most filmgoers will graciously accept these bits of camera hocus-pocus.

High point of "Jungle Stampede" is the native wedding. Lensman Herman Schopp had a veritable field day in recording aboriginal dances along with earthy scenes which depict the pre-marital appointment of the partially unclad bride. Gibb.

I Shot Billy the Kid

Hollywood, July 28.
Lippert release of Don Barry production. Stars Don Barry, Robert Lowery, Wally Vernon, Tom Neal; features Wendy Lee. Produced and directed by William Berke; camera, Ernest Miller; screenplay, Orville Hampton; editor, Carl Newman. Released July 27, '50. Running time, 59 MINS.

Billy..... Don Barry
Garrett..... Robert Lowery
Vicenti..... Wally Vernon
Bowdler..... Wally Vernon
Francesca..... Wendy Lee
Wallace..... Claude Stroud
Ollinger..... John Morton
Juan..... Henry Marco
Foe..... Billy Kennedy
Grant..... Archie Twitchell
Man..... Jack Perrin
McSween..... Richard Farmer
Mrs. McSween..... Felice Richmond
Shank..... Jack Geddis
Maxwell..... Tommy Monroe

This story, as told through the eyes of the man who shot Billy the

Miniature Reviews

"Kiss Tomorrow Goodbye" (WB). James Cagney in one of his rough, tough gangster characters. B.o. prospects good.
"No Way Out" (20th). Social, injustice melodrama dealing with race - riot hysteria. Exploitation needed.
"I Shot Billy the Kid" (Lippert). Adequate western-type story about tracking down of Billy the Kid.
"Portrait of Clare" (AB-P). Slow-paced British-made domestic drama.

Kid, is pretty fair stuff for most audiences, with some light touches of humor and with an adequate performance in the title role by Don Barry. Robert Lowery is excellent as Pat Garrett, the sheriff who brought Billy's career of murder to an end.

Tale is simply one of the hunt and final slaying of the killer, with some attempt made to show that Billy might have been able to go straight if he had been given a chance. While this is scarcely justified by the history of the lad who killed 22 men by the time he died at the ripe old age of 22, it sharpens up the story line and makes him a more interesting character. Plot deals also with Billy's love for a pretty Mexican girl, ably portrayed by Wendy Lee. Humor is supplied in good measure by the antics of Wally Vernon, father of the girl. Support is good all down the line.

Direction by William Berke is good for the type of picture, although the action slows down at times. Berke also produced. Photography by Ernest Miller is of the best, especially shots of horsemen riding. Other technical work is very good. Dag.

The Wooden Horse (BRITISH)

London, July 25.
British Lion release of London Films presentation of Wessex Film production. Stars Leo Genn; features Anthony Steel, David Tomlinson. Directed by Jack Lee. Screenplay, Eric Williams; camera, G. Pennington-Richards; editor, John Seabourne. Sr. Peter Seabourne; music, Clifford Parker. At Palace theatre, London. Released July 25, '50. Running time, 101 MINS.

Leo Genn..... David Tomlinson
John..... Anthony Steel
Bennett..... David Greene
Senior British Officer Patrick Waddington
Robbie..... Michael Goodlife
Pomfret..... Anthony Forbes
David..... Dan Cunningham

A commendable degree of documentary fidelity has been established in this picturization of the escape of three prisoners of war from a German camp. The long and tortuous period of preparation is faithfully recaptured. Inevitably, treatment rules out a fast-moving production, and although this won't harm it as a boxoffice attraction at home, it may have a limiting appeal when it eventually reaches the U. S.

To all intents and purposes, the film has an all-male cast. There are no subsidiary or romantic entanglements. Everything is concentrated on the ingeniously

ROME PILGRIMAGE FOR 20TH VIA DOCUMENTARY

Twentieth-Fox has made its own pilgrimage to Rome to produce a devout and often-stirring cinematic study of the tremendous converging of Catholics on the Eternal City this year. Titled "Holy Year, 1950," this 42-minute documentary is appropriate for Church and Catholic club screenings as well as regular theatres located in strongly-Catholic nabs. Its almost completely exclusive concern with Church ritual, processions and events of Catholicism takes the film out of the category of general release.

There is some effort towards giving "Holy Year" more general appeal by some striking shots of Rome's buildings, monuments and squares as well as the superb art housed in the city's many beautiful churches and cathedrals. Non-Catholic audiences, however, are likely to become restive with effect of repetition lent by generous footage devoted to processions and ritual. From time-to-time, skill in photography is driven across by superb shots of pilgrims from all castes and climes in appealing attitudes of piety.

Pic is produced by Edmund Reek, head of 20th's newsreel unit, and directed by Anthony Muto, company's Washington office chief. Excellent narration is handled by Father Robert I. Gannon, former prez of Fordham University, whose diction is clear and simple. Background hymns of the Sistine Choir add to the devotional tenor of the pic.

planned escape by three officers from the air force camp. The theme gives capital opportunities for consistent suspense, which are maintained with subtlety and ingenuity. Film was lensed almost entirely on location, and the German and Danish settings have the stamp of realism.

First half of the pic is played within the precincts of the barbed-wire camp. Yarn traces the exploits of three officers who, after receiving approval from the camp's "escape committee," cover up their tunnel-digging by means of a vaulting horse. While the other occupants are using the "horse" as a pretext for keeping fit, the trio takes it in turn to burrow underground with the wooden horse as a shield.

After months of arduous labor, the break from the camp is made, and the film then traces the adventures of two of the escapees from Germany, through Copenhagen into Sweden. The third prefers to be a lone hand, but they all meet again in Stockholm.

Some of the best drama in the film comes after the prison break, where the two ex-airmen, with forged papers, make for a port and finally, with the aid of French forced-labor workers, board a boat for Copenhagen on their last drive for freedom. The subject is crammed full of exciting situations, but is handled in a phlegmatic manner. There are no individual heroics and every incident is underplayed.

Thesping standard is universally good all round. Leo Genn and Anthony Steel, with David Tomlinson as the lone wolf, capably portray the three escapees. First two have the heavier parts, with the third providing the necessary lighter note. The characters in the prison camp, the German officers, the friendly French and helpful Danes are played by a competent cast, prominent among whom are David Greene, Peter Burton and Patrick Waddington.

Jack Lee's direction is simple and straightforward, and he might have made more of the escape had he occasionally shown the adventures of the third, instead of concentrating entirely on the two principals. Eric Williams' screenplay from his own novel is a workmanlike job, and G. Bennington-Richard's camera work is competent. Myro.

Portrait of Clare (BRITISH)

London, July 20.
AB-Pathe release of ABPC picture. Stars Margaret Johnston, Richard Todd, Robin Bailey. Directed by Lance Compton. Screenplay, Leslie Landau, Adrian Alington. From Francis Bret Young story; camera, Gunther Krampf; editor, Clifford Boote; music, Leighton Lucas. At London, London, July 19, '50. Running time, 100 MINS.

Clare..... Margaret Johnston
Robert Hart..... Richard Todd
Dudley Wilburn..... Robin Bailey
Ralph Hingston..... Ronald Howard
Steven..... Lloyd Pearson
Aunt Cathie..... Marjorie Fielding
Thirza..... Molly Ugarhart
Bissell..... Beckett Bould
Dr. Boyd..... Anthony Nicholls
Sir Joseph Hinton..... Lloyd Pearson
Lady Hingston..... Mary Clare
Bates..... S. Griffiths-Moss

"Portrait of Clare" is a story built primarily around one character. The method is more successful in the novel from which this has been taken, and its transfer to celluloid is very nearly a static biographical study of a woman who eventually finds happiness after a tragic youth. As a boxoffice proposition, it falls in the dubious category and is a doubtful starter for the American market.

For 100 minutes, the film unspools in leisurely style and at no stage does the tempo rise. The snail-like pace with which the plot unfolds induces an air of monotony.

Francis Brett Young's story, told in flashback form, describes the experiences of Clare (Margaret Johnston), whose husband dies shortly before their first child is born. For 10 years she lives a lonely life centered around her young son (Jeremy Spenser) and eventually marries without love a local lawyer, played by Robin Bailey. That marriage ends in failure, but she later finds happiness with his cousin Richard Todd.

Miss Johnston, whose performance as Clare dominates the plot, is an accomplished actress worthy of much better material. Her genuine sincerity and pleasing style show up nicely. Todd is most inadequately served in what is, to all intents and purposes, a minor role. Young Spenser infuses some life into the film and plays the kid part in an impish, unprecocious manner. Ronald Howard and Bailey are adequate as the first and second husbands, and one of the best acting performances comes from Mary Clare as Clare's overpowering first mother-in-law. Myro.

L'Homme Qui Revient De Loim

(The Man Who Returns from Afar) (FRENCH)

Paris, July 25.
Cine-Selection release of Pierre Gerin production. Screenplay, Louis Chavance. Stars Annabella, Maria Casares, Paul Bernard; features, Jacques Serviere, Henri Cremlieux, Delmont. Directed by Jacques Castanier. Camera, Georges Millon; editor, Georges Millon; music, Yves Beaudrier. At Olympia, Paris. Running time, 90 MINS.

Annabella..... Maria Casares
Marthe..... Jacques Serviere
Jacques..... Jacques Serviere
Andre..... Jacques Serviere
Sr. Germain..... Henri Cremlieux
Prospere..... Delmont

Film is an attempt at a Gallic psycho thriller which does not come off. Stilted treatment, implausible characters and telegraphed plot put pic in hokum class. Name actors are wasted. There is some U. S. appeal in the name of Annabella.

Goaded into hitting his cousin, a man thinks he has killed him. He hides him in a trunk in his cellar. Then starts a series of strange visitations. The victim's ex-mistress gets spirit messages from him, and the supposed assassin is goaded into attempted suicide. After some eerie happenings and a few offbeat complications, all is resolved happily.

Maria Casares, Annabella and Paul Bernard try vainly to make something out of their one-dimensional roles. Lensing is murky and editing static. Jacques Castanier has directed at a slow pace and missed punching home a few good scenes, Yves Beaudrier has contributed an interesting musical background much too ominous for its visual accompaniment. Mosk.

Arshin Takes a Wife (RUSSIAN)

(Songs)
Artkino release of Resa Takhasiv and Nikolai Kozlov production. Directed by I. Efendiev. Screenplay, S. A. Bit-Rakham; music and lyrics, Usar Ghdjibekov; camera, Ali Sattar Atakhshev and Mukhtar Dabashev. At Stanley theatre, Y. Week of July 29, '50. Running time, 100 MINS.

Arshin..... L. Belbutov
Diagar..... M. Kalantarly
Veli..... L. Abgulayev
Sultan Bek..... A. Gusian-Jade
Gulchokra..... L. Djevanshurov
Asya..... R. Mustafayeva
Telli..... F. Mekhrallyev

(In Russian; English Titles)
Even under normal world conditions this Soviet entry would probably draw slim patronage. Film, following a light opera pattern, is an amateurish job, with most of the story told via songs that tend to become monotonous before the pic reaches the halfway mark.

Film offers nothing of artistic merit and its appeal is limited, strictly to Russian-speaking audiences. Yarn revolves around a rich merchant who wants a wife but refuses to adhere to the ancient Oriental custom of being matched to a girl without seeing her first. Instead the merchant poses as a clothpeddler, which enables him to tour the city and also keep a weather eye open for a gal of his liking. Plan works, with the merchant finally landing a charmer. Pic's topper, however, is the windup when the merchant gets hitched along with his servant, best friend and aunt, who respectively marry his gal's servant, cousin and widowed father.

L. Belbutov as the merchant, L. Djevanshurov as the girl who wins his affection, A. Gusian-Jade as her father, I. Efendiev as the merchant's best friend and M. Kalantarly as the merchant's aunt turn in average portrayals. L. Abgulayev as the merchant's servant lends some comedy relief. Singing is handled capably by all concerned. Efendiev, who also directed the work, could have cut pic down from its present overlong running time of 100 minutes. Gros.

EL Stays Clear

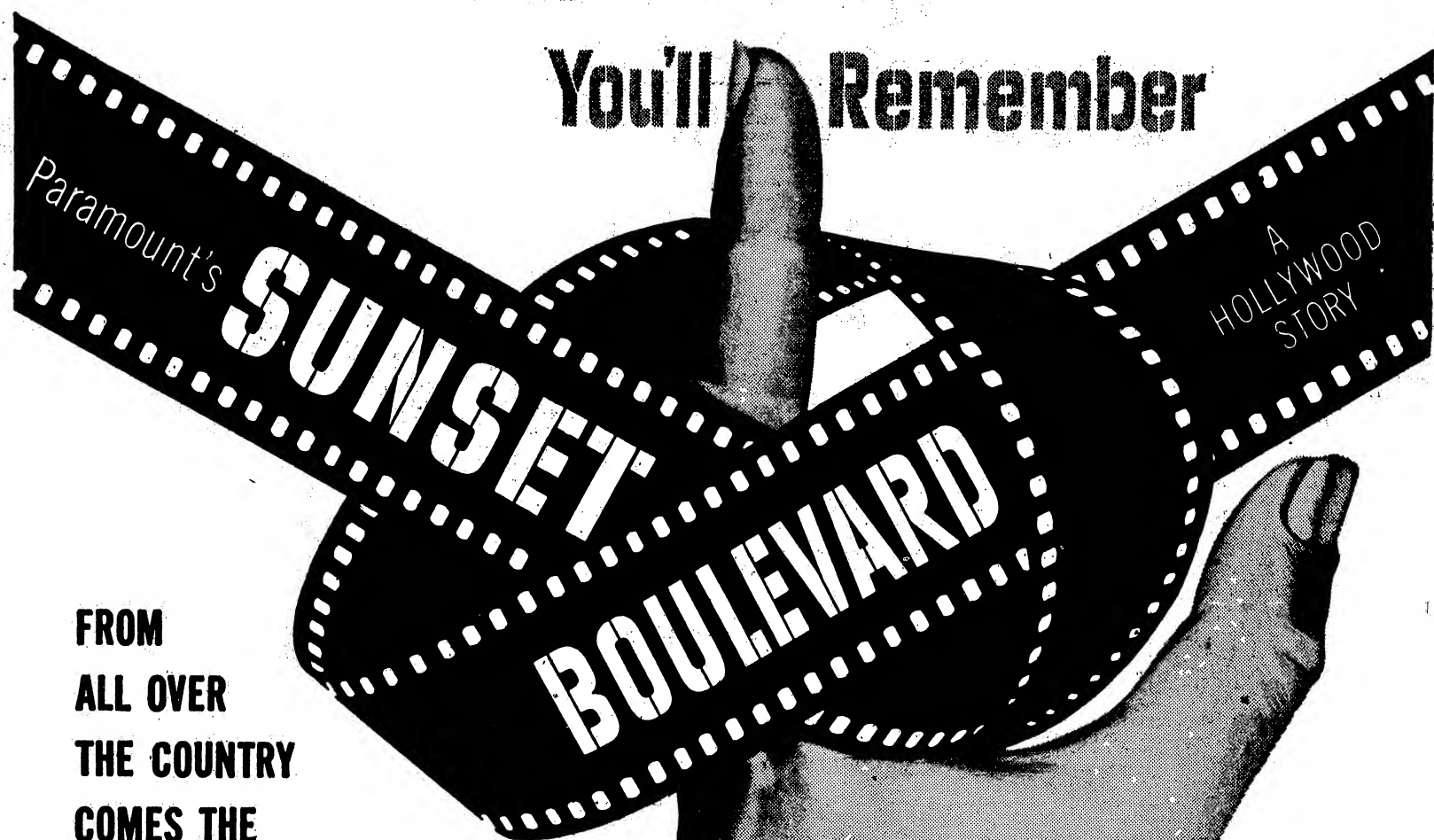
Continued from page 5

technicians. Schwartz will supply his own men while EL's added nut is only in the hiring of one or more additional guards. EL will rent to others on similar terms, if it can.

MacMillen insists that there is very little relationship between the company's ownership of a studio and its possible production plans in the future. "Neither will dictate the other so far as policy is concerned," he said. "If we were to be offered the right price, we would sell the lot. Even if we do not own a studio, we could still produce elsewhere."

"Our company is going to avoid the errors of the past," he declared. "It is foolish to make pictures just because you have a studio which is costing money. All you do is multiply your losses."

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as Norma Desmond

as Max von Mayerling

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Dallas Territory Drive-Ins Soaring To New Peak; Other Theatre Briefs

Dallas, Aug. 1.

Ranking third in point of drive-in theatres last month, the Dallas exchange area pushed further upward during August. Some nine ozoners with a total car capacity of around 4,000 have just been opened in this territory, and five more are being readied for an early unveiling. Local sector, boasting 205 fresh-airers as of July 15, is eclipsed only by the Charlotte and Atlanta areas.

Biggest of the outdoor theatres to open recently is the Seymour Road Drive-In, at Wichita Falls, which Charles Weisenburg is operating. Spot has space for 650 cars plus 250 chairs for walk-in patrons. However, Charles K. Keith, who purchased a 30-acre site at Forest Park, will likely carry off size laurels there on a soon-to-be-constructed 1,000 to 1,500-car drive-in.

New ozoners have also premeditated in Dallas, Anson, Paris, Taylor, Hearne and Eastland. Construction on others is already in progress or due to start shortly at Corpus Christi, Brady, and San Antonio. Opening of Charles Tigner's drive-in at Conroe has been delayed because of a projection room fire. Damage is estimated at \$12,000. Plans already have been drawn for a new fireproof booth.

Bargain Nights Paying Off

Ledgewood, N. J. Garden Auto-Torium, drive-in at Ledgewood, N. J., operated by W. P. "Bill" Smith, running family bargain night on Tuesdays, when a carful of people are admitted for \$1 plus 20c. tax. The idea has caught on, since many summer camps are situated in the Lake Hopatcong region near the ozoner and in order to beat the gate camp directors are packing as many as 20 juves in station wagons and trucks. That's about 6c. a head, but the kids who save on the gate money equalize by purchases of pop corn, hot dogs, ice cream and cold drinks. Smith operates own refreshment stand and therefore gets coin both ways Tuesday night.

Ontario Bldg. Booms

Toronto. While Ontario grosses may be off somewhat, nevertheless theatre construction, both conventional and drive-ins, is booming in the province. Annual report of the Dept. of Motion Picture Censorship & Theatre Inspection of the Provincial Treasury shows that 24 all-year houses and eight outdoor theatres were unveiled in the 12-month period ending March 31.

Report pointed out that 11 of the new standard houses replaced outmoded theatres to bring about a total of 516 outlets which screen 35m film exclusively. Drive-ins throughout Canada have set a peak of 53 operations. Some 22 of the ozoners already have opened this year and three more are due to premeditate in the near future.

Fights Drive-In Ban

Greenfield, Ind. Jacob Smiler filed suit to fight the recent action of the Hancock County Zoning Board, denying his application to erect a \$100,000 drive-in on U. S. 40, east of Cumberland, Ind. Residents of the area objected to the proposed theatre, and both the zoning and appeals board turned Smiler down.

Export Limit

Continued from page 3

remit to the U. S. a certain number of dollars at the official rate if an equivalent amount is loaned to Italian producers.

Americans have signified their willingness to this provided that they are permitted to make the loans to a Rome bank of their own choice, which would then make loans to producers, and that the bank would give them a guarantee of dollars back when the loans mature. That would probably be in three years.

Additional earnings beyond that which is freed and the equivalent amount loaned to the bank would be available for "compensation deals," under the American plan. These are trades of live for goods or services for which the Yanks can, in turn, get dollars in the U. S. or other countries. "Compensation deals" would be made at only a very slight discount from the official rate, under the plan for which the MPAA has not yet been able to win government okay.

Payoff for Hughes

Shrewdness of Howard Hughes' deal for the purchase of RKO two years ago is coming to full light currently with sale of his interest in the theatre end of the company. He paid approximately \$9,000,000 for the stock and is now about to sell the theatre chain alone for around \$7,000,000. At the same time, he has an offer of better than \$3,000,000 for his production-distribution interest.

An added aspect of the theatre sale is that the plan of reorganization of RKO filed with the New York federal court pursuant to an anti-trust decree signed by Hughes calls for the theatre company to give \$10,000,000 to the production-distribution firm prior to divestment. Since Hughes owns 24% of the approximately 4,000,000 shares of RKO stock outstanding, his equity in the \$10,000,000 gratuity is \$2,400,000.

Odlum Eyes Legal

Action Vs. Hughes

On RKO Chain Sale

When Floyd B. Odlum, Atlas Corp. chief, returns from Europe next week he will go into huddles with his attorneys to determine whether to take legal action on the sale of the RKO circuit to a syndicate headed by Harry Brandt. Odlum contends that he still holds an option to meet the price of any bidder for the controlling interest of Howard Hughes. Latter, in turn, maintains that Odlum lost his option when he failed to meet a bid made by the Stanley Meyer-Matty Fox-Cliff Work trio last year.

Close associates of Odlum say it is unlikely that the Atlas topper would pick up the option at the \$7,000,000 price tag which Brandt reportedly will pay if his acquisition of the Hughes interest is closed this week. However, one interesting point arises if Hughes fails to follow the timetable providing for notice to Odlum of a forthcoming sale. Odlum could then offer to buy out Hughes at \$4,500,000, price set in the option, and sue Hughes if the RKO owner refused to comply. Legally, this would be the penalty imposed under the terms of the option itself for a failure by Hughes to recognize Odlum's right to meet the price.

Success of any suit started by Odlum must, of course, hinge on his contention that the option still stands. As for Brandt, he is indemnified by Hughes on any possible claim by Odlum or others.

Warners' Net

Continued from page 4

ability of the companies to resist dwindling b.o. returns.

In holding to last year's figure, Warners racked up the identical per-share equivalent earnings. In each year, nine-month total is \$1 per share on outstanding common. During the present year, WB put aside \$4,500,000 for federal taxes and \$600,000 on contingent liabilities against \$4,900,000 in '49.

Earned surplus during the period climbed to \$57,718,163 after payment of \$5,471,250 in dividends. Cash holdings are at \$21,429,112 and Government bonds add another \$6,327,760. Meanwhile, longterm obligations which just after the war approximated \$30,000,000 have now been cut down to \$11,015,053. Film inventories come close to \$25,000,000. Of this sum, \$9,475,914 is the estimated value of pix in release after amortization. Completed and unreleased films are valued at \$7,231,327, and pix before the cameras cost \$8,176,124.

Total costs and expenses for the nine-month operating period amount to \$88,387,158. Operating and general expenses make up \$51,255,917 of this figure and amortization of pix costs, \$29,132,219.

New Owners

Continued from page 3

went to work on the contract, which was submitted to both sides yesterday (Tuesday). If everything is as anticipated, inking will take place tomorrow.

\$7,000,000 for 24%

Deal will give Hughes something over \$7,000,000 for his 24% stock interest in the chain. Included are interests in 150 houses. Of these, the circuit can definitely continue to hold 88. Another 20 or so will have to be divested under the anti-trust decree signed by Hughes with the court.

In addition, a dozen houses of the Trenton-New Brunswick circuit, in which RKO and Walter Reade are evenly partnered, are in litigation. Court last week threatened to "take appropriate measures" unless dissolution of the partnership is accomplished in 15 days. Brandt is expected to take a hand in the negotiations if his deal goes through and, it understood, will permit Reade to buy out the RKO interest.

RKO likewise holds a 20% interest in Metropolitan Playhouses, N. Y., headed by George Skouras. In that case, too, Brandt aims to sell the interest to Skouras for the purpose of making his new chain a compact unit, of which he'll have full control. For the same reason, a splinter interest which RKO holds in a Canadian chain will be sold if a proper deal can be made.

Added to the RKO chain will be 14 houses now owned by Trans-Lux. Brandt himself also has an interest in more than 100 theatres in the New York area. These, his spokesman stated, will not be immediately affected by the RKO sale. However, when it is determined how they will fit in with the RKO houses, the Brandt chain will be "partially or substantially" melded into the new Trans-Lux setup.

Bond Issue

The deal will be financed via a bond issue to be floated by Kuhn, Loeb & Co., N. Y. The exact amount that the Brandt syndicate will pay is determined by the five-year earnings (1946 to 1950, inclusive) of each of the houses. Accountants have figured out the proportion of each theatre's net for the period that belongs to RKO (varying with the percentage of its interest in the particular house). These figures are all added up, and then the syndicate pays 24% of the total, repping Hughes' stock interest. The final figure has not been totaled up yet, but it is understood it will be between \$6,000,000 and \$7,680,000, most likely near the latter.

Following completion of the Hughes portion of the deal, other stockholders will be given the option of selling their theatre shares to Trans-Lux at the same price as Hughes—something over \$7 per share. These payments will be made out of the Kuhn, Loeb bond issue, size of which will hinge on how many RKO stockholders want to sell and how many want to ride with the new company.

Mechanics of the changeover, since there are no separate theatre shares now, call for the issuance of certificates to RKO parent company stockholders. They then either sell these certificates to the Brandt group, which trades them in for stock when the new theatre company is set up next Jan. 1, or hold on to them and trade them in for stock themselves. Each stockholder will also get shares in the RKO production-distribution company equal to the number he now holds in the parent company.

Hughes Offer

Continued from page 3

He later became assistant general counsel of Keith-Albee-Orpheum. After formation of RKO in 1928, he became counsel for the picture company. He resigned in 1930 to go into private practice with Maurice Goodman, former general counsel for RKO. He is currently practicing in New York.

Hughes is under obligation of an anti-trust decree to sell his 24% interest in the RKO theatre chain by the end of this year. He is permitted to retain a similar interest in the production-distribution company, however. There have been a number of previous offers for purchase of the latter, but Green's is said to be the first which Hughes has taken under serious consideration.

Inside Stuff—Pictures

An unusual for any community event—and certainly for Hollywood—was the tribute paid Louis Sobol and his bride, Peggy Strohl, herself a Broadway p.a. The who's who turnout at Chasen's for the stag; the Betty Hutton candlelight-dinner-dance at the swank Bevhills Hotel's Crystal Room two nights later; and finally the wedding breakfast en-tourage to the Santa Barbara Biltmore the next day (Friday, July 28) kept the Sobols in a whirl. The genuine affection by the film community to the N. Y. Journal-American's syndicated (Hearst) columnist was vividly manifested by a top turnout, hostessed by Miss Hutton. George Jessel, who emceed, Bob Hope, Milton Berle, Danny Kaye, Dinah Shore, et al., did an impromptu show.

A system to combat the inroads of television on the picture industry through use of home pictures shown on a new "visual phonograph" was proposed last week by a New York industrial designer. Film distrib would manufacture and distribute the new home projector, while exhibitors would retail the set and rent and sell reduced films for home use, according to the plan.

The engineer, Russell R. Kelley, has designed a "visual phonograph," a self-contained projector using 10-inch wide plural image film and a synchronized phonograph attachment playing plastic-coated cardboard records. The projector looks like a television set and uses 12m film.

Kelley, who estimates his system would double the gross of a film, would have exhibitors rent and sell the reduced films to the public after they have played off theatrically.

Kelley, who claims to have designed the first industrial 16m self-contained projector, estimates that at the present price of raw stock and costs of printing plural image film, exhibitors could sell a 75-minute feature film for \$7.50 or rent it for 24 hours for \$1.50.

Cocking an eye to the future in view of the Korean war, some exhibitors are ordering new equipment, fresh carpeting and making essential repairs to their facilities, a check of theatre supply companies shows. Upbeat in refurbishing is pointed up by a suggestion of Independent Exhibitors of Boston, an Allied affiliate, that theatremen protect their interests.

"The last war and its problems," states the organization's current bulletin, "should be remembered sufficiently so that some of the mistakes we made last time should not repeat themselves. We should make careful checks on machinery, buildings, appointments, furnishings and plan on replacements, where needed, while materials are still plentiful."

Group's bulletin points out that it isn't urging exhibs to "unnecessarily go about buying supplies" that would tend to bring about artificial shortages. However, it adds that "we do believe 'a stitch in time saves nine'."

Metro studioites have been surprised at the strength of the public's sympathetic reaction to the highly publicized troubles recently experienced by Judy Garland, company's suspended star. Recent sneak preview on the Coast of "Summer Stock," Technicolor musical in which Miss Garland heads the bill, brought on a raft of cards from the audience in which unsolicited commiseration with the star's lot was expressed. Understood a number of the cards noted that the actress had added avoirdupois but qualified that observation with the sentiment "we'd rather have her fat than not at all." Actress' troubles started when the studio ordered her to take off weight.

Hollywood's morals get a going-over in the September issue of Modern Screen, which hits the stands Aug. 8. Fan mag devotes 25 pages to a "morals section," highlighted by an overall piece tagged "How Sinful Are Movie Stars?" Written by Lloyd Shearer, the main yarn is said to be based upon material gathered over the past three months by a trio of researchers. Mag anticipates great interest in the section and has hiked its press run by 50,000 copies.

Reports that many newcomers have moved into the drive-in field were confirmed last week by Oscar Lightstone, who heads S.O.S. Cinema Supply's outdoor theatre division. Neophytes in fresh airers serviced by S.O.S., he said, are a complex group who originally were tobacco farmers, poultry raisers, plumbers, liquor dealers, hotel keepers, potato farmers, bowling alley operators, cattle ranchers and fur trappers.

Columbia had lined up 30 newspaper correspondents for a junket to the "Guided Missile" location at Point Mugu, where the Navy tests its guided missiles. That was before trouble flared in Korea. Last week the Navy told Columbia that the scribes could visit the station but would be kept in restricted areas and prevented from interviewing officers. So the junket was called off.

In a pitch toward improving its goodwill among the public, Oil Industry Information Committee of the American Petroleum Institute recently completed a 28-minute documentary based upon the impact oil has on the American people's everyday life. Labeled "24 Hours of Progress," the film was produced by Louis de Rochemont with a narration by Ralph Bellamy. Pic will be distributed as of Sept.-1.

Lippert Pictures, distributing a batch of old Hopalong Cassidy oaters, is reaping good results from merchandising tieups with HC licensees. Promotion and exploitation deals, according to Lippert general sales manager Arthur Greenblatt, have been tried at various locations for about 60 days and have "definitely whetted b.o. interest."

Blumberg Heartened by Upturn

Continued from page 7

asserted. "When we started with British films, there were only 70 theatres of this type. Now we estimate 850 of these houses in the country. Before another year, there may be 1,500-2,000 of them. These theatres bring in an audience that does not usually go to the movies."

Blumberg noted that U recently day-and-dated "A Run for Your Money," Rank-made pic, in 12 New York arties. "One day we may see 50 of them playing a film day-and-date."

In his five weeks overseas, U's topper conducted 37 meetings of distrib personnel and exhibs. He toured provincial England and Scotland, holding nine conclaves in General Film Delivery offices and nine in Eros offices. GFD and Eros both handle his company's product.

One conviction which Blumberg has carried back with him from his first trip abroad is that exhibs

and people generally are the same the world over. "They have the same likes and the same dislikes. It does not follow that a story can be good domestically and not foreign-wise. It just does not add up."

Both Blumberg and Al Daff, U's foreign chief, who sat in on the interview, have a feeling that the dollar situation may ease because of the war crisis. Daff pointed out that the U. S. is stockpiling materials and increasing its purchases abroad.

Daff thumbnailed the Far East status of the film companies. Companies are getting all their money out of Formosa, Hong Kong, Malaya, India and Siam. In the Philippines, 70% dollar remittances can be made. Indonesian remittances come to \$450,000 yearly for the industry.

Blumberg goes to the Coast at the end of the month for an indeterminate period.

You Bet It's A Walt Disney Year!

First, "Cinderella"; then "Treasure Island",
and now, "**Beaver Valley**"—

THE SENSATIONAL TICKET-SELLING SHORT FEATURE!

"Novelties of this kind are the kind of tonic the boxoffice needs." — *Hollywood Reporter*

"Thirty-two minutes of Technicolor wonderment."
— *Daily Variety*

"Delightful, refreshing entertainment. The audience should greet it with avid delight. There should be more like it."
— *Film Daily*

"The legion of fans who fondly remember 'Seal Island' will be eager to see it . . . As a companion piece

to a feature, will add a great deal of class."
— *Boxoffice*

"Beautifully told in color, sound and music, and with a good dramatic pattern, this short feature should command attention."
— *Variety*

"The photography of wild life has probably never been equalled . . ." — *M. P. Herald*

"An unusual, and, in many ways, an extraordinary subject and a notable follow-up of 'Seal Island'." — *M. P. Daily*

"A spectacular collection of animal shots in natural habitat . . . Should prove a great hit."
— *The Exhibitor*

**Walt
Disney**

presents

A TRUE-LIFE ADVENTURE

BEAVER VALLEY

Print by **TECHNICOLOR**

Distributed by RKO RADIO PICTURES, INC.

Running Time,
32 Minutes

Picture Grosses

KANSAS CITY

(Continued from page 10)

"Tight Little Island" (U) (7th wk). In its regular niche, \$1,800. Last week, same.

Midland (Loew's) (3,500; 45-65) — "3 Little Words" (M-G) and "Beware of Blondie" (Col). Tuneful at boxoffice from first, and looks to draw smash \$22,000, and holdover. Last week, "Rogues of Sherwood Forest" (Col) and "David Harding, Counterspy" (Col) average \$12,000.

Missouri (RKO) (2,650; 45-65) — "Jackie Robinson Story" (EL) and "Armored Car Robbery" (RKO). Topping average at \$11,000. Last week, "Fortunes of Captain Blood" (Col) and "Kill the Umpire" (Col). Same.

Paramount (United Par) (1,900; 45-65) — "Flame and Arrow" (WB) with Burt Lancaster in personal appearance Friday evening. Nice \$12,000. Last week, "50 Years Before Your Eyes" (WB) and "Great Jewel Robber" (WB) \$11,000, pleasing.

Tower Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65) — "Where the Sidewalk Ends" (20th). Average \$14,000. Last week, Abbott and Costello "In the Foreign Legion" (U), good \$15,000.

'Treasure' 17½G, Prov.; 'Sidewalk' Healthy 15G

Providence, Aug. 1.

Disney's "Treasure Island" is helping RKO Albee lead the main stemmers hereabouts. Majestic's "Where the Sidewalk Ends" is fairly close, with other stands looking just fair. Weather is humid and uncomfortable.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Treasure Island" (RKO) and "Beaver Valley" (RKO). Earlier morning openings helping to very fast \$17,500. Last week "Woman on Pier 12" (RKO) and "Fighting Stallion" (RKO), so-so \$9,800.

Majestic (Pay) (2,200; 44-65) — "Where Sidewalk Ends" (20th) and "Rock Island Trail" (Rep). Healthy \$15,000. Last week "Flame and Arrow" (WB) and "Trial Without Jury" (Rep), snappy \$17,000.

Metropolitan (Snider) (3,100; 44-65) — "Curtain Call at Cactus Creek" (UI) and "Kill Or Be Killed" (EL). Meek \$5,600. Last week "Cariboo Trail" (20th) and "Sideshow" (Mono), good \$7,500.

State (Loew) (3,200; 44-65) — "Crisis" (M-G) and "On Isle of Samoa" (Col). Fair \$11,000. Last week "Duchess of Idaho" (M-G) (2d wk), good \$11,000.

Strand (Silverman) (2,200; 44-65) — "Going My Way" (Par) (reissue). Opened Monday (31). Last week "711 Ocean Drive" (Col), fair \$8,500.

PITTSBURGH

(Continued from page 10)

\$8,000, only so-so. Last week "Duchess of Idaho" (M-G) sizzling \$19,000 in its first full week and grabbed off another \$3,500 in two extra days.

Stanley (WB) (3,800; 35-80) — "Flame and Arrow" (WB). B. O. notices, together with an assist from Burt Lancaster on p.a. here short time ago, pushing this one into top money. Heading for bubbly \$18,000, best here in months, and may hold. Last week "Treasure Island" (RKO) a big disappointment at \$9,000.

Warner (WB) (2,000; 45-80) — "No Man of Her Own" (Par). Had a good opening weekend, which will be enough to insure at least \$8,000, pretty healthy here. Last week "Rocketship X-M" (Lippert) not bad either at better than \$6,000.

BOSTON

(Continued from page 11)

and "Music in Moonlight" (Indie). Disappointing \$12,000. Last week, "Happy Years" (MG) and "The Avenger" (Rep) bleak \$9,500 for six days.

Orpheum (Loew) (3,000; 40-85) — "Duchess of Idaho" (MG). Slipped to \$13,500 for 2d stanza. Bright \$21,000 for 1st.

Paramount (NET) (1,700; 40-85) — "Great Jewel Robber" (WB) and "50 Years Before Your Eyes" (WB). Slim \$9,000. Last week, "Return of Frontiersman" (WB) and "This Side of Law" (WB) poor \$5,500.

State (Loew) (3,500; 40-85) — "Duchess of Idaho" (MG). Not bad \$7,500 for 2d week. Oke \$11,500 for 1st.

'Our Own' Cops Top Coin in Denver, 19G

Denver, Aug. 1.

"Our Very Own" is easily coping top money this week, and will hold over. "Annie Get Your Gun" goes into a fifth week at the Broadway.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Spy Hunt" (U) and "Music in Moonlight" (Rep), day-date with Tabor. Nice \$3,000. Last week, "Winchester '73" (U) and "One Way Street" (U), big \$5,000.

Broadway (Wolfberg) (1,500; 35-74) — "Annie Get Your Gun" (M-G) (4th wk). Fine \$8,000 and holding. Last week, fine \$9,000.

Denham (Cockrill) (1,750; 35-74) — "Furies" (Par) (2d wk). Poor \$8,500. Last week, big \$15,000.

Denver (Fox) (2,525; 35-74) — "Abbott and Costello in Foreign Legion" (U), day-date with Webber. Fair \$12,000. Last week, "Winchester '73" (U) and "One Way Street" (U), big \$22,000.

Orpheum (RKO) (2,600; 35-74) — "Our Very Own" (RKO) and "Federal Man" (EL). Big \$19,000 and holding. Last week, "Duchess of Idaho" (M-G) and "Masked Raiders" (RKO), poor \$8,000 (2d wk).

Tabor (Fox) (1,967; 35-74) — "Spy Hunt" (U) and "Music in Moonlight" (Rep), day-date with Aladdin. Nice \$3,500. Last week, reissues.

Vogue (Pike) (600; 60-74) — "Titan" (UA) (2d wk). Fine \$3,000. Last week, big \$3,500.

Webber (Fox) (750; 35-74) — "Abbott and Costello in Foreign Legion" (U), day-date with Denver. Fair \$1,700. Last week, "Winchester" (U) and "One Way Street" (U), big \$3,500.

Montreal Average; 'Frontiersman' OK 11G

Montreal, Aug. 1.

Returns in most deluxers are just average. Metro's "Duchess of Idaho" at Loew's continues to ride high, and "Night and City" at the Capitol is staying for a hefty second.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Happy Years" (M-G). So-so \$8,000. Last week, "Lucasta" (Col), fair \$10,000.

Capitol (C.T.) (2,412; 34-60) — "Night and City" (20th) (2d wk). Fair \$9,000 after okay opener of \$14,500.

Princess (C.T.) (2,131; 34-60) — "Frontiersman" (WB). Okay \$11,000. Last week, "Captain Blood" (Col), so-so \$10,000.

Loew's (C.T.) (2,855; 40-65) — "Duchess of Idaho" (M-G) (2d wk). Strong \$16,000 following smash first week of \$21,000.

Imperial (C.T.) (1,839; 34-60) — "They Live By Night" (RKO) and "Golden Twenties" (RKO). Good \$9,000. Last week, "Winchester '73" (UI) and "Armored Car" (UI) (2d wk), steady \$7,000.

Orpheum (C.T.) (1,040; 34-60) — "Guilty of Treason" (EL) and "Father Makes Good" (EL). Average \$5,000. Last week, "Iroquois Trail" and "File 649" (UA) (2d wk), \$4,000.

SEATTLE

(Continued from page 11)

(Par) and "Iron Crown" (Indie), so-so \$5,300.

Fifth Avenue (Evergreen) (2,349; 59-84) — "Where Sidewalk Ends" (20th) and "Isle of Samoa" (Col). Expect \$7,500. Slow \$7,000 last week in 10 days for "In Lonely Place" (Col) and "Hi-Jacked" (Lip).

Liberty (Hamrick) (1,650; 59-84) — "Duchess of Idaho" (M-G) and "House by River" (Rep) (2d wk). Big \$9,500, after very big \$12,600 last week.

Music Box (Hamrick) (850; 59-84) — "Winslow Boy" (ELC). Paced at slow \$2,500. Last week, "Bicycle Thief" (Singelov) (2d wk), mild \$2,900.

Music Hall (Hamrick) (2,200; 59-84) — "Annie Get Gun" (M-G) and "Mystery St." (M-G) (3d wk). Looks to near \$9,500 after sock \$11,800 last week.

Orpheum (Hamrick) (2,600; 59-84) — "Great Jewel Robber" (WB) and "50 Years Before Your Eyes" (WB). Expect bad \$5,000. Last week, "Winchester '73" (U) (2d wk) nice \$7,300.

Palomar (Sterling) (1,350; 40-52-97) — "Night and City" (20th) (2d wk), plus stagewhore featuring beauty contest. Fair \$6,500. Last week, okay \$7,800 for "Capt. Blood" (Col) (2d wk) plus stage.

Paramount (Evergreen) (3,039; 59-84) — "Furies" (Par) and "Lost Volcano" (Mono) (2d wk). Likely fair \$5,000. Last week, good \$8,300.

50 Years of Film Ads In 20th-Fox Exhibit

Twentieth-Fox ad-publicity department this week is pointing to the exhibit of 50 years in film advertising it is promoting at the Associated American Artists Galleries, N. Y., as another example of its showmanship drive. Exhibit, scheduled for Aug. 11-18, displays newspaper ads and posters dating back to 1895 and culminates in the so-called new type of film advertising developed for 20th-Fox's "No Way Out." Latter film preems during the exhibit's run, since it's slated to bow in at the Broadway Rivoli Aug. 16.

Twentieth's execs are counting on the exhibit to attract considerable attention, both through publicity in the art sections of newspapers and magazines and through word-of-mouth by those who visit the display. No admission is to be charged.

Earliest ads to be displayed were carried in N. Y. newspapers in 1895, telling the citizenry to drop a nickel in the slot and turn a crank to see "How the Porto Rican Girls Entertain Uncle Sam's Soldiers." Most recent ads are those created by Paul Rand and Erik Nitsche, w.k. advertising designers, who were commissioned by 20th to work out a new approach for the "No Way" campaign. Posters will be shown dating back to "Cabiria" (1913) and coming up through the silent film days to those to be used for "No Way." Newspaper ads will show both the progress in advertising and also in the industry itself, from the earliest nickelodeon days to the current ones advertising \$1.80 to \$2 admission prices on Broadway.

U's Regular Pfd.

Universal has declared a quarterly dividend of \$1.06¼ per share on the company's cumulative preferred stock.

Divvy is payable Sept. 1 to stockholders of record Aug. 15.

Story Freeze

(Continued from page 7)

to rouse writers to turn their attention occasionally from books, plays and mag yarns to screen originals. He has long since found that top name writers provide an infertile field and so he has been concentrating on the medium-echelon.

Up to 50G for an Original

Despite being able to point out to the typewriter-pounders that the studio will pay up to \$50,000 for a good original, Bloch admits he's not had too much success in luring authors. Both they and their agents feel that turning out screen originals is too speculative, although 20th offers liberal option money on acceptance of an outline.

Agents much rather have their clients writing books, since publishers are seemingly much less discriminating than film producers and the work is much more easily sold. A point made by vet agents is that the original field is made considerably more speculative than necessary by unwillingness of producers to give sufficient attention to new story material, despite their need for it. Story eds can often have in their hands a first-rate property but be unable to find a producer on the lot willing to make it. The 10%ers wrathfully claim it's because they won't take time to read it.

Metro and Paramount, like 20th, are returning to efforts to interest scriveners in doing originals for them. They had been, shortly after the war, taking more expensive measures to build up material, but they didn't prove very successful, either. They included Metro's \$150,000 novel contest and subsidies to authors to help them write books and plays on which the subsidizing studio would have first refusal rights.

It was originally figured that the dearth of published books and stories right after the war was a reaction by the younger writing generation to the hostilities. It was felt that this would pass and with it would come a stream of important books, such as typified post-World War I. It hasn't worked that way, however, and the publishing field is suffering even more than films from lack of any solid or sensational best-sellers.

'Curtain' Countries

(Continued from page 3)

Communist countries via the distrib co-op, the Motion Picture Export Assn., an offshoot of the Johnston office. While MPEA is naturally interested in getting dollars wherever it can, it is perfectly willing to provide product beyond the Iron Curtain whether or not there are dollars forthcoming, as long as it can have some limited supervision over the distribution process.

Soviet Situatish Tough

Soviet itself is unwilling to permit any such supervision and so the MPEA is insisting on a cash payoff for its product. That may be one of the things that has held up distribution of any product there in recent years, despite the deal made by Eric Johnston, MPEA prez, in 1948. However, it is thought that there is more than that behind the Russe stalling.

Moscow was to take a minimum of 20 pix at \$50,000 each under the Johnston deal. They've studied a list of more than 200 available and have screened 59, but have only found 11 suitable to date. They've also balked at the \$50,000 figure, so that if and when they ever select 20, the financial end of the deal will have to be renegotiated.

American distributors by this time are pretty certain the Soviets don't want to make a deal at all and are just stalling—and using the negotiations as a pretext to keep seeing Hollywood product. As a result, MPEA is not certain that it will send any further prints to Moscow for inspection.

Rumania has played no U. S. product for about three years and Hungary for almost that long. There's not much likelihood that they will, either, since they even refuse a visa to MPEA v.p. and general manager Irving Maas or his eastern European supervisor, Louis Kanturek.

MPEA Keeps Trying

On the other hand, Maas and Kanturek keep stabbing away in efforts to renew or bolster fading contracts in Bulgaria, Poland and Czechoslovakia. Bulgaria, however, has adopted the no-visa tactic in recent months, which makes negotiation next to impossible, although American pix are still playing there. Contract made after the war has expired and no new pix are going in, but the Bulgarian film monopoly continues to distribute the old ones. There are also two new ones in the country under the old deal ready for distribution.

Polish agreement, which worked very satisfactorily for several years after the war, expired last May. Operation there now is on a temporary basis. No new pix are going in, but the oldies are still being shown and there are a few unplayed ones still available. Progressively smaller number of houses are exhibiting them.

Czech distribution is under an extension of an agreement that expired last October. There are plenty of U. S. films available there, but the government monopoly has released no new ones in the past few months. There's no explanation for this beyond the general one of increasing desire of the Commies to eliminate anything Yank. Failure to release any new product cuts down earnings, since MPEA is on a guarantee and percentage. Even the guarantee isn't payable until certain period after payoff begins.

Yugoslavia made a contract with MPEA in May, 1949, for 25 pix to be released in the ensuing 12 months. It played them all and made a new deal in July for 35 films to be distributed in a year. Arrangement is guarantee and percentage for MPEA. Pix are playing widely and biz is good.

Pioneers Dine Nov. 16

Motion Picture Pioneers' mid-century dinner has been set for Nov. 16 at the Waldorf-Astoria by Si Fabjan, circuit operator who is chairman of the affair, and Jack Cohn, Columbia exec veepee, who heads the org. Knife-and-fork fete will be featured by induction of the largest group of candidates in the past five years.

Fabian has named Marvin Kirsch, Harry Takiff, Leon Leonidoff, Alan Corelli, Joe Hornstein, Gil Josephson and Bernard Estes to his dinner committee.

Revenue Bureau Reports B.O. Tax Receipts Off

Washington, Aug. 1.

Bureau of Internal Revenue reports theatre admission tax receipts during June at \$28,787,000 as against \$30,680,000 a year ago. Collections for the fiscal year ended June 30, 1950, totaled \$371,244,000, compared with \$385,843,000 for previous fiscal year.

June tax collections on radio sets, phonographs and components totaled \$4,164,000, a big gain over receipts of \$2,332,000 in same month in '49. However, fiscal year receipts of \$42,084,000 were about \$7,000,000 less than the previous year.

Taxes on phonograph records in June totaled \$477,470 as against \$387,615 a year ago. Fiscal year receipts were \$5,768,000, compared with \$6,482,000 in previous year.

UA Secrecy

(Continued from page 5)

sion that she continues very much in the affairs of UA.

Sales Exec?

Continued refusal of the McNutt group to disclose any details had its most serious repercussion on the Coast last week when indie producers releasing through UA got together in a protest meeting. They demanded to know the company's plans regarding a salesman (which the company doesn't have now) and other details of future operation.

They were given no info, but assured that everything will work out okay and that they should allow prexy McNamee, board chairman McNutt, et al., time. Miss Pickford conducted a personal campaign to assure producers that the firm is on solid ground despite reports to the contrary. She said the new management is full of vigor and plans which will provide a strong operating and financial position. She expressed concern over reports that several producers are talking deals with other companies.

Employee problems are topped by the lack of definition of the status of Paul N. Lazarus, Jr. As exec aide to former prexy Grad Sears he had been serving for the past several years as general salesman-manager "without portfolio." Lazarus is continuing currently in that post, but the management has been sending out feelers to a number of top industryites on their availability for the job. McNamee has refused to clarify Lazarus' status. Lazarus is understood to have asked to know definitely whether he is staying or not and, if so, in what capacity. He is seeking an answer by the end of the week.

A reply is also awaited on whether or not Lazarus' father, Paul, Sr., is to continue to receive his checks. He took seriously ill about a year ago, after 30 years with the company, and is unable to continue work. He had been getting paid regularly until the new management came in. Sears, likewise, has not been receiving his checks and it is believed a lawsuit impends.

Morale

Morale problem among the staff was also heightened by summary dismissals of two foreign department execs with two weeks' salary after many years of service with the company. They are Tom Mulrooney, assistant foreign manager, and Harry Schroeder, who was operating head of the department. Move followed previous week's dismissal of v.p. and foreign topper Arthur W. Kelly and substitution of Al Lowe.

Staff at both the homeoffice and in the field is in a state of suspended animation awaiting clarification of the company's future and their own standing. At the same time, the smokescreen over details of the deal have also made extremely wary the banks with which UA ordinarily does business—Bankers Trust and Guaranty Trust, N. Y. Neither will make a move until the facts are cleared up.

Similar reaction was obtained last week from the Fidelity-Philadelphia Trust Co. in Philly. McNamee and Lazarus went down there to sound out the bank's interest in making production loans. Answer was, "Come back when you're able to give us more facts."

Efforts have been going on in the interim to line up production coin from private sources and it is expected that some announcement concerning these funds may come out of this week's meetings.

711 OCEAN DRIVE

An exciting circumstance has bobbed up within the last few days. A picture opened up and did more business than theatres where it played have been doing during the last several months.

We can't lay claim to busting records of all-time highs.

You wouldn't believe us if we did.

BUT WE DO CLAIM, WITHOUT EQUIVOCATION,
THIS IS 1950 TOP, TOP BUSINESS.

Check with the Paramount Theatre in New York.

Check with the Pantages and Hillstreet Theatres and throughout the Los Angeles territory where the picture opened day and date.

Check with the Allen Theatre in Cleveland.

Check with the J. P. Harris Theatre in Pittsburgh.

Check with the Brandeis Theatre in Omaha.

Here is a motion picture story that is part of today's headlines.

Here is an advertising campaign with sound merchandising.

That's the opening story in the distribution of
711 OCEAN DRIVE.

Let's all get back to show business where we belong.

Clips from Film Row

NEW YORK

James R. Grainger, Republic's sales chief, back at h.o. after confabbing in Hollywood with prexy Herbert J. Yates on next season's product. On Saturday (5) he leaves for Chicago to preside over a three-day sales meet which starts at the Blackstone hotel Monday (7). Yates is scheduled to address the Chi conclave.

Philip Gravit named as New Haven exchange manager by Metro. Gravit has been acting manager since the death of Harry Rosenblatt.

Film attorney Irwin Margulies planned to the Coast Monday (31) for a week's visit on biz of client Brandt & Brandt, literary agents, and Hollywood Enterprises, commercial product licensing outfit in which he's partnered.

Jack McInerney, ad-pub topper for both the N. Y. and Brooklyn Paramount theatres, resting at Lawrence hospital, Bronxville, N. Y., after a heart attack over the weekend.

MINNEAPOLIS

"Treasure Island" at RKO-Orpheum, tied up with one of city's biggest department stores for treasure hunt hook-up and got large gratis display advertising.

O. E. Maxwell, 28 years with Altec Service, resigned to enter business for himself.

Robert O'Brien, Paramount Theatres exec, in from New York with crew of engineers to supervise installation of Radio City theatre's big screen television.

Abandoning plan to build a new showhouse, Will Levy will modernize his Heights theatre at Columbia Heights, Minneapolis suburb.

Fay Dressell, RKO branch manager, vacationing at Detroit Lakes, Minn., resort.

Louis Orlove, M-G-M exploiter, in from Milwaukee.

Ben Marcus, Columbia district manager, in from Kansas City.

Mary Seibel, daughter of Ev Seibel, Minnesota Amus. Co. ad-pub head, subject of a picture story in Sunday Tribune mag section. She's leading lady, this summer with the Old Log straw-hatter.

Bad weather caused postponements of openings of the Ruben-Floyd and Elson-Nathanson new drive-in theatres at Grand Forks, N. D., and Detroit Lake, Minn., respectively.

After 10 years in moth balls, organ at Radio City, 4,000-seat Minnesota Amus. Co. house, will again be used for concerts and community sings.

PITTSBURGH

Paul Krumenacker named Warner branch manager, replacing Jerry Wechsler transferred to Cleveland exchange. Wechsler came to Pittsburgh with elevation of B. F. (Dinty) Moore to district managership of Charlie Rich's old territory.

Lee M. Conrad, manager of Park theatre in Meadville and Sam Gould, WB circuit manager in Greensburg, Pa., appointed regional committeemen for annual

Pennsylvania Week celebration in October.

Louis Stuler and Durward Coe leased Nemacon, Pa., theatre from Buckeye Coal Co. House was operated for some time by C. W. Dickinson, Brownsville exhib. Coe and Stuler closing spot for two months to remodel.

Mike Manos, head of circuit bearing his name, who suffered heart attack couple of months ago, recuperating after hospitalized for several weeks.

Eddie Wappler, who managed Nixon several years before it was torn down this spring, managing North Shore Musical theatre near Chicago for the summer.

LOS ANGELES

Cinema Distributors, headed by Ed Barison and Bill Parker, will handle West Coast releases of 27 J. Arthur Rank films, starting with "Beware of Pity," co-starring Cedric Hardwicke and Lilli Palmer.

English Films Corp. will re-release "Memphis Belle," 1944 Paramount release of a U. S. War Department presentation, to tie in with current Korean trouble.

Royal Films will distribute 16 German pictures in American art theatres, among them "The Captain of Kopenick," "Song Goes Around the World," "Countess Maritza" and "Storm Over Asia."

Realart Films is re-releasing two wild animal pictures, "Nagana" and "The Big Cage," filmed by Universal in 1933, with Mickey Rooney headlined in "Cage" although he played bit role.

Harold Wirthheim, western sales manager for Monogram, teed off on two-week tour of Omaha, Des Moines, St. Louis, Milwaukee and Kansas City in connection with the distribution of "County Fair."

ST. LOUIS

A. C. Loch, operator of the 400-seat Vanita, Herculeum, Mo., shuttered house upon expiration of his lease. Owner A. L. Burke hasn't indicated whether he will resume operation.

A cry room included in the face-lifting job being done at the Farar-Turner Orpheum, 500-seater, Eldorado, Ill.

Application of Paul Kruger for a permit to build a new ozoner in the southern part of St. Louis Co. denied by the County Planning Commission.

Harold "Chick" Evans, UA exploiter, in town beating drums for initial showing of "D.O.A." and "A Kiss for Corliss."

Dimitrios James, associated with his father, Tommy James, local theatre owner, and his bride, flew to Europe to visit his father's birthplace in Greece.

Fanchon & Marco inaugurated organ concerts in its 5,000-seater Fox in midtown after a lapse of 10 years.

TORONTO

Senator Peter Campbell and J. S. D. Tory, both of Toronto, appointed new directors of Odeon Theatres (Canada) Ltd., J. Arthur Rank chain of 170 film houses across Canada.

Though his present contract does not expire until 1953, Famous Players (Canadian) presidency of John J. Fitzgibbons has been extended for a further two years. Original Fitzgibbons contract signed in 1946 for seven years, but replacement agreement will now have Fitzgibbons in topper position at FP (Can) till June 1, 1955. Tenure of Reuben W. Bolstad, veepee and treasurer, also extended for two years, this to run to June 1, 1953.

CHICAGO

Theatreowner John Samadalis and wife visiting Athens, Greece. Filmack Trailer Corp.'s new production director is Al Semels who fills post vacated by Herb Ellisburg.

Eddie Solomon, public relations topper here for 20th-Fox transferred to Coast. Ted Tod replaces Harry Feinberg of Balaban & Katz ill at Masonic hospital.

Vic Bernstein, chief Mono booker, vacationing in Michigan. Dick Sachs, who re-opened Rivoli theatre here recently, shuttered house again for remodeling.

SAN FRANCISCO

Al Dunn, for 20 years here with the Orpheum, resigned as manager of that house. Jack Miller, manager of the United Artists, takes over spot.

Bud Tapper, formerly with Fox

West Coast, is manager of the United Artists theatre, North Coast house. Other North Coast changes include G. T. Pinckert, from assistant manager of United Artists theatre to Esquire in same capacity; Jim Porter, former assistant at the United Artists, to manager at Esquire. Herbert Lustiz, former treasurer at the Orpheum, is now assistant manager of Esquire and Tony Rodriguez, formerly with the Paramount, is now assistant manager at Orpheum.

CLEVELAND

Changeover of the Coronet from feature to newsreel house announced by Manager Jack Silverthorne. Theatre title reverts to Telenews, former tag. Silverthorne reports change resulted from the demand by Clevelanders for a downtown newsreel house.

George Kalafat, Cleveland, has sold a part interest in the Gale theatre, Garrett, Ind., to the Alliance Theatre Corp., Chicago. Robert E. Lee, who manages the company's Riviera theatre at Anderson, Ind., will be temporary manager at the Gale.

MANCHESTER, N. H.

Mrs. Louis deRochemont, wife of the producer, elected vice chairman of Warner House Assn. in Portsmouth.

Fenton D. Scribner, Nashua exhibitor, headed Savings Bond drive in that city which resulted in total sales of \$169,331, or \$57,273 above the local quota.

Visual Center in Derry granted permit to erect a projection booth for an outdoor theatre at Comeau's Beach.

DETROIT

Al Broder, brother of Realart Pictures prez Jack Broder, named assistant to Jack Zide, franchiseholder for Michigan territory.

Paramount moved its sub-ad office for midwestern district to Detroit from Cleveland. Heading new setup is Milton Hale, formerly assigned to Par's Philadelphia office. Hale Marshall, who previously headed Cleveland office, assigned to Washington.

DALLAS

New 900-seat Rose theatre opened at Morton, Tex., by Wallace Blankenship Circuit. T. J. Simpson named manager.

Victor Lowrey named manager of the Jefferson theatre in Beaumont, replacing W. W. Parson. Van Roberts, former manager of Delman, Dallas, moves into Lowrey's old spot.

T. L. Ritchie purchased the Mountaineer Drive-In Theatre, east of Mineral Wells on Highway 180 from J. T. Sands and W. B. Goates.

MEMPHIS

Jenkins & Bourgeois, Astor Pictures franchiseholders in Dallas, opened local office. Pair bought furniture and fixtures from Film Classics and moved into latter's old location.

PHILADELPHIA

Rudy A. Kuehn, formerly general manager of Aldon Theatres, Elizabeth, N.J., named zone manager here for Hallmark Productions. Takes over the N.J. and eastern Pa. territories.

CINCINNATI

Joseph Alexander new division manager of RKO Theatres in Cincinnati, Dayton and Columbus. He has been with RKO for many years, most recently as assistant Ohio division manager.

SAN ANTONIO

Apollo Amus. Co. organized here and incorporated for \$40,000. Listed as incorporators are George Santikos, Mary Santikos and John Santikos.

COLUMBUS, O.

Academy chain shuttered two of its 10 neighborhood houses here, the Arlington and Southland. No reason was given for closing or if whether just for the summer.

WICHITA

O. F. Sullivan, owner and general manager of Sullivan Independent Theatres, took over the Tower here from Herman Hunt. Acquisition brings Sullivan's local operations to seven houses.

OKLAHOMA CITY

Ben Tullius, Warner office manager, upped to branch manager. Succeeds Grover Livingston, recently named Charlotte branch manager.

'Choice' Deals

Continued from page 5

Technicolor film, "High Lonesome," since May. We are finally in a position where we can plan."

MacMillen is shooting at a nucleus of four or five reliable producers who can supply the company with four-five films yearly apiece. He believes his company has two such producers already in N. Peter Rathvon and David Rose. ELC has all the B's it needs. It is now out for a steady supply of A's.

Lineup

Lineup of new film deals is disclosed by the ELC chief. ELC has signed with Rose for "Full Circle," pic which goes before the cameras in Britain in August. "Circle" stars Ray Milland with Jacques Tourneur directing and Joan Harrison getting billing as producer.

ELC is participating in supplying first money for "Circle" under a novel arrangement whereby that part of the nut is made up of dollars from ELC and pounds arranged in England by Rose. In return, ELC recoups its dollar outlay on first money from western hemisphere revenues while the English group gets back its coin from the eastern hemisphere. Understood Lloyd's bank heads the British syndicate. Film is budgeted at \$700,000.

MacMillen has also closed with the Huntington Hartford syndicate on a straight releasing pact for a multi-storied pic which the A & P heir is currently making. One yarn will feature Mel Ferrer; another, Roland Young. Third story, already completed, is a filmization of William Saroyan's one-act legitier, "Hello Out There."

Forthcoming pic of Benedict Bogeaus, which stars Mickey Rooney, also will be channelled through ELC. Distrib is also participating in financing this one along with other outside interests. Pic, labelled "The Kid From Mexico," starts rolling in September.

Technicolor film in which Sabu stars is also marked for ELC handling. Film will be made in the Indian jungle beginning in February. Distrib additionally has packed Frank Melford and John Rawlins on a Cinecolor opus featuring Rory Calhoun and Guy Madison. This pic gets under way in August. Melford-Rawlins team turned out "Boy From Indiana," which ELC is currently handling.

RKO Changed

Continued from page 4

period when RKO was in reorganization and subject to federal court jurisdiction, he cracked: "I went before Judge Bondy and he told me to write them (RKO management) a letter. I said: 'By the time I write him a letter, he won't be there.'"

Commenting on the habitual incompatibility of the pair, Judge Jayne's opinion chimes in with the following: "There was a period during which the plaintiff (RKO) offered to sell its stock for \$1,500,000 or buy the Reade holding for that figure. It proved to be a pathological belief in the occurrence of the impossible."

"Magnanimity and self-abnegation seldom visited the household of this corporation," court said elsewhere. "I agree that the discord that has imperiled this company is lamentable. From the point of view of the public interest, the incapacity of this corporation to function transcends in importance the suspicions, apprehensions and animosities which divide and motivate the stockholders. Regardless of the cause, this company at the moment is an armless corporation. Inability to work necessitates retirement."

"Hope never deserts, but unless some harmonious solution is effectively formulated within 15 days after filing this opinion, a judgment containing appropriate provisions for dissolution of the corporation will be entered."

Talks are currently under way between Reade and RKO which attempt to reach a peaceful deal within the time allotted. Trenton-New Brunswick is the last RKO-partnered chain to be disposed of by court action. In New York, both RKO's holdings in Metropolitan Playhouses and Springco theatres are being liquidated under court jurisdiction.

CANDY BUTCHERS UP REVENUE ON COAST

Los Angeles, Aug. 1.

Independent film houses in this area are adopting the "seat service" plan, meaning candy butchers in the aisles. After a tryout of several months in five situations, the exhibitor's revenue from candy and popcorn concessions has gone up between 40 and 80%.

Pacific Concession Service Co., which operates the plan, pays 30% of the take to theatres doing more than 5,000 admissions weekly. Smaller houses, with less than 5,000 weekly customers, drew 25%.

Pacific is broadening its operations to take in more indie houses.

Group Seeks

Continued from page 3

nell Thomas committee and subsequent events, plus footage more recently shot showing effects on the men and their families of the hearings and the boycott they were placed under by the Hollywood studios: It is being made available in both 16m and 35m and has already played in art houses in Los Angeles.

Motion Picture Assn. of America, State Dept. and other groups concerned with U. S. public relations abroad are reportedly agitated over NCASP's plan to give the pic wide distribution overseas. Completed only a little more than a month ago, it has already played at the Czechoslovak Film Festival, where it reportedly won high praise of critics and public.

Another print is already in France, according to Mrs. Dorothy Langston, of the organization's New York film committee. She said additional prints were being shipped abroad as rapidly as possible, with plans being made to show it at other film festivals, in theatres, and to educational, cultural and political groups on both sides of the Iron Curtain.

Plans are likewise being made in the U. S. to play as many theatres as possible and to supplement these showings by providing 16m prints for organizational screenings. It is not anticipated that many exhibs will want to chance being branded "Commie" by showing the documentary, although the MPAA says they are free to do so whether or not subscribers to the industry Production Code. Being a documentary, the film falls into the newsreel category and requires neither a Production Code seal nor a censorship certificate from state or municipal blue-pencillers.

It is expected that theatrical showings will probably be restricted to art houses. There is no policy yet as to payment for it, according to Mrs. Langston, since the committee is more concerned with getting it widely shown than making money on it. Any coin that does come in will go into efforts to get the 10 Hollywoodites out of jail.

NCASP previously had made available a film strip on the same subject which made considerable coin. That was used to pay fines and bolster the defense fund of the men.

New York Theatres

JAMES STEWART in

BROKEN ARROW

Technicolor

-IN PERSON-

The Andrews Sisters

Laverne - Patty - Maxene

Carol Lynne

MOWED AND BETTER THAN EVER!

RADIO CITY MUSIC HALL

Rockefeller Center

MARLON BRANDO - TERESA WRIGHT

In STANLEY KRAMER'S

"THE MEN"

Released thru United Artists

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"MY FRIEND IRMA GOES WEST"

A HAL WALLIS PRODUCTION

LOUIS PRIMA

GARY MORTON

MARTIN-Lewis WILSON

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OUTDOOR REFRESHMENT SERVICE
From Coast to Coast over 1/2 Century

Refreshment Service for DRIVE-IN THEATRES

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British Film Pact

Continued from page 2

tries. Otherwise, there will be a similar list as before of 26 uses to which frozen coin can be put.

Talks had all but broken down yesterday (Monday) in light of a very tough attitude by British negotiator Harold Wilson, prexy of the Board of Trade. He refused to back down from the offer he had made U. S. negotiators Eric Johnston, Ellis G. Arnall and James A. Mulvey in May.

Last-minute intervention by U. S. Ambassador Lewis Douglas is believed to have saved the day. Until Douglas insisted on action, Wilson had been planning to leave London today for a holiday, and the three negotiators, plus Johnston's aide, Joyce O'Hara, were packing to leave for home.

Pact in Principle

Following a 90-minute session today, an agreement was reached in principle. Details are to be worked out by technical experts. It is understood that will be accomplished by mail so the U. S. negotiating team will not have to return to Britain.

Arnall, prez of the Society of Independent Producers, and Mulvey, prez of Samuel Goldwyn Productions, planned for New York tonight. Johnston, Motion Picture Assn. of America topper, and O'Hara will leave tomorrow following a press conference. Johnston will release a joint statement with the Board of Trade at that time. Arnall will hold a similar meet in New York.

Undisclosed as yet is the duration of the new pact. Proposals have been made to make it short-term in light of the hazardous international situation.

Johnston's Paris Huddles

Paris, Aug. 1.

Following a brief meeting with the U. S. majors' continental managers, Johnston returned to London. Local huddles were attended by Columbia's Lacy Kastner, Warners' Joe Hummel, Universal's Harry Novak and John Le Fevre for 20th-Fox.

While in Paris, Johnston contacted French political and finance officials whom he reportedly found more understanding than upon previous confabs. Prime topic was the 1948 Franco-American film agreement, currently being renegotiated.

SRO Firing

Continued from page 5

duction of films abroad, a project on which he has been talking for over a year. Long negotiations and planning for the work abroad and the lack of any new production in Hollywood have resulted in the absence of new product to keep SRO functioning.

DOS' present plan is to go to Europe late in August to close deals for a series of co-productions in Italy, France, England and perhaps other countries. Departure is by no means certain, however, and there's no likelihood that if the deals are eventually closed the pix will be ready before late next year.

Selznick has changed his mind on the feasibility of the unit for distribution of pix to art houses in the U. S., which Reiner was to head. Producer looked at numerous pix and was on the verge of buying American distribution rights to at least four of them, but then reversed his field.

He had brought Reiner back to SRO about six months ago to take charge of the unit. Reiner had formerly been Latin American chief and left to become assistant to Neil Agnew, prez of Motion Picture Sales Corp. When he returned to SRO last February, he went on a four month sales tour through Latin America to liquidate SRO product there.

Edwards has been assistant to SRO sales manager Sidney Deneau for several years. He was formerly salesmanager of Grand National and has long been in the distribution end of the business.

Selznick made almost as clean a sweep of his sales organization several years ago when the organization was likewise without new product for distribution. Most of the staff was re-recruited from other jobs when he resumed activity.

Korean War Tied In With 20th's '3 Home'

Twentieth-Fox's "Three Came Home," which has been playing off very slowly around the country, is expected to receive a hypo from the current hostilities in Korea. Film tells the story of an American couple interned in a Japanese prisoner camp during the last war.

Several reasons are advanced for the film's inability to get rolling so far. According to 20th, the film has already played most of the key city first-runs, as well as many subsequent run and small-town situations, but has not yet played off because it was released simultaneously with several other top 20th pictures. Exhibs, however, claim the film's story is too grim for summer entertainment, and also have been wary of the slow business it did in the dates played so far.

Par-DuMont

Continued from page 5

holder meet several months ago. At that time, DuMont stock looked like it would continue riding upwards on the exchange. Balaban then said it was "likely" that the exchange plan would be adopted.

Par's holdings in DuMont consist of 560,000 shares of class B common and 43,000 shares of class A. In all, it represents 27% of the outstanding shares. Stock was acquired at a cost of \$164,000. They now have gained tremendously in value despite the war-born drop.

Paramount board is divided into three camps so far as the thinking governs action on DuMont. Besides, the group which wants to stick with DuMont, another is plugging for immediate sale while the third group would shelve all action until October or November.

Latter wing is swinging the weight so far since the tabling action is the one being taken. However, depending on war eventualities, Par may plunge into strong DuMont participation in a we're-here-for-good move.

Closer War Aid

Continued from page 3

with Francis Harmon, Motion Picture Assn. of America veepee. Edwards was referring to the race by various elements of the industry to set up their own contacts with Washington. Efforts to solve the problem by having COMPO (Council of Motion Picture Organizations) take on the chores have so far fallen short of their goal.

Earlier in the day, Harmon huddled with John Steelman, assistant to the President, and W. Stuart Symington, chairman of the National Security Resources Board, on liaison problems. Harmon reps both MPAA and the Motion Picture Industry Council in this work. Indicating the diversity of efforts, Gael Sullivan, exec director of the Theatre Owners of America, presented TOA's own proposals to Symington last week.

Harmon then conferred with Edwards, Edward Barrett, Assistant Secretary of State; Howland Sargeant, deputy to Barrett; Charles Hulton, general manager of Information & Exchange Program; Howard Vickery, UNESCO rep, and film actress Myrna Loy, also acting for UNESCO.

Meet with this group is an outgrowth of Barrett's recent trip to the Coast following announcement by President Truman of an expanded "Voice of America" program. Hollywood execs at that time told Barrett that the industry would cooperate fully on the new "Voice" program. Informal exploratory discussion with Harmon is intended to speed up Hollywood's cooperation.

Reps of other groups were expected at the meet but did not show up. These officials were to front for MPIC, Society of Independent Motion Picture Producers and Independent Motion Picture Producers Assn. Several of these groups are said to have expressed readiness to have Harmon speak for them.

Film Biz Must Fight to Win Back Family Trade, U's Daff Emphasizes

Indie Distribs

Continued from page 5

uct are having to do a fast shuffle to get along.

UA In Forefront

UA, of course, is in the forefront of such outfits, depending wholly on indie pix. In contrast is Monogram, which, after experiencing a couple years of hard times, is effectively lifting itself well into the profit zone. Difference, in part at least, is that Mono controls its own sources of product.

New management that recently took over UA is aiming to perk the company by setting up a production fund, so that it likewise can be assured of product without dependence on vagaries of bank and private financing sources. Company's new toppers likewise continue to trim costs by elimination of personnel.

Most seriously hurt of all the minor distribs has been Film Classics, which is currently in the hands of an assignee for its creditors. That followed inability to come to terms with Eagle Lion on their planned merger.

EL, for its part, has shown the effect of the merger without it ever having actually been made. It is handling FC product, and the combined operation has pushed it onto the black side of the ledger.

While Mono and Lippert are both doing fiscally okay now, they saw considerable advantage under present circumstances in combining rather than maintaining separate offices and sales organizations. Lippert's franchiseholders, who met last week on the proposed merger, felt it left them out on a limb, however, and refused to go for it. According to prexy Robert L. Lippert, the obstacles were too great to be surmounted.

Al Daff, Universal's foreign chief, is convinced that the film industry must concentrate on a drive to win back the family trade if it wants to restore the boxoffice to its previous high level. Speaking at 30 different meetings of distrib execs and exhibs during his just-completed three-week swing through England and the Continent, Daff used that theme repeatedly in an effort to turn promotional activities towards the family. Daff accompanied Nate J. Blumberg, U's prez, who was making his first European tour.

U's foreign topper contends that essential promotions done as a matter of course before the war were dropped during hostilities, when business was at a peak, and have now been forgotten. As an example, Daff told his audiences that theatres used to push programs under doors, but most no longer follow that practice.

Personal letters to family heads were often sent out by exhibs in the prewar era, U exec declared, a habit which very few flickeries now follow. Daff criticized theatre managers "who have now become executives and sit in offices instead of mixing with their patrons in the theatre lobbies." He contends that the managers must get to know their neighborhoods and customers again to recoup the family trade, "which is the vital core of every theatre's business except for a few first-run houses depending on transients."

Woolley's French Spiel

Monty Woolley has been inked to do the narration in "Paris, 1900," French-made pic being brought over to the U. S. by Arthur Mayer-Edward Kingsley distrib company. Woolley is subbing for Claude Dauphin, French actor originally pacted to recite the commentary written by critic John Mason Brown.



Peggy Cummins as she plays opposite John Dall in "Gun Crazy"

Here's a proved complexion care! In recent Lux Toilet Soap tests by skin specialists, actually 3 out of 4 complexions became lovelier in a short time.

"It's wonderful the way Lux Soap facials leave skin softer, smoother," says Peggy Cummins. "I work the rich fragrant lather well in, rinse, and then pat gently with a soft towel to dry."

Try the generous new bath size cake, too—so fragrant, so luxurious.

...a Lux Girl" says PEGGY CUMMINS

star of United Artists'

"GUN CRAZY"

Now Showing Locally

ANOTHER FINE PRODUCT OF LEVER BROTHERS COMPANY

9 out of 10 Screen Stars use it—Lux Girls are Lovelier!

Chi Cubs' Lush B.O. Attributed To 'Merchandising' by Radio-TV Team

Chicago, Aug. 1.

While other major league baseball owners are thrashing around in pursuit of a scapegoat on which to blame the season's spotty attendance, which is off drastically in some cities, the Chi Cubs' 12-man team goes merrily along pulling in lush crowds every time the sun shines at Wrigley Field, the home park. A lot of the credit for the fact that the Chi National League entry is heading for its third-straight million-plus year at the gate goes to the three extra men on the team.

The trio isn't on Cub owner Phil Wrigley's payroll. One works for a radio station and the other for TV stations. But they're about as valuable to the team as a hard-hitting shortstop. In fact, it's their merchandising of the club via their microphones that made the Cubs one of the most profitable franchises in baseball despite the team finishing in the cellar the past two years and destined to a second-division berth again this season.

Perhaps the most potent Cub salesman of the trio is Bert Wilson who covers both home and road games for WIND. Besides airing the complete schedule over the Chi indie, his broadcasts of the home games are carried on 35 other stations scattered throughout six

(Continued on page 36)

NBC to Rate Its Own Sustainers To Fill Nielsen Void

Network program execs are squawking because the Nielsen ratings don't rate sustainers but only give audience figures for the time period involved. It's a matter of serious concern to the webs because without the ratings sales departments can't ink bankrollers and programmers don't know which stanzas are clicking. One net, NBC, is planning to project itself partially into the rating field.

It's difficult for the A. C. Nielsen organization to work up the data on non-commercial shows because affiliated stations frequently drop the web sustainers for local commercials. Under the old Hooper system, which measured 36 four-network cities, it was easier to get an idea of a sustainer's relative popularity, if not a definitive figure, by checking what cities heard the show.

As a result, NBC research chief Hugh M. Beville has been working on a system which will be able to develop ratings on the unsponsored shows for the web. It will involve stations making their own telephone calls and cooperation with Nielsen. The method is expected to be less costly than the special fees which Nielsen charges for rating sustainers. This is around \$60 per program, which would come to about \$1,500 weekly for the net's 26 sustainers.

WHOM HEARING SET ON N.J.-TO-N.Y. MOVE

Washington, Aug. 1.

Application of WHOM, once withdrawn and subsequently reinstated, to move its main studios from Jersey City to New York will be given a hearing in Jersey City next Jan. 17. Commission action was taken over the dissents of Comrs. Frieda Hennock and George Sterling who favored approval without hearing.

WHOM's desire to have a New York identification was temporarily shelved while the station was negotiating to acquire the 50kc facilities of WINS in New York from the Crosley Broadcasting Co. The transaction was dropped following protests by WINS employees against being changed into a foreign language station and fears that most of its staffers would lose their jobs.

Mindy Sings for Army

Mindy Carson's 11:15 p.m. show on NBC has been bought by the Reserve Officers Training Corps, starting Aug. 17, to plug enlistments. In one of the first late night sales on the net in several years, the armed forces will back the show on Tuesday, Thursday and Saturday.

Show will originate in Washington on the preem broadcast.

Undaunted Denny In New Time Bid

NBC exec veepee Charles R. Denny last week took the closed circuit speech route to appeal personally to affiliates for additional network time. The previous week his pleas to the Station Planning Advisory Committee of key outlets got only a laconic mebbe.

Chief point Denny made is that today AM needs strengthening, and this can be done better at the network level than on the local basis. He made a new pitch for the stations to give up their option on the 1-2 p.m. afternoon time, so that the web could accommodate more bankrollers in the daytime. At present it can't squeeze them all in, as advertisers look to before-dark franchises as a hedge against video inroads at night.

As part of his plan, Denny wants to give back to the stations the 7-7:30 p. m. time in return for getting the 7:30-8 p. m. period. CBS, it's pointed out, has 7-8 p. m. as network time, which gives the chain a strong lead-in to the after 8 p. m. programming. With 7:30-8 p. m. as a network-option segment NBC would be in a better position, instead of having a half-hour of station time interrupt its network schedule.

Sales Effectiveness Of Radio Dead? Anything But, Say Seattle Users

Seattle, Aug. 1.

Radio has certainly not lost its sales potency in Seattle, according to three different users of radio who spoke at a recent Seattle Advertising & Sales Club round table meeting.

The three advertisers—Van De Kamp Bakeries, Federal Old Line Insurance and Pantorium Cleaners all credited radio with doing a top job for them and their spokesmen went into detail on what programs are best for them and how they sell goods and services.

James Morris, of Federal Old Line Insurance, had the most comprehensive success story on radio, for that company relies almost entirely on radio for advertising and it attributes the major share of the credit for its phenomenal increase in capitalization from \$2,500 to \$2,000,000 in 13 years to radio. However, L. H. Fortin, assistant manager of Van De Kamps, said that their radio show, Pix-O, has increased foot traffic into their stores 20% and that all but 5% of these new customers bought when they came in for a Pix-O card.

Fortin also said that this program was the most successful the company had ever used; that response to it was immediate and that the 29 stores in this area now distribute 125,000 cards a week. Pix-O, originated by Jack Douglas, who does the show on KIRO here, is a musical bingo game utilizing pictures on the cards. It is also sponsored by Van De Kamp in Los Angeles and has other sponsors in other parts of the country.

NAM's VJ Anni 1-Shot

National Assn. of Manufacturers has bought a one-shot on ABC for 8-8:30 p.m. on Aug. 14, to mark the fifth anniversary of V-J Day.

Titled "Industry Mobilizes—A Report to the People," it will take a rollick on production facilities in view of industrial mobilization for Korea.

ATLASS GROUP BUYS KIOA, DES MOINES

Des Moines, Aug. 1.

KIOA, Mutual outlet here, has been sold to a group headed by Ralph Atlass, Chicago. Purchase was made by Atlass and associates in the ownership of WLOR, Minneapolis, also a Mutual station. Associates are Charles and David Winton, both of Minneapolis; John T. Carey, Chicago, and Arthur Harre, Chicago. Atlass, also vice-president and general manager of WIND, Chicago, will be the major stockholder in the new company.

Completion of sale is subject to approval of FCC, and application for such permission will be made within a week or 10 days. Purchase price was not disclosed. Although it is said that Des Moines representatives would continue to serve on the board of directors of KIOA, they have not yet been named by Atlass.

Present officers of the Independent Broadcasting Co., that has owned and operated KIOA, include Harold E. Baker, president and general manager; John Gamble, secretary, and Joseph Rosenfield, chairman of the board of directors.

KIOA was organized here in 1944 and went on the air in April, 1948. It operates with daytime power of 10,000 watts and nighttime power of 5,000 watts.

Pitt Pix Pressure Puts John Crosby Off Theatre Page

Pittsburgh, Aug. 1.

By just a gentle suggestion and without applying any pressure, home offices of a couple of film companies succeeded in getting John Crosby's radio and television column off the theatre page of the morning Post-Gazette. The Crosby pillar had been appearing in the amusement section since it was taken on back nearly two years ago but is now permanently berthed in back of the paper under the radio log.

Few weeks ago, Andrew Bernhard, editor of P-G, got friendly notes from the movie outfits saying they liked Crosby's column immensely but wondered if the theatre department was quite the place for it inasmuch as Crosby has been devoting most of his attention lately to television instead of radio and it was a well-known fact that lately video has been the movie industry's biggest pain in the neck.

Bernhard admitted that it had never occurred to him before but that the viewpoint was well-taken, and immediately had Crosby's position in the paper switched.

Brief box appeared for few days on amusement page calling attention to the fact that the Crosby column would thereafter be found on radio page. Movie firms additionally thought that not only was TV a competitor but that Crosby's columns about it were taking up space that would ordinarily be devoted to theatre and film news. Now Sheila Graham's column, which heretofore was carried only occasionally, is getting a much more extensive play in the P-G.

RCA's \$20,961,000 NET FOR 1st HALF

RCA's net profit for the first six months of 1950 almost doubled the company's earnings for the entire year of 1949, according to a statement issued this week by RCA board chairman David Sarnoff. Company's net for the first half of 1950 totaled \$20,961,000, or \$1.39 per share of common stock, as compared with \$10,122,049 for 1949, equal to 61c per share.

RCA's total gross profit for the first half of this year amounted to \$248,784,358, as compared to \$187,257,987 for 1949. Statement, as usual, did not break down the earnings of the various subsidiary companies, including NBC.

From the Production Centres

IN NEW YORK CITY . . .

It's a boy—their second child—for the Dick Packs (WNEW program manager) born yesterday (Tues.).

Abe Schechter hopped to Paris Saturday (29) . . . Julie Bennett planes in from Coast Sunday (6) . . . Alan Sands, recently writer on NBC-TV's "Broadway Open House," scripting "Johnny Olsen's Luncheon Club" on ABC . . . Ray Vir Den, prez of Lennen & Mitchell, Coasting to the agency's L.A. office . . . WQXR sales veepee Norman S. McGee wed Eileen M. Mayone (ex-WJLB, Detroit) Friday (28) . . . Victor Zembruski, polka orch leader, has worked up a two-station polka network Sunday mornings over WATR, Waterbury, and WTOR, Torrington, Conn. He's also heard via WAVZ, New Haven.

WHOM this week incepts a "horn of plenty" spot campaign in six languages, to curb hoarding. . . Commemorating the late George Gershwin's birthday, Sept. 26, Associated Program Service is releasing special airers with Evelyn Knight and Vic Damone doing the composer's tunes . . . World Broadcasting Service has signed up six more banks for its "Forward America" series . . . Tom Collins joins "Young Widdier Brown" . . . Ian Martin is new "Front Page Farrell" player . . . NBC is mulling Wild Bill Hickock and Buffalo Bill stanzas for its Saturday 9:30 a.m. kid lineup . . . NBC's Ed Madden heading the AM-TV committee of the Sister Kenny Foundation's '50 drive.

NBC's John Royal cancelled out his European jaunt, returning flight tix at last minute . . . Oscar Katz, CBS' research boss, gin-rummying from a bed at the Totem Lodge vacation spot while recovering from attack of bronchitis . . . Folding of Joe Koehler's Today's Advertising represented a loss of \$100,000. Half of it was Koehler's coin . . . Frederic W. Ziv Co. has expanded its sales force with Donald Donahue to headquarter in Bradford, Pa. Victor J. Rickey in Appleton, Wisc. Al Godwin in New Orleans and C. E. Hoffman, Jr. in Kansas City . . . WMGM sportscaster Ward Wilson celebrates 21 years in radio this month . . . ABC's Walter Kiernan, back from vacation Monday (31), has moved from 3:25 p.m. to 8:55 a.m. for Philip Morris . . . 300 Annapolis midshipmen will be guests of Ted Mack at his Aug. 10 "Original Amateur Hour" broadcast via ABC . . . Martin Gabel back from Coast after working on films "M" and "14 Hours" . . . WMGM's Ted Husing also returned from Hollywood, after narrating auto race scene in a Metro pic starring Clark Gable and Barbara Stanwyck . . . William Rambeau Co. to rep WHLI . . . Ralph Edwards arrived from Europe Sunday (30) and took off yesterday for the Coast . . . Johnny Olsen's ABC "Luncheon Club" plays Illinois State Fair in Springfield Aug. 14-18, followed by Bob Hope for two days.

IN HOLLYWOOD

Frank Galen is tying up with CBS on a three-play writer, producer, director contract similar to the net's arrangement with Cy Howard and Jess Oppenheimer. For years head writer for Dennis Day, he'll create his own shows and put them on the air . . . Tom Luckenbill around for a few days to see what's "exciting" in town. He made his first visit to Las Vegas, where Jimmy Durante "happened" to be the star attraction at Desert Inn. They may talk about things other than their roulette losses. . . Dave Titus, radio director, was declared unfair by AFRA. No member is allowed to work for him until he pays up \$609 owed actors for an audition last March . . . Alan Lipscomb is being feted all over town following his marriage to Bernadene Blaine. Irv Brecher gave the newlyweds a lunch at Hillcrest and sent them on their way to Lake Tahoe where they are honeymooning. On their return Parke Levy tosses them a wedding reception . . . Young & Rubicam's Sig Larmon was in town long enough to give the Hollywood staff a pep talk and tell them about television's upsurge. He returned east via Frisco . . . Harry Ackerman is having a new situation comedy show prepared for Hal Peary, which will bear his name. "Gildersleeve" title belongs to Kraft, which inherited it from the "Fibber & Molly" show . . . Don Thompson and John Robinson have been taken on as associate directors at NBC . . . Allin Slate, KIEV disk jockey, wants the world to know that deejaying pays off fast. After two weeks on the job he says he bought a new convertible (for cash) and made a down payment on a home . . . Jerry Devine, who produces "This Is Your FBI," last week passed into his 30th year in show business. He started in pictures as the wayward son of Mary Carr in "Over the Hill," just 30 years ago . . . Fran van Hartefeldt is leaving Needham, Louis & Brorby, now that there's only one show in the shop ("Gildersleeve"), which Frank Pittman, office head, will produce.

IN CHICAGO

George Biggar, director of the WLS National Barn Dance, scanning talent at the three-day Folk Festival in Asheville, N. C. . . Herb Futran bows out as scripter for the National Home Institute, radio package owned by Don Searl and Jimmy Parks, to set up his own radio and teevee consultant outfit. The Institute, aired twice-daily six times weekly on WMAQ, has inked its second participating sponsor, Patricia Stevens, cosmetic firm, has ordered a thrice-weekly spot starting Sept. 11 . . . News commentator Paul Harvey set to moderate ABC's "America's Town Meeting of the Air" from Duluth, Minn., next Tuesday (8) . . . Lloyd Burlingham will gab a five-minute three-times weekly farm news show on WMAQ for Capper Publications . . . Perry Wolff, writer-producer of WBBM's documentary series, "The Quiet Answer," spoke to the class in human engineering at the Illinois Institute of Technology last week . . . John Keys slated to move up from Chi NBC press staff to WMAQ-WNBQ promotion dept. . . WBBM is now airing late evening band remotes from the Aragon and Trianon ballrooms . . . WGN news director Robert Hurlough pinch-hitting for Fulton Lewis, Jr., on Mutual for two weeks . . . New WBBM phone quiz bankrolled by Realemon is emceed by Jim Lowe with assists from singer Billy Leach . . . Warren Reinhold is new assistant chief accountant at Chi NBC . . . Carroll Marts, Mutual's central division manager, back at his desk after a Canadian vacation . . . New staff announcers at WAAF are Ray Wheat and Andy James . . . Soprano Elaine Malbin headlines Mutual's "Chicago Theatre of the Air" Saturday (5) . . . Ernie H. Shimo, general manager of KMOX, St. Louis, conferring with Chi CBS execs last week . . . Robert Kendall, Chi NBC talent sales supervisor, in St. Luke's hospital recovering from surgery . . . John Drake, WLS promotion chief, off for two-week vacation . . . Harry Ward upped to continuity acceptance editor at NBC, filling slot vacated by Robert Guilbert, who has joined J. Walter Thompson's Chi office . . . Bill Bailey bows out as emcee of WLS Barn Dance to freelance.

Maurice Gaffney Dies

Maurice L. Gaffney, 46, sales presentations director of ABC, died suddenly in N. Y. Thursday (27) after a heart attack.

Gaffney joined ABC in 1946, after seven years with CBS, three of which were with Columbia's sales presentations department. He is survived by his wife and four children.

WERE Cooks With Gas

Cleveland, Aug. 1.

In the first move of its kind, a public utility has signed sponsorship of sports events. The East Ohio Gas Co. will sponsor the Cleveland Browns' 18 grid games in the National League over WERE with Bob Neal, station's sports editor and promotion manager, at the mike.

East Ohio now has the Louise Winslow TV stanza on WNBK.

RADIO SLUGGERS—'THEN & NOW'

Borscht With a Format

Around CBS the new slogan is: "Give the 'Borscht Boys' a format." The network considers it of unusual significance that the two major summertime entries "most likely to succeed" in the fall sponsoring sweepstakes are "Songs For Sale" and "Rate Your Mate." These are the shows that have enlisted as emcees Jan Murray and Joey Adams, respectively—comedians that in the past have been identified with Borscht Belt enterprises as well as top nitery-vaude dates.

The fact that Columbia has opened up a whole new show biz career for such esoteric comics through the simple expedient of latching them on to a format is expected to spark a new trend in radio programming.

Paley Laughs Last as Ed Murrow Grabs Off Plenty Sponsors for CBS

The old bromide "what a difference a few weeks can make" was perhaps never more applicable as in the case of Ed Murrow, CBS' ace war reporter and analyst, who last week grabbed off his fifth regional sponsor, Procter & Gamble. Only a month ago, Murrow and Columbia were bemoaning their fate, following Campbell Soup's (Franco-American) cancellation of Murrow on the grounds that the commentator wasn't selling spaghetti.

Campbell Soup, which checked out of the Murrow segment after months of unsuccessful efforts to retain the 7:45 to 8 p.m. period for a musical show, even threatening to also cancel out on its "Club 15" unless Bill Paley yielded to its demands, last week reappraised the situation. Reports were that the Campbell clan was far from happy over its decision to vacate Murrow, who, currently in Tokyo, has become one of the hottest commodities on the network.

Paley, recalling the months of wrangling with the Campbell people and his firm refusal to yank Murrow out of the 7:45 slot, sponsor or no sponsor, recognizes that he's got the last laugh.

P & G bought Murrow on behalf of its Tide product for 31 stations in the midwest and midsouth. In addition, the commentator is sponsored by Amoco along the eastern seaboard; Hamm Brewery in the north central States, and Peter Paul and Quaker State Oil sharing sponsorship on the Coast.

What particularly intrigues CBS about the whole new setup is that there is no 15% full net discount for single coast-to-coast sponsorship as in the case of Campbell.

ABC's 3-In-1 News Package

Hollywood, Aug. 1. ABC is now selling its newscasters in "layers." Three for the price of one is being baited to one or three sponsors, with the trio airing simultaneously with their own scripts.

Net's idea is to sell the newsmen in sections where they are known and have a following. Bob Garred would retail the news west to Denver, where a midwestern newscaster would carry the ball as far as Chicago. John Daly in N. Y. would take the line to the Windy City. Neapolitan effect has the advantage of being sold either individually and sectionally or across the land in a nightly quarter-hour niche.

TEXACO AGAIN SIGNS TO SPONSOR METOP

Texaco signed on Monday (31) to back the Metropolitan Opera broadcasts on ABC for another season, starting in October. In addition to the regular Saturday afternoon music dramas, it's likely the oil outfit will also back the opening night of the season for televising on the web, as it did last year. It may also pick up the tab for a trio of special opera telecasts during the year.

ABC will also reprise the "Metropolitan Opera Auditions of the Air."

'BATTLE OF BARD' ERA DISAPPEARS

By GEORGE ROSEN

NBC's revival of the 1937 John Barrymore Shakespearean radio series, via recorded playbacks, starting tomorrow night (Thurs.), throws the spotlight on a "then and now" situation as regards radio showmanship.

Radio veterans recall the "Battle of the Bards" back in '37 when ABC and CBS were slugging it out on the Shakespearean front in the same Monday night opposition time slots. In turn they deplore the fact that "the-show's-the-thing" elements that attended the knock-down, dragout fights of the late '30's, that contributed toward some solid feats of showmanship, are missing from the scene today.

While the NBC vs. CBS rivalry is as intense, if not more so, than ever, today it's been replaced by the "Battle for Billings" with even the jockeying for top talent over the past couple of seasons having its roots in financial manipulations rather than in outwitting the rival camp with showmanship pyrotechnics.

Showmanship Sluggest

Announcement of the Barrymore Bard reprise recalls how, in the days when John Royal was veepee the NBC program dept., the two networks were going at it tooth and nail in an intellectual slugfest on the Shakespearean front. It was back in the era of the John Gielgud-Maurice Evans-Leslie Howard fanfare, when all show biz was crying "The British Are Coming." It was at that point that CBS' Bill Paley decided to meet the invaders with some home-made Shakespeare, triumphantly announcing "the first Shakespearean radio series," with Burgess Meredith teasing it off with "Hamlet." CBS set aside the cream Monday night 9 to 10 period (which later became the permanent home of "Lux Radio Theatre.")

The announcement sent Royal and NBC into a tizzy. Practically dating back to 1929, NBC had been on a Bard binge, giving at least 60 performances of Shakespeare's plays (on the then Blue skinn of the network). That Paley "first time" announcement really burned up the NBC contingent.

In retaliation Royal went after Barrymore. It was no easy task, for it was in the era when the Profile was at his lowest ebb. It meant, too, literally taking Barrymore out of his cups. But the deal was wrapped up in time to slot Barrymore in the same Monday-9 to 10 period, also in "Hamlet," on the same night (June 24, 1937) as Meredith. The "Battle of the Bards" was decided in a few minutes. It was the beginning of a new phase in the Barrymore career.

Paley in turn began a campaign to recruit top literary figures and organizations to back his series, his mailing pieces taking swipes at the "vulgar distortions" of the NBC presentations. But the damage to (Continued on page 36)

NBC STILL ENVISIONS POWELL AS IRATE POP

NBC still wants William Powell to play an irate father and is talking to the pic actor for a parental role in "Meet Me in St. Louis," which the web will put into the Sunday 9:30 p.m. slot with Peggy Ann Garner starred. Powell had been cast as raging-yet-loving papa in "My Mother's Husband," which was yanked from that Sunday period after the interests of Clarence Day, author of "Life With Father," initiated legal action. ("Husband" was also local in St. Louis.)

"St. Louis," based on the Sally Benson short stories which appeared in the New Yorker, is a Baron Polan package. It was filmed by Metro with Judy Garland and Margaret O'Brien. Radio version is expected to move into the 10:30 p.m. Sunday period which Pet milk vacates in the fall.

RWG Blowup Threatened in Political Show of Hands Over Anti-Commie Proposal; Welbourn Kelly Resigns

Ray Bolger Auditioned For NBC Morning Show

Ray Bolger, star of "Where's Charley?" on Broadway, is being auditioned this week by NBC program veepee Charles Barry for a cross-the-board morning stanza. The dancer-singer, getting his own radio series for the first time, would be starred in a variety show. If the audition waxer clicks, Bolger may be primed to compete with CBS' Arthur Godfrey.

Dan O'Shea, Key Selznick Topper, Wooded by CBS

Huddling of CBS brass with Daniel T. O'Shea, former David O. Selznick No. 1 exec., is cueing considerable speculation in would be for the network or its subsidiary Columbia Records enterprise is problematical. radio-pix circles. In some well-informed quarters it's reported that Columbia prexy Frank Stanton is eyeing O'Shea for a top echelon berth, but whether that As Selznick's chief aide, O'Shea has been generally recognized as the person responsible for solidifying the Selznick talent roster. His contributions on the pix-TV liaison front, it's recognized, would be of inestimable value to CBS.

With several veepee vacancies occurring on the CBS board of directors, an O'Shea deal would probably give him a directorate ranking.

Gulf Yens Thurs. Night NBC-AM Slot for 'People' To Wind-Simulcast Split

Now that the Gulf-sponsored "We, the People" is no longer a simulcast, with the AM and TV versions getting distinct production treatment the radio show now has a documentary-type format, the sponsor is moving to make the break final and irrevocable.

Gulf has put in a bid for Thursday night at 10 on NBC for the radio edition instead of the Friday 8:30 period, where both the AM and TV shows are being heard in competition with one another.

Thursday at 10 went on the sustaining list when Chesterfield cancelled out the Perry Como show. Chesterfield's "sister-cigarette," Fatima, sponsors "Dragnet" at 10:30 Thursdays, but the client is moving the show up an hour to 9:30 to precede Gulf's "People."

CBS had hoped to lure the Fatima business away from NBC. Prior to "Dragnet" sponsorship, the client was represented on CBS by the ill-fated "Tales of Fatima."

WRIGHT TO WPAT AS NEW GEN. MGR.

Paterson, N. J., Aug. 1. Dickens J. Wright, general manager of WICC, Bridgeport, today (Tues.) took over as general manager of WPAT here. His appointment is in line with prexy Richard Drukker's expansion plans. As part of the indie's expansion, Herman Bess was brought in last year as vice-president in charge of sales and programming. Bess died last month.

Wright had previously been with ABC network sales, CBS' Radio Sales and WMGM and WMCA, N. Y.

In a move that threatens the unity of the Radio Writers Guild on the eve of negotiations with agencies and sponsors, Welbourn Kelly has resigned as an alternate council member of the union's eastern region. Kelly is scripter for "Grand Ole Opry," "Chamber Music Society of Lower Basin Street" and MGM Radio Attractions. Move may force a blowup in the RWG, which is part of the Authors League of America.

The action is expected to cue a flock of such resignations. In the wake of Kelly's checkout, it was learned that Daisy Amoury, another Council member, had also tendered her resignation. Exiting of James Stable as exec secretary of RWG is also considered likely.

Kelly's exit came after the eastern region council last week refused to vote for or against a resolution he proposed to support the government in Korea. It asked the RWG to urge the ALA to offer to the U. S. government "the League's fullest cooperation in any capacity in which the League or its Guilds may be of service."

When the council sought to avoid the hot potato by refusing to vote pro or con on Kelly's motion, he resigned. "Finding myself associated with a body which has refused to vote for or against cooperation with the Government of the U. S.," he stated, "in that Gov-

(Continued on page 32)

CBS Veepees For Heller, Underhill?

The CBS board of directors meets today (Wed.) for their regular monthly session, and expectations are that two new veepees will be designated. Most prominently mentioned for the v.p. chevrons are Robert P. Heller, executive producer of AM programming in the east, and Charles Underhill, who holds down a similar role in TV.

CBS has been minus two veepees since the resignation of Howie Hausman as personnel director of the web, and the deal negotiated by Harry Ackerman whereby the latter turned in his stripes to acquire an equity in programming he develops for the webs.

TOP COIN TO DAILIES FOR CBS PROMOTION

Stepped-up competition among the networks for audiences when the big league shows return from their summer hiatuses is indicated by CBS' heavy promotional campaign unfolded at a two-day program promotion managers' clinic at the Waldorf in N. Y. this week.

Columbia's fall drive, which starts Aug. 28, will represent one of the biggest allocations ever made by a web for newspaper and magazine space. John Cowden, general manager of the program promotion dept., told the group of 105 representatives from 80 stations that 39 different ads would be inserted in 220 papers with a total circulation of 35,000,000. Web will also use eight half-page ads in each of five successive issues of Look, plus three pages for daytime radio. All ads have a uniform format to give them a CBS identification.

Describing the on-the-air campaign promotion director Charles Oppenheim played recordings of sample courtesy announcements, featuring the net's star, and network identification jingles. Many of the plugs are being angled to disk jockeys and femme gabbers, he said, because of their high local followings.

Louis Hausman, ad-sales promotion director, detailed the general objectives of the push.

KOREAN WAR ROUNDUP

With Everett Holles, Maj. George Fielding Elliot, Les Higbie, Walter Simmons, John Denson, Ed Hoffman
 Producer: Arthur Feldman
 30 Mins.; Wed. (26), 8 p.m.
 Sustaining
 MBS, from New York

Mutual wrapped up a timely, comprehensive report stanza in this show which had correspondents in Washington, New York and Tokyo swap questions and information on a three-way hookup over 9,000 miles. Everett Holles introduced the participants and kept the triangular conversation running smoothly. With him in Gotham was military analyst George Fielding Elliot, while Les Higbie, aired the Washington queries. Bob Stewart, MBS chief in Tokyo, rounded up three men who'd recently been at the Korean fronts—Walter Simmons of MBS and the Chicago Tribune, John Denson of Collier's and Ed Hoffman of Acme News.

The give-and-take was informed, succinct and up-to-the-minute, covering questions such as the guerrillas, the overall strategic picture, handling of the press, etc. What was also interesting was the questions which the Tokyo men threw at the correspondents in the states.

Some brief comment by some of the reporters who were under fire gave the coverage a good personal note. And humor wasn't lacking, as when the men in Asia said the only Australian forces they'd seen recently in Japan was an Aussie on a motorcycle with a girl on the back end. They also said that one thing needed most was flea powder—"even the generals have them."

"Roundup" has since been given a regular berth on Monday evenings. Bril.

GREAT ORCHESTRAS OF THE WORLD

With Frank Gervasi; Dick Driscoll, announcer; Vienna Philharmonic, guest orch

Producer: European Cooperation Administration
 60 Mins.; Sun., 11 p.m.
 Sustaining
 WNEW, New York

"Great Orchestras of the World" is a European Cooperation Administration transcribed series which is being offered cuff to indie stations in this country. WNEW is airing it in Gotham, with WNYC-FM and WQXR to follow shortly.

The airer, somewhat similar to "This Is Europe" on Mutual, devotes each broadcast to one country's music. On the preem Sunday (30) the nation saluted was Austria, with the Vienna Philharmonic under Prof. Rudolf Moralt featured. The symphonic group, one of the world's finest, offered a well-balanced program, including two classics, Mozart's "Eine Kleine Nachtmusik" and Schubert's Fifth Symphony, and a modern work, Franz Schmidt's "Zwischenspiel Aus Notre Dame."

Theme of the airer was that there are no boundaries in the world of good music. Intermission commentary was by correspondent Frank Gervasi, reporting on the Marshall Plan. This was done via detailing the effect of ECA aid on the life of a 90-year-old Austrian. Bril.

EMILY BARTON AND FLOYD BUICK

Producer: Bill Sweeney
 30 Mins.; Mon.-thru-Fri., 9:30 a.m.
 Participating
 KRFC, San Francisco

The home economics pitch stands out in this man-and-woman chatter routine. Unique angle is that personalities here are not a married couple but two independent radio entities who manage to dovetail their respective interests and present an effective interchange of ideas, experiences and activities. Range covers such varied subject matter as home decoration, daily meal plan, fashions and materials and rearing of children.

In addition, Emily Barton's "Travel Diary" and Floyd Buick's "Shoe-Leather Philosophy" are given free play, supplemented by well-spotted interviews with celebrities. The conversation is easy, informative and even gay, with both Miss Barton and Buick indicating wide radio savvy and quick adaptability for spontaneous gabbing. General tone is one of maturity and good judgment in choice of subject matter. Both sound, and are in fact, authentic. Voices are good; Buick's slight British accent has a pleasing appeal.

Participating sponsorship is broad, from hosiery, laundry service and hearing aids, to milk, household items, food specialties and insurance. Show caught had three commercials, none of them overdone in time or impact. "This is a competent piece of radio business." Ted.

ALL AROUND THE TOWN

With Mary and Harry Hickox, Russ Stewart, others
 Producer: Wally Ramsey
 30 Mins.; Mon.-thru-Fri., 9:45 a.m.
 Participating
 KFI, Hollywood

This half-hour stint, which has been holdings its own for three years on the West Coast, has stepped up interest by introducing the Couple of the Week. The couple whose popularity shows sufficient staying power may then win the Couple of the Month awards. The prizes are giveaways, which from here in may be harder to get—especially the electric appliances, television sets, radios and candies. Couple's story is sandwiched in between several short commercials plugging Fab, Ajax, Blue Bonnet Margarine and others contracted on a 52-week basis, and a few recordings of music appropriate to the story of the couple being interviewed.

Show on Monday (24) caught a couple named Alice and Frank Scully who had been nominated by Adele Clifton who played "No, No Nanette" in Paris and on the road in America years ago. Pair turned out to be VARIETY's mugg and Mme. Scully and the interviewers keyed their music to the fact that the Scullys had recently had a fifth baby and were coming out soon with a new book. Songs in consequence were "I Found a Million Dollar Baby," Durante singing "The Day I Read a Book" and "You Must Have Been a Beautiful Baby."

Pair told their story from their meeting on the Riviera, "the only Americans who didn't meet in a bar Americain," to their home life at Besside Manor, Hollywood. Interviewers wanted the story of how Scully came to write "Fun in Bed" and an explanation of its continued popularity. Mugg guessed people bought in the hope of getting something naughty only to find that it made them look forward to their next cold.

If Scully missed a cue Mary or Harry Hickox covered nicely and when they found that his next book was called "Behind the Flying Saucers" they sensed a hot lead and went after the inside story until time ran out and they had to cut to a fast finish. Alice Scully got run over from all directions, being too far away from the mike. Her voice and slight Scandinavian accent would have enriched the program if given more chance. Mugg promised to come back and talk more about his Sauerian scoop in September when Holt releases the book. It would help the program if he learned what a cue was and stopped running over other people's dialog.

Couple left with their arms loaded with roses, candy, a Packard Bell radio, a waffle iron and a pass to a brace of dinners at A Bit of Sweden.

STRATTON VIEWS THE NEWS

With Samuel S. Stratton
 15 Mins.; Mon.-thru-Fri., 6:45 p.m.
 Sustaining
 WSNY, Schenectady

This 250-watter takes top place among all-size Capital District stations in authoritative commentaries on the Korean situation, via Samuel Stratton, instructor in political science at Union College and Schenectady city councilman. No one heard on area originations has his background for analysis of the hottest news story in the past five years; some of the better known net-workers do not approach it.

Stratton served with a post-war commission to the Far East after duty as a Navy officer and civilian assignment in Washington. He obviously speaks with knowledge that does not come from the reading of books or wire service reports; he understands Korea and its place in the broader Asiatic picture, as well as the Washington scene.

Educator-office holder is frank, realistic, perceptive and hard hitting. On one shot caught, he warned of the difficulties which the United States faces in Korea, even if it should, after a long period, drive the Communist-led forces back of the 38th Parallel. This is basically the problem of convincing the "poverty-stricken populace" of that country, and of Asia generally, the democratic way of life holds more good for them than Communism has persuaded them it will give.

Stratton, who first did a series of Sunday night commentaries over WPTX, Albany, has improved his technique with more regular airings. His voice is still twangy and slightly hard, but the material and presentation cancel this out. Scripts represent sound if not brilliant craftsmanship. WSNY can take a bow with Stratton, sustaining or commercial. Jaco.

ADVANCE RELEASE

(Daisy Discovers America)
 With Ella Logan, Sheldon Leonard, Lou Bring orch, others
 Writer-director: Charlie Isaacs
 30 Mins.; Thurs., 8:30 p.m.
 NBC, New York

As the third in a series of eight previews of possible fall shows, NBC's "Advance Release" unveiled "Daisy Discovers America" Thursday (27). Comedy format starred Ella Logan in a half-hour dramatic melange that included several songs.

Script was woven around a Scotswoman (Miss Logan) who arrived in New York enroute to Pittsburgh. She wound up on the George Washington bridge and halted traffic by chanting a couple of tunes. Seized by the gendarmes, the songstress was hailed before a sympathetic judge who dismissed the case.

Miss Logan's vocal contributions such as "America, I Love You" and "Sunny Side of the Street" were top-drawer. But their musical excellence wasn't enough to offset an inane script sprinkled with corny gags. What this airer needs is fresher and more original humor. Gilb.

Radio Followup

Arthur Godfrey is off on his vacation again and Robert Q. Lewis is back to fill in—and doing a good, workmanlike job at it. This marks the fourth consecutive year that the CBS comedian has replaced Godfrey on the latter's hour-and-a-quarter morning strip, which makes it almost a career in itself. He's in for eight weeks, having started Monday (31), and judging from the show that day, Godfrey's audience won't be disappointed at the pinch-hitting. As in past years, in fact, the replacement job should help further Lewis' own career.

As in the past, Lewis is working with the full Godfrey cast, including vocalists Janette Davis and Bill Lawrence, the Chordettes and Mariners, announcer Tony Marvin and Archie Bleyer's orch. Monday's show carried the same spirit of easy-going informality that has been Godfrey's trademark, with Lewis adding some touches of his own, such as his zany monolog on "G'lulu, the Gnu." He was guilty several times of playing too much to his studio audience, apparently forgetting there are no TV cameras trained on him for the daytime stanza, but otherwise he projected expertly to the home listeners.

Also as in previous years, Lewis has retained the full complement of Godfrey's daytime sponsors and they too should be pleased with the fill-in. Comedian has a sure, deft touch with the commercials and, since his plugs follow Godfrey's informal style of delivery, they'll probably do as good a selling job.

NBC's "We, the People" last week ended its simulcasting in favor of separate shows on AM and TV—although both remain in the same 8:30 p.m. Friday period.

The radio airer Friday (28) was sub-titled "Hot Spots of the World" and dealt with "the face of the enemy—Communism." The aim was that of a documentary and it aired the voices of three American journalists, William Atwood, David Perlman and Seymour Freiden, who recounted stories of atrocities and gangsterism in Vienna. The bulk of the program was given over to dramatizations of some espionage and counter-espionage yarns.

Basically it was a 30-minute anti-red pitch with producer-emcee Dan Seymour and the correspondent indicting the Russians. While the stanza's anti-Commie theme linked the episodes dramatized, the individual segments failed as entertainment. They added up to too much didacticism, and lacked the human interest of the show's previous angling or the solid suspense of a straight adventure series.

TOP TUNES

With Gene O'Haire, Jr.
 25 Mins.; Tues.-Thurs.-Sat., 7:05 p.m.
 Sustaining
 WPTX, Albany

"Top Tunes," based on weekly selection surveys by VARIETY, offers a wide range of listenable transcribed-recorded numbers. Program is pleasingly announced by Gene O'Haire, Jr., son of a long-time top WGY miker, now in business here. Young man possesses one of the better area voices, although he might work for more color and pace.

VARIETY is credited in sign-on for tunes turntable. Jaco.

Atom Activates Radio

Windup of the four-part "The Quick and the Dead" atom series on NBC last Thursday night (27) was devoted to the bold new attempts to fight cancer with peacetime radioactive atoms. As in the three previous stanzas, Bob Hope as the curious, average citizen seeking enlightenment; William Laurence, science expert of the N. Y. Times (who along with Fred Friendly, producer and writer of the series, rate deep bows for their contributions), and in the "in-person" associates who have parlayed atom knowledge with medicine and science, presented a half-hour word picture, to the public that was both fascinating and revealing.

Perhaps it lacked the dramatic suspense of the previous chapters, since unfortunately terror and annihilation lend themselves to more exciting fare, but ending the series on the constructive powers of this scientific achievement certainly held forth hope to a listening world.

NBC, through this series, has once more shown that documentaries can be both valuable and exciting. "Quick and the Dead" merits the widest possible circulation, through repeats, recordings both for the home and school, and should certainly inspire new efforts on the part of radio (and TV) to delve into numerous other scientific advances and present them as dramatically. Rose.

MUSIC UNDER THE STARS

With Bill Pickett, Joy Joplin, WHAS chorus and orch, Bob Hutsell

Director: Bob Flournoy, announcer
 Writer-director: Pete Katz
 30 Mins.; Fri., 7:30 p.m.
 WHAS, Louisville

Powerful voiced station of local newspapers Courier-Journal and Louisville Times is lending an assist to publicize the summer musicals now current at Iroquois Amphitheatre. Made possibly by financial support of Retail Merchants Assn. in cooperation with WHAS this once-a-week series should be influential in bringing ticket buyers from a wide area. At show caught pitch was made for theatre lovers from as far distant as Indianapolis and Covington, Ky. (over 100 miles in each instance), to make the trip to Louisville and gander the productions, in what was described as "the most beautiful outdoor theatre in the United States."

Backed up by a full orch, led by Bob Hutsell, soloists Bill Pickett and Joy Joplin, assisted by mixed chorus, gave out with top-notch renditions of numbers from "Bloomer Girl," current week's bill, and other numbers which fit nicely into the format.

Teoff was the rousing "Okla.," voiced by baritone Pickett and the choristers, followed by soloing of "The Eagle and Me" by Pickett. Next "Dark Eyes," given full orchestral treatment. Joy Joplin, new voice on the station, showed a wide range and full bodied tones in her singing of "Right As the Rain," supported by the orch and chorus.

Other tune from the current "Bloomer Girl" included "Evelina." Joy Joplin added spice to the show with a full-voiced professional delivery of "My Hero" from Chocolate Soldier, last week's bill. Here again the chorus and orch came through with sharp support to register solidly.

Rounding out the lineup of fave musical tunes which were well routined was "Holiday for Strings," which gave the violin section a nice opportunity, and "I'll See You Again" from the Noel Coward musical of several years ago "Bitter Sweet." As a finale, several numbers were reprised, which gave the airing a neat production touch, and kept it well in the mood.

Airing of highlights from productions at Iroquois Amphitheatre is a natural attention getter, and WHAS is to be commended for its cooperation in underwriting the expense of this air production, together with the local Retail Merchants Assn. Pete Katz, WHAS staffer, handled the writer-director chore, and turn in a keen job. Wied.

DPA BID FOR MEX

CHANNELS DENIED

Washington, Aug. 1.

The long fight of the Daytime Petitioner's Assn. to have six Mexican 1-A channels made eligible for nighttime operation in the United States was finally decided last week by the Commission—in the negative. By a memorandum opinion and order, the Commission denied the application of eight individual stations and petitions of DPA to amend its rules to permit fulltime operation on the frequencies.

DPA was formed in November of 1948 with broadcasters from 23 states represented to fight for the removal of restrictions on the use of the 730, 800, 900 1050, 1220 and 1570kc frequencies. At that time there were 106 daytime stations using these frequencies.

The organization claimed that (Continued on page 36)

SCHEFF'S SPECIAL

With Walter Scheff, Frank D'Armond
 40 Mins.; Mon.-thru-Fri., 6:20 p.m.
 Sustaining
 WPTX, Albany

Entertainment level for WPTX rockets when the microphone is opened for Walter Scheff's singing. Baritone, featured in downstairs Rose Lounge of Ten Eyck Hotel, had been doing a disk jockey-interview program from there, with only snatches of vocals. New show combines numbers by Scheff, piano solos by Frank D'Armond (station musical director and accompanist) and records. The latter, carefully selected, fill out the 40 minutes, but it's the warbling which puts feature in top class. Give Scheff an orchestra half the size of the one which D'Armond led when Schine-owned outfit debuted two years ago, and it would have a Big Time origination.

Former member of Fred Waring's Pennsylvanians and later principal in "Finian's Rainbow," Scheff possesses the finest baritone which any Capital District station has been privileged to air in some time. Resonant and rangy, meticulously trained and beautifully controlled, it is a joy to catch. Appeal to women and to men should be great. No one in this section has interpreted the "South Pacific" score, for instance, in a manner which equals Scheff's. Most of the numbers on opening programs were standards, spirituals or pops. D'Armond provides steady accompaniment and strokes the ivories surely in classical (like "Warsaw Concerto," own arrangement) and more-familiars. He would do well to speak up in brief exchanges with singer.

When block is smoothed out—latter half needs building—WPTX should have an outstanding. Title is inappropriate; hour may be a bit early and long. Rose Lounge is plugged, but show rates a full time sponsor. It's the best program added since Robert L. Coe assumed temporary direction at WPTX. Jaco.

NATIONAL CONSUMERS

PANEL
 With Earl Nightingale
 Producer: Harold Gingrich
 Writer: Nightingale
 15 Mins.; Mon.-thru-Fri., 2:45 p.m.
 Sustaining
 WGN, Chicago

Another entry along the lines of "The Housewives' Protective League," this cross-the-board strip has the benefits of a smooth gabber and the handicaps of similarity with well-established shows of the same type. The twist on this series is that a panel of housewives will offer testimonials to strengthen the commercials of the participating sponsors and where necessary a testing company will be used.

Earl Nightingale does an adept job with the patter although material on show heard (28) was a bit thin. Material, aimed at the hausfrau, dealt with a discussion of annoying habits with special emphasis on their effects upon marriage. Dave.

KOEL Preems in Iowa

Oelwein, Ia., Aug. 1.

KOEL went on the air for the first time here July 24, with a special program dedicated to a building fund for Mercy hospital of \$100,000. A previous campaign had raised \$100,000 of the total \$600,000 needed.

New station is owned and operated by the Northeast Iowa Radio Corp., a group of 15 Oelwein business men. It is a 500-watter during daytime hours.

Birmingham—C. P. Hamann has been appointed general manager of WBRC and WBRC-TV here, succeeding Mrs. Eloise Smith Hanna, who'll continue as president.

STATION BREAK COMES INTO OWN

Savannah Radio Council Miffed Over FCC Rebuff, Fights Rivers Grant

Washington, Aug. 1. Savannah Radio Council, smarting at being dubbed by the FCC "self-appointed guardians of the public interest," yesterday protested the agency's action in dismissing its petition to prevent Eurith D. Rivers, Jr., son of Georgia's former governor, from establishing a radio station in the city. Council asked that the Commission immediately issue an order staying the effective date of construction, on which a permit was issued in March, of the station and that a hearing be held to determine whether Rivers' program proposals are in the public interest.

Through its Washington counsel, Cohn and Marks, the Council took issue with a memorandum opinion in which the Commission said the Council is not a broadcast licensee and therefore has no standing to protest the Rivers grant. On the contrary, the Council contended, it was formed by the various stations in Savannah "for the very purpose of unified action in matters, such as this, where their individual broadcast operations are affected." The fact they chose to proceed in the name of the Savannah Radio Council rather than in their individual names is immaterial in determining whether or not they have standing.

As to being called "self-appointed guardians . . . having no real or substantial interest of their own," the Council found such language "a departure from the spirit expressed in Commission decisions and rules and the viewpoint of the various Commissioners." It.

(Continued on page 36)

Wiggins' CBS Exit Over Policy Tiff

Chicago, Aug. 1. John S. Wiggins, CBS Western Division director of research and sales promotion for the past four years, resigned both posts Friday (28) over matters of policy. He was formerly manager of presentation department in N. Y. CBS for two years; senior marketing analyst of Firestone Tire & Rubber; and director of research at Triangle Publications.

His is the third resignation of major execs at Chi CBS this year, others being Don Roberts, former Western Manager, now a veepee with Sullivan, Stauffer, Colwell & Bayles, N. Y., and Howard Keefe, former CBS account exec.

Wiggins is vacationing before announcing future plans. His replacement at CBS is Jim Cornell, formerly of Foote, Cone & Belding.

CBS Still Raiding; Seeks 'Railroad,' 'Original Ams' To Fill Sustaining Gaps

The practice of networks pecking away at rival webs' clients, which hit an almost feverish pace last year, appears to be still going on. CBS, finding itself with the Sunday afternoon at 6 time slot open because of General Foods' switchover or "My Favorite Husband" to Saturday night on the same web, is making overtures to the American Railroad Assn., sponsors of the "Railroad Hour" on ABC, to move the show into the Columbia Sunday period.

Similarly, CBS also wouldn't mind grabbing off ABC's "Original Amateur Hour," sponsored by Old Gold, to help fill the Friday night sustaining gap. Status of "Amateur Hour" in the fall is still undetermined, but from last account the Railroad Assn. has indicated that it's very happy with its present period on ABC.

Father & Daughter Show

ABC is prepping a father-daughter team in Patt Barnes and his daughter Barbara. Program topper Leonard Reeg is auditioning the pair for a 15-minute cross-the-board chatter stanza for daytime airing.

With the Wine Corp. of America backing "Can You Top This?" on ABC-TV, it's considered likely that an AM edition of the stanza (until recently on NBC) will be picked up by the web, going into the Saturday evening lineup.

Johnston Into Wheelock Post; Carroll's V.P.

Hollywood, Aug. 1.

Russ Johnston, partner with Jerry Fairbanks and Frank Mullen in Fairbanks Television Productions, creators of the Multicam process of photography, is selling out his stock and retiring from the company to take an executive berth with Ward Wheelock agency. He will be v.p. in charge of radio and television and operate out of Philadelphia.

At the same time Ward Wheelock announced appointment of Carroll Carroll as a veepee. He's script supervisor for agency's radio shows and heads up Coast operation.

Johnson quit NBC, where he was in charge of TV films, to plunk his coin in the Fairbanks layout. Company has been in financial difficulties and recently tried to engineer a loan of \$350,000. Col. Fred Levy of Louisville passed up his option to buy controlling interest.

LATTIMORE BOOKING ON WOR DRAWS FIRE

Appearance of Far Eastern expert Owen Lattimore as a guest on Martha Deane's program over WOR, N. Y., yesterday (Tues.) brought 300 protest calls from listeners and a story in the N. Y. Journal-American.

Lattimore said that Sen. McCarthy (R., Wis.) has failed to repeat his charges, that Lattimore was "top Russian espionage agent in this country," outside the Senate where he has Congressional immunity, and has failed to introduce any evidence in support of the charges.

Complaints, which came from both men and women, although femmes predominated, objected to Lattimore's appearance.

A WOR spokesman said that Lattimore was interviewed because of the publication of his new book, "Ordeal by Slander," which tells of his fight against the Sen. McCarthy allegations. The Deane show regularly interviews authors of new tomes, the station said, and Lattimore has been cleared of charges against him. The Journal-American article linked the protests with the calls which earlier this year complained of Larry Adler's guesting on the Ed Sullivan CBS-TV stanza.

Raymond Swing Back

Raymond Swing is returning to the air after being off for a long stretch due to ill health.

He'll do a three-times-weekly gab stint for WOR, N. Y., on Monday, Wednesday and Friday at 10:15 p.m., starting Aug. 7.

MANY ARE NOW BIG PRODUCTIONS

By BERT BRILLER

The station break, once as simple as "This Is WABC," is now as elaborately buttoned-and-bowed as a Schiaparelli creation. Today the quickie tags require assorted producers, directors, writers, full orchestras, chirpers, stables of Hollywood stars, sound effects men and engineering wizards.

Recent crop from WNBC, N. Y., has a Mr. Hook, a Mr. Line and a Mr. Sinker proclaim they "go for" WNBC. Messrs. Morning, Noonan and Knight exclaim that they listen to the outlet "morning, noon and night." On this transcribed spot Mr. Noonan is particularly effective; his resonant voice registers warmly and his sense of timing, as he pops his name between Morning and Knight, shows excellent response to directorial demands.

WNBC general manager Ted Cott, with an ear to choosing individuals named Gilbert, Sullivan, Barham, Bailey, Stanley and Livingston, gets the best from non-pros. Courtesy spots featuring hausfraus, taxicab drivers and ferry captains are taped with deft use of documentary technique and a sensitivity to the creative handling of background noise, such as foghorns.

WMGM program director Raymond Katz points up his knowing showmanship through the Loew's-owned indie's breaks. A highspot in this collection is Jimmy Durante's "You are tuned to WMGM, the call letters of the stars," which is reportedly being considered by the Library of Congress' folklore division as a prime exhibit of New-Yorkese. Clark Gable's reading of the same copy indicates great histrionic ability, on the basis of which he may get a role in an upcoming "MGM Theatre of the Air" stanza. Lionel Barrymore, Lewis Stone and Deborah Kerr also score neatly with their efforts in station identification and may be brought east to cut time signals for Ingersoll watches, although this could not be confirmed.

NBC Chimes to Talk?

The star pitch has also infected NBC program veepee Charles Barry, who is waxing tags for the web with Bob Hope, Groucho Marx, Fibber McGee and other net personalities. In the works is a plan to have the w.k. NBC chimes speak—by means of a sonovox attachment—e. g., "NBC—Listen to McGee."

WNEW, which takes credit for starting the trend of breaks underscoring a station's personality, has reprised its musical breaks of some years back. Locally these have become as popular as the Pepsi-Cola "nickel, nickel, trickle, trickle," which was also produced

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Bernard, Aides Exit Esty as H'wood Office Shuttters; 1 Coast Show Left

Hollywood, Aug. 1.

Heatter's New Sponsors

Mutual's Gabriel Heatter has picked up two additional sponsors, Rhodes Pharmacal (Imdrin) has bought the gabber for Sunday at 9:30-9:45 p.m., starting Aug. 20, and has also renewed its sponsorship of the Tuesday evening stanza of Heatter's cross-the-board 9 p.m. strip. Amurrol toothpaste has bought the Thursday evening segment. Both accounts were signed through O'Neill, Larsen & O'Hara. His Wednesday and Friday evening newscasts are still open.

Separate Tele Treatment For AM Shows Gains

This fall will witness an unprecedented number of commercial radio shows with separate video editions (as distinct from simulcasts), sponsored under the same or different bankroller auspices.

In the latter category will fall the "Theatre Guild on the Air," which is sponsored by U. S. Steel on radio (Sunday nights, NBC). However, plans are being finalized for the Cannon Towel and Sheet Co. to sponsor a video version of "Theatre Guild," via N. W. Ayer agency. Show is being packaged by Henry Souvaine, who is currently negotiating with the Theatre Guild and U. S. Steel to obtain clearances. Full-hour videocast of Theatre Guild successes is being planned as a four-time presentation to tie in with Cannon's four promotion campaigns in the upcoming season.

Lucky Strike is currently testing its TV version of "Hit Parade," planning to install it on the Saturday night 10:30 period on NBC, an hour after the radio version on the same web.

"Lux Radio Theatre" (Lever Bros.) gets a TV counterpart in the fall, going into the CBS-TV Monday night 8 to 8:30 time.

Although up till now "We, the People" has been a Gulf-sponsored simulcast, the client has now turned to separate AM-TV editions. (The Monday night Firestone musical show on NBC, also a simulcast, is expected to emerge as two distinct productions in the fall.)

"Stop the Music," "Original Amateur Hour," "Suspense" and "Break the Bank" are other radio shows that get separate TV treatment.

William Esty agency, one of the oldest in Hollywood, closes its Hollywood and Vine offices today (1) and will operate out of its Beverly Hills office. Firm will have only one Coast origination next season—Bob Hawk show for Camels. Don Bernard, who has been with Esty for 11 years, eight as manager of Hollywood office, will produce as a freelance. He was offered an executive post with agency in N.Y. but declined.

For the past three years, Esty has had at least three shows in the shop, but at the close of last season, Camels dropped Jimmy Durante and "Screen Guild Theatre." Esty will have only four shows on the air next season with only "Fat Man" coming from N.Y. Vaughn Monroe travels his show and "Grand Ole Opry" comes from Nashville. Camels and Colgate provide bulk of agency's radio billing. Leaving Esty with Bernard are Marcelle Mitchell, Andy Potter and Lorraine Lenz.

NBC in Quickie Reprise on 'Quick'

Final installment in NBC's four-part documentary series on the atom bomb, "The Quick and Dead," was carried last Thursday night at 8, but in the light of overwhelming public reaction, NBC has even more ambitious plans for the series.

Bill Brooks, NBC's news and special events veepee, and exec veepee Charles R. Denny have been huddling on reprising the four-part program, which has won critical and lay acclaim. Present plans are to install the series in the Tuesday night 9:30 to 10 period in the four weeks immediately preceding the return of Fibber & Molly to the air. In addition, NBC and the parent RCA company are negotiating for an album release.

In an unusual programming gesture, the web's San Francisco outlet, KNBC, is preempting the 4 to 6 p. m. period on Sunday afternoon to carry all four instalments as a single two-hour show.

'Equal Time' Demand Confronts 40 Stations In Ill. Political Fight

Chicago, Aug. 1. The old question of when is a politician not a politician on radio popped up again, confronting 40 Illinois stations last week. This time it's the demand by the campaign manager of Everett M. Dirksen, Republican senatorial candidate, for equal free air time as his opponent, Senator Scott Lucas, Democratic incumbent.

The 40 stations have been carrying Lucas' periodic "Reports to the People" as a public service venture. The GOP candidate has written to the stations claiming the "Reports" have actually been political campaign speeches and that under FCC rules he is entitled to the same free airings.

Johnson Family Exits WBBM in Policy Scrap

Chicago, Aug. 1. Because of "policy differences," the Johnson family show is exiting WBBM, effective Oct. 1. The cross-the-board, Monday through Saturday morning strip, built around the family and aired from its home has been carried on the Chi CBS station for the past three years. Featured on the rotating sponsored show is Cliff Johnson, Mrs. Johnson and their four children.

The group is pitching its show to other stations.

Controversial McFarland Bill Rears Head; Doubt If It Gets by House

Washington, Aug. 1.

House hearings on various bills affecting the FCC will probably be held within the next few weeks as a result of a fast pass last week by which the controversial McFarland measure, previously passed by the Senate, was tacked on to a routine piece of House legislation in an effort to force action in conference.

However, while the Senate appointed conferees to insist on its "amendment" and requested a conference with the House, it was highly unlikely that the House would oblige. It is known the House Committee on Interstate and Foreign Commerce, as Chairman Robert Crosser (D-Ohio) has frequently stated, has no intention of approving the McFarland bill without hearings. Crosser has said that the measure is questionable in several respects and it is understood that the majority of the

Commission is opposed to it in its present form.

Until the Senate action last week, there was little hope that the McFarland bill or other bills involving the FCC would receive consideration by the House this session. Thus, the parliamentary maneuver of adding the McFarland bill as a rider to a House bill which authorizes FCC to purchase land for radio-monitoring stations has the effect of forcing committee hearings on FCC bills. However, with the Korean situation and the lateness of the session, it's doubtful there will be sufficient time to report a measure out of committee, let alone get action by the House and agreement on a probably substantially different bill with the Senate.

The McFarland bill (S. 1973) contains several provisions which are said to be in dispute. One in-

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LONDON

Accel
Age

SUNDAY CHRONICLE
JUNE 25, 1950

**I blinked, I trembled,
I began to sing...**

says **BEVERLEY NICHOLS**

If anybody had come up to me on Thursday and told me that in the small hours of the morning I should be standing in the middle of the ballroom at the Savoy, blinded by spotlights and trembling in every limb, singing (sic) a number with the highest paid cabaret artist in the world, I should either have thought him mad or have taken instant steps to leave the country.

No; I haven't adopted a new profession. It's just a question of falling a victim to the magic of the incomparable Hildegard.

Enraptured

I went along to listen to her in the ordinary way. True, I did pick a rather lovely basket of roses beforehand, which I sent behind the scenes with a card. But I thought: "A woman like her must get so many flowers that she probably won't even see them."

So I settled back to listen to the show in peace.

On she came, a bundle of vitality and charm, in a long Dior dress, grey and blue with a petunia sash. She sang and chattered, and chattered and sang, grave one minute, gay the next. We were all enraptured.

Then suddenly it happened: the awful, nightmare thing. Peering out into the crowd, shading her eyes with her hand, she announced, in bell-like tones, that I was in the audience, that I'd written one of her favourite songs, called "Little White Room," and would I please come up and help her sing it.

Well, what does a chap do on these occasions? He can't hide under the table. He can't glue himself to his seat and shake his head. That would be churlish.

He has to go up, grinning and blinking like a half-wit, slide across the polished floor endeavouring not to fall down, and then he has to stand up straight and go through with it.

Sheer Terror

It is hardly necessary to add that in the sheer terror of the moment I forgot the words of my own song.

"We want a little white room with a window by the sea" ... that came through O.K. But how did it go on?

It should have been: "We don't mind a tight room, a two-and-six-a-night room." As rendered by yours truly, it turned into: "We don't mind a something room, a blah blah blah blah blah room."

All of which was highly diverting to the audience at the Savoy.

My dear Hildegard. It says a great deal for your charm that I would willingly go through it all again.

And what, I wonder, is the secret of that charm? What is it that made Irving Berlin refer to this little lady from Milwaukee as "the greatest stylist of song in the profession today?"

It isn't just the voice; though she can make every whisper significant; nor the pretty little Fragonard profile; nor the fabulous clothes.

I think it's just sheer niceness. She makes every man in the audience feel he wants to hug her, in the nicest possible way. And that is something that some of our own stars might do well to bear in mind.

TELEVISION

"The Variety Department, which has begun to hold up its head of late, can now afford to set its jaw at a cocky angle. To bring back that genius of cabaret, Hildegard, to this country was a real achievement. So far, apart from one appearance here in 1938, she has fought shy of television. Hers is a very intimate and personal style and, in spite of huge offers by American companies, she felt that the production technique over there would not be able to reproduce it. Well, from Alexandra Palace the effect was electric. Good for you, British Television—and, of course, you, Hildegard." **CYRIL BUTCHER, Sketch**

CAFE

SAVOY HOTEL, London

VARIETY
JUNE 21, 1950

"There is now a new yardstick by which all cabaret acts for the London night scene will be measured. As in Palladium vaudeville, where the peak standard was set by Danny Kaye, so now with the nighteries with Hildegard. Her opening at this world-renowned hostelry has set a new milestone.

There were no two minds about the success of the act. It was 90 minutes of unadulterated entertainment, packed with a range of melody hits, a wealth of comedy and some of the finest ad libbing seen in London for many a year.

The immense cabaret room at the Savoy is a difficult spot for solo artists to hold for a long spell. Subtle lighting without other aids established a surprising degree of intimacy required for a Hildegard show. It was a remarkable achievement. The atmosphere was nearly perfect and the standard she's established of performing for the individual and not the mass, was maintained. Musical accompaniment was excellent. When not at the piano herself, she not only relied on the first class support of her accompanist, Salvatore Gioe, but on the regular Savoy Orch, batoned by Carroll Gibbons, who have cooperated in the best possible way.

Hildegard's Savoy season is limited to three weeks. Sock business at opening night is assured during the three-week season to a degree which will give the hotel a pre-eminence over the other night spots. It brings the Savoy back into the big league name-act circuit. The waiters are tres happy about the whole thing.

Myro.

HILDE

SAVOY HOTEL
LONDON

TEMPLE BAR 4343

THE SAVOY HOTEL LIMITED
ORCHESTRA AND ENTERTAINMENT OFFICE

21st July, 1950.

Dear Hildy,

Before you leave for America, I should like once again to thank you for your marvelous performance in Cabaret at the Savoy Hotel.

You certainly added another thrilling chapter to your now famous record, and I am extremely happy that it happened here at the Savoy Hotel.

With my very best wishes,

Sincerely yours,

Carroll

CARROLL GIBBONS.
Director of Entertainments.

Miss Hildegard,
George V Hotel,
Paris.

imed
in!!

PARIS

CONCERT

ERVÉ DUGARDIN,
Director: Champs Elysees Theatre,
Paris, France

It has been a treat to hear Hildegarde in Paris.

This event happened to the Theatre des Champs Elysees and although it appeared rather unexpected to many people who knew Hildegarde in her debut in France I think that she is such a great showwoman and such an artist that she can conquer any public anywhere in any room.

She made such a wonderful appearance that we all hope she will come again and for more than two performances. There will be plenty more of roses for Hildegarde next year in Paris.

**HILDEGARDE'S
SHOW BOW**

Paris, June 6.
The major concert event was Hildegarde's one-woman performance at the Champs Elysees theatre Saturday (3). Localities responded enthusiastically to the chanteuse's presentation.

HILDEGARDE

RADIO

"Hildegarde, the great American star of the music halls, cafes and radio, is charm personified. Nothing that she sings or says is in bad taste. Her performance is finished and brilliant. She is beautiful to look at, full of grace and she plays the piano in virtuoso manner."

Le Semaine Radiophonique, May 28.

ANNA SOSENKO
Personal Manager

Under the direction of
HUMPHREY DOULENS

"I wouldn't remind you about Hildegarde's having sung in France before the war if it were not for the fact that this young woman's repeat return to Paris gave us visible pleasure, and if it weren't for the fact also that I had experienced such great surprise after hearing her again. What a change! How her gifts have developed! What mastery and what clever use of her natural charm!

One cannot be better presented to an audience, or talk more delightfully to an audience, or make an audience smile and enjoy her work more. One cannot move more easily on the stage, or talk and improvise with

more spontaneous graciousness. As I watched her, I kept thinking: "Only she, this intelligent girl,

possesses the authority of a Maurice Chevalier."

"Hildegarde is so very sympathetic," was the remark I heard from many people as they walked down the lovely marble staircases of the Champs Elysees Theatre... It is so true, and it is indeed a rare gift to captivate an audience by sheer personal magic—more especially to captivate the hearts of an audience not given to over-indulgent reactions, unless inspired by rare merit.

"So far as we are concerned, we loved following her smiling efforts and enjoyed gauging her art, which was a kind of Franco-American one-woman festival of entertainment. As Hildegarde handed her roses to fellow artists, friends and her audience, we could not help but think that this young girl, whom we had heard many years ago when she started in Paris, had unquestionably and truly bloomed into an international star."

OPERA.

An American Newspaper Man in Paris

RUDOLPH ELIE, Boston Herald: "Hildegarde did very well at the Champs Elysees Theatre in Paris on her opening night—especially when it is remembered that the present generation in Paris had not the faintest idea who she was or what she did!"

Concert Manager—**COPPICUS & SCHANG**

Flock of Co-op Casualties Due To Sellout Status of TV Networks

Co-op television shows are in for a beating on the major networks this fall, but it's the kind of a beating the webs don't mind. With all signs pointing to a sellout of Class A time to sponsors who are demanding as many stations as possible in their coverage, the webs will have no room for co-ops, and thus will either eliminate them or shift them into the so-called fringe time.

Trend was forecast last spring when Regent cigarettes, which had been one of the co-op bankrollers on NBC's "Leave It to the Girls," found the show was doing such a good selling job that it made a deal to pick up the tab for the entire network. This year, to date, DuMont has given up its Friday night wrestling from Chicago, which had been co-opped, in favor of "Cavalcade of Bands," sponsored by drug store chains. Show is being moved over from Saturday night, which in turn will be taken over by sports from Madison Sq. Garden, N. Y.

Another co-op casualty is the ABC boxing, aired Tuesday nights until now. Web has sold the 9 to 9:30 Tuesday night period to Hudson Motors for Billy Rose's "Pitching Horseshoes" and the 9:30 to 10 slot to the Wine Corp. of America for "Can You Top This?" NBC, for the time being, will continue its "Who Said That" on a co-op basis in the Monday night 10:30 to 11 period and also its "Cactus Bill" show, which originates from Chicago and is co-opped to some of the midwestern stations.

New co-op shows, meanwhile, will probably be programmed early Sunday afternoons or during weekdays when the webs take over the time for their local operations. Network sales execs still consider the method of selling a good way to produce a fairly-high budgeted program and still make it available to local sponsors.

PM Stands Pat On Heidt's Mon. Slot

Rhubarb between CBS-TV and Philip Morris is growing hot over the web's plan to have the cigaret company exchange time slots of its Ralph Edwards' "Truth or Consequences" and Horace Heidt's opportunity stanza next fall. Heidt is scheduled to take the 9 p.m. Monday period, following Arthur Godfrey's talent scout show, and the latter doesn't like the proximity of another talent airer. "T or C" is slated for a Thursday berth.

However, PM is standing firm on its contract for the Monday position. It feels the Heidt airer is different from Godfrey's, since it involves more production numbers, and wants to inherit his audience and the strong plus for the end commercial which results from preceding "The Goldbergs." With Heidt's AM stanza beamed on Sundays on CBS, a Thursday airing would interfere with his travel commitments, it's argued. Heidt's touring has been integrated into the cigaret outfit's strong merchandising campaign and is considered a spearhead of PM's ad plans.

Situation is developing into a tug-of-war between PM and Godfrey. Against the latter's strength as a CBS programming kingpin, Philip Morris is pitting its heavy billings on the web, which include "Crime Photographer" (AM), "T or C" (AM and TV) and Heidt (AM and TV).

Prockter's 200G Deal For Vidfilm Syndication

Bernard Prockter, radio-TV packager of the Pall Mall-sponsored "Big Story" on AM-TV, "Quick As a Flash," etc., is branching out into the syndication business.

New Prockter operation, with a \$200,000 capitalization, will be restricted to 35m TV film properties. Initial series to be syndicated will be "Police Story," based on films from police departments in cities around the country.

Cupid's Remote

Ted Steele, during his afternoon show on the N. Y. Daily News' WPIX last week, played a wedding march on the organ as accompaniment to the wedding of a friend in a judge's apartment several miles from the WPIX studios. Friend got the idea while watching Steele's show in the apartment while waiting for the ceremony to start.

At the set time, 4:15 p. m., Steele played the march. Friend later reported that the timing was perfect. It's believed to be the first time that a performer, during a video show, has provided music for a home wedding. To do so, incidentally, Steele broke into a chorus of "Tea for Two," which he was playing on the piano, to switch over to the organ.

SDG's Initial Pact Signed With KTTV

Hollywood, Aug. 1.

First basic television agreement to be negotiated by Screen Directors Guild of America has been inked with KTTV, the Times-CBS station here. Pact, retroactive to May 11, date on which negotiations started, provides for 100% guild shop, and gives directors of live video shows screen credit for their work.

Provision is made for renegotiation of the contract after a six-month period so that it can be adjusted to television advances. Under the deal, the director will have broad authority to oversee casting, lighting, backgrounds, sight and sound effects, as well as assume responsibility for camera setups, composition and general integration of all contributing crafts.

Ticket, inked by Harrison Dunham, station general manager, provides that present salaries remain in effect as wage negotiations were left in abeyance. Because of studio reorganization and the recent move to Nassour studio, both the guild and studio decided to leave minimum salaries for directors to individual negotiation until KTTV reorganization is complete. New basic agreement applies to directors of live shows only and they cannot move into motion pictures that might be produced by the station unless the guild's standard agreement covering independent producers and TV films is inked.

Negotiations are currently pending with other local video stations, according to Albert S. Rogell, guild's first veepee.

Tele Chatter

New York

Vio McLeod resigned as producer-director for NBC television this week. He's returning to the Coast to work on some film shorts for TV but, with several offers of new positions, may return to N. Y. in the fall. "Robert Q. Lewis Show," sponsored by Arnold Bread on CBS, moving to the Sunday night at 11 slot in the fall from its present Sunday at 9 p.m. period.

Charles Henderson and Mitz Mayfair (Mrs. Henderson) back from a trip to Europe and resume as producers on ABC-TV's "Stop the Music" tomorrow night (Thurs.). Bert Parks also returns to his emcee spot on the show this week following a European vacation. Sidney Reznick in long-distance conversations with CBS' Harry Ackerman on newly-created TV comedy package, with Music Corp. of America also in on the negotiations. Art Brieder, formerly with Canada Dry Bottling Co., joined the Ziv TV Programs sales staff and will headquarter in Cincinnati. Marshall Grant, former exec producer of Grant-Realm TV Productions, which turned out the Lucky Strike "Your Show Time" series, named exec producer of TV films for the Ruthrauff & Ryan agency. Frank Cooper agency

WXYZ-TV Hikes Rates

Detroit, Aug. 1.

WXYZ-TV will increase its rates Sept. 1. Class A time will be upped from \$600 to \$800 an hour. The one-minute spot rate Class A will increase from \$100 to \$140. Class B will jump from \$400 to \$550 and the Class B one-minute spot from \$65 to \$90.

Advertisers using the former rate card issued March 1 will receive the usual six months protection.

New TV Snarls In KSTP Strike

Minneapolis, Aug. 1.

KSTP technicians' strike troubles continue. Now the station has an order from S. M. Streed, Minneapolis chief electrical inspector, to discontinue televising Minneapolis American Assn. baseball games until it metal-covers a heavy rubber-encased cable, running from a broadcasting studio to amplifiers. But Stan Hubbard, KSTP president, says he'll ignore the order when the ball club returns this week from its road trip and he'll televise the contests as hitherto without making the alteration which not only would be costly, but also take considerable time.

"It's odd we had no trouble with electrical inspectors until after we had labor trouble and it's odd, too, that the inspector waited until the last minute to issue his order," Hubbard told newspapers, insinuating the order has been inspired by the fact that there is the AFL's union strike against the station. Hubbard also says he wonders if the "sudden" ruling on the cable has anything to do with the fact that Streed, the inspector, is a member of the same union as that of the KSTP striking technicians.

On his part, Streed says the ball park televising facilities don't meet Minneapolis standards, the wiring failing to conform with regulations and being improperly installed in violation of the city's electrical

(Continued on page 35)

NBC Grabs Off Video Rights to Major Tennis Tourneys; Seek Sponsors

Giving further proof of the continued importance of sports events to television programming, NBC-TV this week picked up exclusive video rights for the second successive year to the two major tennis tourneys in the U. S.—the Davis Cup playoffs and national men's and women's singles tournament. Deal, set by NBC's associate sports director, James Dolan, continues NBC's record as the only web to air outside sports events on a network basis since last April.

NBC reportedly outbid the other

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Indie Packagers' 'War Chest' Fund Strategy in Fight on Networks

WORLD SERIES VIDEO RIGHTS STILL UP IN AIR

Decision as to which network and sponsor will gain television rights to the World Series this year is still up in the air. After Gillette met the bid put in by DuMont of \$510,000 for exclusive rights, DuMont reportedly upped its offer to \$750,000. Gillette now has the option of meeting that bid or bowing out of the Series on TV to concentrate on its radio coverage.

It's believed probable, however, that if DuMont gets the rights, the sponsorship will be split between Chevrolet, which is said to be backing DuMont's offer, and the safety razor firm. Latter is reportedly being backed by NBC in its bidding but it's considered doubtful that NBC will want to match the final DuMont offer. Both webs, meanwhile, are already talking about sewing up the rights for themselves on a five-year deal, starting in 1951, and then farming out the bankroller privileges each year to the highest bidder.

Paal's 39 British Pix Buy for TV

TV rights to some 39 British films have been acquired by indie producer Alexander Paal, who returned to New York last week after three weeks in Europe. Around 80% of the pictures are new, he said, with a number still either in production or in the cutting room.

Pix have been split into packages of 13 apiece. First batch has already been taken by Klaus Landsberg of KTLA, Hollywood. As for the balance, Paal is undecided whether to make an outright sale or set up his own TV distribution company. Bulk of the product is supplied by Britain's Exclusive Films, Ltd., Butcher Films and Grand National Pictures.

Prior to planing to the Coast over the weekend, Paal revealed that he will step into TV film production in Britain. He has arranged for use of the Riverside Studios at Hammersmith, and expects to roll 52 pix there under the overall title of "Scotland Yard. File No. 7807." Each film will run 28 minutes and will be based upon actual cases. Shooting gets under way upon Paal's return to England in about eight weeks.

Amicable Settlement In Lewis Suit vs. NBC

Following NBC's change in the format of its Coast originated Lights, Action Camera package, producer Lester Lewis last week amicably settled his N. Y. supreme court infringement suit against the net. Lewis had charged that the NBC show was lifted from his ABC airer, "Hollywood-Screen Test."

Settlement of the action came about, according to Lewis, when the net agreed to withdraw a "clack board" device to which the producer had objected. Board is used to announce and record takes. Suit originally sought an injunction to halt the web's program as well as an accounting of the profits.

Atlantic Picks Up 10 Pix Features for TV

Some 10 feature films, including six "Dr. Christian" pix, were picked up for TV release last week by Atlantic Television Corp. Outfit is a division of R. M. ("Bob") Savini's Astor Pictures. "Dr. Christians," starring Jean Hersholt, were formerly released by RKO.

Other four features comprise "Li'l Abner" (RKO), "Flying Deuces" (RKO) and two Monogram films, "Pride of the Bowery" and "Arizona Thoroughbred." In a deal negotiated by Atlantic exec-vee Jacques Kopstein in a recent trip abroad, the firm also expects to handle a series of one-reel opera shorts.

Chicago, Aug. 1.

Chicago's independent program producers and packagers, still determined to get anti-trust action in an attempt to force the networks to dispose of their network commercial programming divisions, have just about decided against bringing civil suit under the Sherman anti-trust laws. Instead, because of the "possibility of network retaliation" against them once their firm names become known, the latest plan is to tap each group for a "war chest" fund, then hire an attorney to go to Washington to lay their case before the FCC and the Justice Dept. in hope the government will prosecute.

Packagers also point out that another reason for not filing civil action is that they seek no damages. "All we want is a 50-50 chance to sell our properties." And with webs controlling time slots and programs, they maintain an indie's chances of proper recognition are small.

Network comment ranges from "no comment until we hear from New York" to "certainly we're out to sell our own shows. We've already lost plenty of money in television and it is logical that we try to sell our programs so we'll make money from them as well as facilities." Another web spokesman, "The whole thing is silly; the networks feel more strongly about good programming than independent producers. We will recapture in television the program control we once had in radio. The advertiser is no longer inviolate, and he will have to take our judgment as to what is good programming."

And all is not unanimity among Chicago packagers, either. Two of Chi's biggest want no part of the action, based upon their opinion that there's no chance of forcing the networks out of commercial programming, adding that complainants are, in most cases, "disappointed fiddle players."

However, the indies are quick to point out that size of organization alone cannot be the yardstick by which the courts measure action. The indies see this suit as analogous to the anti-trust suit of the small southside Chi theatre, the Jackson Park, which sparked government action in forcing motion picture producers to dispose of their theatre interests.

NAB Video Group Headed by Swezey

Washington, Aug. 1.

National Assn. of Broadcasters last week completed the basic committee structure of its operations with the selection, by proxy Justin Miller, of the 1950-51 Television Committee. Made chairman was Robert D. Swezey of WDSU-TV in New Orleans. Other members are Ted Cott, of WNBT, New York; Roger W. Clipp, WFIL-TV, Philadelphia; George J. Higgins, WISH, Indianapolis; Clair R. McCollough, WGAL-TV, Lancaster, Pa.; Victor A. Sholis, WHAS-TV, Louisville, and Eugene S. Thomas, WOR-TV, New York.

Named as alternates were George M. Burbach of KSD-TV in St. Louis, Leslie C. Johnson of WHBF-TV of Rock Island, Ill., and F. Van Konyenburg of WTCN-TV in Minneapolis.

Previously, committees representing AM and FM broadcasters were chosen.

Int. Shoe's Morning TV Film Buy in 9 Markets

Chicago, Aug. 1.

Morning television was given another boost with the spotting of the Saturday a.m. "Movies for Kids," hour-long film package, in nine markets by the Friedman-Shelby Div. of International Shoe, starting this month. Morning show was carried on WBKB the past season and will start again Saturday (5) on the Chi indie. The other eight markets are:—Los Angeles, Ft. Worth, Pittsburgh, St. Louis, Washington, D. C., Cincinnati and Detroit.

WEBS GIRD FOR CABLE FIGHT

'50-'51 TV Auto Sweepstakes

Practically every major auto company goes to the post this fall with a big league network video entry. Automotive programming will represent a major chunk of TV business. Radio, incidentally, never got the auto windfall because of the difficulty of plugging cars via audio alone. Here's the TV scorecard:

BUICK

Has optioned an hour on CBS Thursday nights and is now pitching for Cecil B. DeMille to produce a weekly dramatic series.

CHEVROLET

"Chevrolet Tele-Theatre" resumes on NBC Monday nights in the fall. In addition, Chevy will bankroll Notre Dame's home football games over the entire DuMont network.

CHRYSLER

Will sponsor "Treasury Men in Action," half-hour crime documentaries packaged by Bernard Prockter via ABC.

DESOTO-PLYMOUTH

Will have a half-hour show on NBC starring Groucho Marx on Thursday nights. Format not yet determined.

DODGE

Has a series of half-hour dramatic shows produced in association with the American National Theatre and Academy over ABC.

FORD

"Ford TV Theatre" returns to CBS in the fall on an alternate week setup. In addition, Ford dealers will be back on NBC with the Kay Kyser show, following the windup of Jack Haley's "Ford Star Revue," which is filling in as a summer replacement.

HUDSON

Will have a show on ABC featuring dramatization of columns penned by Billy Rose.

LINCOLN-MERCUY

Has stayed through the summer on Ed Sullivan's "Toast of the Town" (CBS) and continues through the year.

NASH

Bought two half-hours on CBS, one for "Airflyte Theatre," series of half-hour dramatic shows. Music Corp. of America is now pitching a flock of program ideas for the second weekly segment.

PACKARD

Resumes in the fall with "Holiday Hotel" via ABC.

Wm. Morris Sets Precedent On Station Rep Tie-In on Spot Sales

William Morris office has joined forces with the three station representatives who combined to sell video programs on a national spot basis. The three reps are Blair, Katz and Free & Peters, who moved into programming operations as competitors to the networks by handling a vidpix series, "Sherlock Holmes," which Sherman, Dryer & (Robert) Weenolsen Productions is currently filming in England.

With the three reps numbering 31 stations on their lists, the Morris agency will spearhead the sales effort on "Holmes" to tele stations other than those handled by Blair, Katz and Free & Peters.

Unusual aspect is the fact that it's the first time a major talent house has become involved with a station rep group. The deal will, of course, give William Morris additional outlets for its talent. At the same time, station reps and Dryer & Weenolsen will get a crack at big names for vidpix.

When first announced, the deal aroused some suspicions among other reps. However, the National Assn. of Radio Station Representatives—trade organization in the field—has given the plan its okay. Plan can hit networks, if it

(Continued on page 32)

GE Color Won't Upset Timetable

Washington, Aug. 1. Another color television system was proposed to the FCC last week but it was considered very doubtful the agency would delay its current deliberations to get out an early decision in order to wait for the new process to be demonstrated. The new system, still in the laboratory stage, is the creation of General Electric Co. Color pictures have neither been transmitted nor received by the process.

GE calls the process "Frequency Interlace" and says its fundamental new characteristic is its use of "frequency multiplexing." Advantages claimed are compatibility with present black and white standards, low-cost receivers requiring only six more tubes than existing sets, freedom from color

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HEARING NEXT WK. ON ALLOCATIONS

Four major television networks, fighting to sew up time in the single-station markets for their many new sponsors this fall, are expected to engage in a fight to the finish at the channel allocations meeting before the FCC in Washington Monday (7). With all the webs bidding for time on the stations, the latter are in the driver's seat and are expected to favor the shows they can get on a live, rather than kinescoped basis. Networks, consequently, will be battling it out to line up as much time on the coaxial cable as possible.

Situation is becoming so acute that one or two of the webs face the possibility of losing business through their inability to guarantee delivery of sufficient live stations. Several of the outlets in the single-station markets, of course, are owned-and-operated by the webs, such as DuMont's WDTV in Pittsburgh, or are primary affiliates, such as NBC's WTVR in Richmond. These will naturally give first call to those webs. Others, however, are in a position to pick and choose their shows and the network that can give them the cable will get the nod.

Out of the meeting is also expected to come final settlement of other problems. Pabst Beer, for example, is contemplating abandoning its Wednesday night fights from St. Nicholas Arena, N. Y., which are carried via CBS, in favor of picking up fights from Detroit or Chicago. Larger auditoriums in the latter two cities mean bigger crowds and thus make possible better fight cards than those staged at St. Nick's. CBS will thus be bidding for time on the cable in that Wednesday night slot to make possible carrying the fights eastbound on the web.

Nets will have the situation somewhat eased through the new facilities that American Telephone & Telegraph will have available in September. A. T. & T. plans to open a new radio relay system in each direction between N. Y. and Chi, which will mean four west-bound channels in operation and two eastbound. Starting Sept. 30, in addition, A. T. & T. will open up facilities from Chi west to Kansas City, which will include the Minneapolis-St. Paul territory. Also scheduled for September 30 is a new line to the south to link cities as far as Atlanta and Birmingham.

Completion date of the cable west to Hollywood, meanwhile, is still estimated by A. T. & T. as late 1951 or early '52. While this will be opened specifically for telephone messages, it's expected the phone company will convert it to TV use as soon as the webs are willing to place orders for time.

Burns & Allen Audition TV Film Heads East For CBS, Sponsor Ogling

Hollywood, Aug. 1. The pilot film of the Burns & Allen tele show was completed last weekend at CBS, and will be shipped east tomorrow (2) for inspection by networks execs and interested sponsors. Ralph Levy, producer of the Ed Wynn series, cued the 30-minute program from an original by George and Willie Burns.

Scripting battery, which turned out radio situations for comedy team, also worked on the television. They were headed by Paul Hanning, and include Stan Shapiro, Sid Dorfman, Harvey Helm. Bill Goodwin is a holdover from the radio cast.

TV's 'Gospel Hour'

Gospel Broadcasting Assn. has bought a half-hour on ABC-TV, for the Sunday at 10 p. m. period. Titled "The Gospel Hour," it starts Oct. 8.

Agency is R. H. Alber of Los Angeles.

Goldwyn-WNBT Tie-In on 'Doom' May Set Pattern on Pix TV Bally

Slap-'Hoppy'

Chicago, Aug. 1. WGN-TV, getting stung in a pig in the poke deal, was all set to get on the Hopalong Cassidy bandwagon with a series of films featuring Bill Boyd in his pre-"Hoppy" days, only to discover in pre-screening the films last week that they had been sold the wrong Bill Boyd. The Boyd in the series was the former legit actor, William H. Boyd, who also made several pix (non-Western), and who died in 1935.

Adding to the embarrassment was the fact that the series had been sold to Beatrice Foods for a Sunday night show. Also, the Chi Tribune, WGN-TV owner, carried a big blurb announcing that the station had latched onto "Hoppy."

Mistake was discovered Wednesday (19) and show bowed Sunday (30), using films featuring Buster Crabbe.

Norge Cancels Out On 15G TV Show In Korea 'Alert'

Chicago, Aug. 1. The Korean war, plus the government alert signal to war material manufacturers which went out recently, brought about TV's first major casualty when Norge division of Borg-Warner cancelled its Sunday night half-hour on NBC-TV. Show was budgeted at \$15,000 and was scheduled for a start next month.

Indicating other sponsors aren't worried, Nescafe immediately grabbed up the NBC time period. No other cancellations have yet been reported.

G. A. Shallberg, Jr., ad manager of Borg-Warner, said Norge's total budget probably would not be cut, but would be "shifted entirely and reallocated" after firm has had time to study plans with J. Walter Thompson agency which was recently appointed to the account. Future emphasis will probably switch from sales to institutional.

Norge spokesman said it was too early to predict effect of war orders on consumer products.

WNBT, CHI, JOINS MORNING TV PARADE

Chicago, Aug. 1. WNBT, Chi NBC key, is making plans for its first entry into morning programming this fall. With the exception of a few spasmodic ventures into the Monday through Friday afternoon picture, the station has been dark until the late afternoon kiddie block which generally started about 4 p. m. Now, however, local and net shows are in the works which will put the outlet on a 11 a. m. to midnight schedule when the fall season gets underway.

According to current plans which are dependent upon the final decisions as to the afternoon network shows, at least two hours of local programs will precede the web daytimes. Besides the top-of-the-schedule extension, it's planned to fill with local shows any gaps such as the 5:30-6 p. m. (CDT) slot and the 11 p. m. to midnight period for continuous sign-on to sign-off programming.

Final go-ahead on the fall plans are awaiting New York's decisions on the Ransom Sherman show which is expected to move into the 2 p. m. period. Still undecided is when the move will be made and whether or not the Sherman daytime will be an hour or a half-hour cross-the-board strip.

A new and broad concept in film-TV relationship, which may set a pattern for pix companies embracing video for promotion, will be inaugurated tonight (Wed.) on WNBT, the key NBC video station in New York.

Coinciding with the Astor theatre, N. Y., benefit premiere of Samuel Goldwyn's "Edge of Doom" tonight for the N. Y. Foundling Home, WNBT will launch a multiple-faceted promotion campaign, which will mark a radical departure from the customary station break announcement. Instead, Ted Cott, station manager, in cooperation with Goldwyn, has evolved a promotional pattern which will more closely approximate the editorial features of a newspaper.

Thus Goldwyn's "Doom" will be tied in with all aspects of the station's programming, including forums, audience participation shows, clips from the film and other Goldwyn releases, with a full week's trip-hammered campaign designed to identify Times Square as "Goldwyn Square" (in view of the "Doom" film at the Astor and Goldwyn's "Our Very Own" at the next door Victoria).

Tomorrow night (Thurs.) Goldwyn, along with Ben Grauer, Gilbert Seldes and Farley Granger, Goldwyn star, participate in a free-for-all editorial kickaround of "Doom." Tonight's Foundling Home preem will be projected via special commentaries and films on the charitable institution. In addition Granger will circuit all the WNBT shows throughout the week.

Goldwyn turned over \$5,000 to the station for the "newspaper-formatted" promotion package.

Bymart's ABC Coin To Buck Godfrey

ABC-TV is set to buck CBS-TV's "Arthur Godfrey and His Friends" with an hour-long dramatic stanza to go into the Wednesday 8 p. m. period on Oct. 18. Web has sold the time to a new company, Bymart (headed by Martin Straus, former prez of Eversharp), for a new product, Tintair, via Cecil & Presbrey agency and is now lining up stations.

Nets' feeling is that there is room for a successful commercial show opposite Godfrey if it's a strong dramatic series. Its entry is expected to be "Conflict," a Torchlight Productions package, which will use adaptations of top properties with name stars. Torchlight is headed by Jane White, daughter of Walter White, prexy of National Assn. for the advancement of Colored People. "Conflict" is being handled by Ann Marlowe, who was an indie packager before she became Mrs. Straus. "Conflict" may cause some interweb programming conflict, as NBC-TV is trying to round up bankrollers for a high-budget airer with rotating emcees, potentially including Danny Thomas, Danny Kaye, Ed Wynn and Jimmy Durante, in the same time slot.

WLW-D Dark for Hour In Engineers' Dispute

Dayton, Aug. 1. Several television engineers at WLW-D, the Crosley station in Dayton, walked off their jobs last Thursday (27) over a disagreement on operation schedule, and the station was dark from 11 a. m. to noon, at which time the station resumed normal operations. Workers are members of the International Brotherhood of Electrical Workers.

H. P. Lasker, general manager of the station, said the dispute was caused by the company's plan to go on the air at 11 a. m. and off the air at 12 (midnight). Station has started using live shows at 11 a. m. instead of using network productions, calling for a larger staff of engineers at the starting time.

Sindlinger Gets Into S.F. Rating Scrap, Asks Change in Venue

Philadelphia, Aug. 1.

Albert Sindlinger's Radox outfit wants to get into the test of audience measurement systems which is shaping up on the Coast. However, he wants the test switched to Philadelphia.

With A. C. Nielsen having offered to submit his rating service for a comparison with C. E. Hooper and Dr. Sidney Roslow's Pulse, Sindlinger today (Tues.) wired Stanley G. Breyer, commercial manager of KJBS, San Francisco, asking to get into the rating test act. Breyer had originally proposed that Hooper and Pulse submit to a rating test in the area.

Sindlinger said he wanted to join the test because the Assn. of National Advertisers' proposal for an AM rate cut was "based on incomplete and inaccurate data" from Hooper and Nielsen.

"Nielsen is reported to show," Sindlinger wrote, "radio about 24% off nationally in the evening, as of April, 1950, with 10% of the nation owning a TV set. Since the consensus is that by the end of this year there will be 10,000,000 tele-sets—or 20% ownership—it is rather logical to conclude that on the same basis Nielsen will have radio down 48%."

The Radox researcher said that since Nielsen shows the big radio decline with only a 10% TV penetration, while he shows only a 19% AM drop in Philly with its 37% video ownership, "somebody is awfully wrong."

Roger Krupp to WCCO

Minneapolis, Aug. 1.

Roger Krupp, formerly with NBC in San Francisco, CBS in Chicago and ABC in New York as announcer, narrator and newscaster, has joined WCCO, local CBS station, as staffer.

This is a return to the Twin Cities for Krupp who before the war was a staffer with WTCN, Twin City ABC affiliate.

GE Color

Continued from page 31

shifting because of noise interference.

Possible disadvantages of the system, said GE, are a requirement for more accurate receiver alignment and tuning, possible fringing of color, and need of full 4 mc bandwidth for relaying programs.

In view of previous actions of the Commission, it was considered unlikely the record would be reopened to include the GE system. The agency had advised several companies offering laboratory developments that it would accept testimony only on systems or improvements in which apparatus had been devised to provide demonstrations.

Wm. Morris

Continued from page 31

spreads. A large number of reps feel that video at present isn't really a network business, because there are so many one-station markets and multiple affiliations. These sources figure the webs are getting a big slice of the advertiser's dollar, "merely for shuttling around some kinescope recordings in cans."

Under the station rep's plans, they'd do the shuttling of film, but the stations would get paid at the local rate rather than at the network rate, which is lower.

TV Tennis

Continued from page 30

nets for rights to the tennis tournaments and is now pitching the events to prospective sponsors. Web will have eight days of tennis in all. Davis Cup Interzone Finals are scheduled for the Westchester

Country Club, N. Y., Aug. 12-13 and the Cup finals are to be played at Forest Hills, Aug. 25, 26 and 27. Then the national men's and women's singles are scheduled for Forest Hills over Labor Day weekend, Sept. 2, 3 and 4.

Since last April, NBC has aired horse races from the three tracks around N. Y. and trotting races from Westbury, L. I. In addition, it has picked up several major golf tournaments, as well as the All-Star Baseball Game last month from Chicago. Web is also reportedly backing Gillette Safety Razor in its bidding against the DuMont web for exclusive rights to the World Series. (See separate story.)

RWG

Continued from page 25

ernment's fight against Communism, and finding such as association distasteful, I herewith resign."

The statement brought a personal letter from regional veepee Sheldon Stark asking Kelley to withdraw his resignation and asking his aid in getting the agency-web pact. "The contract is one thing on which we must all put together," Stark wrote.

In reply Kelley said he wouldn't withdraw his resignation, affirmed his continued support for the RWG and added that he had walked out of the council meeting because of attacks allegedly being made "on the American Legion (of which I am a member) and the Catholic Church (of which I am not a member) simply because they were attacking Communism." Some members of RWG have been scoring the American Legion and certain Catholic publications for circulating the anti-Communist newsletter Counter-Attack and its recent book, "Red Channels."

Dept. Store Buys TV Show

Schenectady, Aug. 1.

The John G. Myers Department Store of Albany, will undertake sponsorship of its first television program, a three-weekly 15-minute, afternoon program of piano solos and songs by Earle Pudney on WRGB, Schenectady. Show premieres Aug. 28.

Inside Television

New evidence of television's amazing sales potential was revealed this week by ratings on WNBC's "Spot the Sponsor," series of four one-minute spots aired daily, which play to more than 1,000,000 families in a week. Film program has a daily rating of 15.7, with a 76% sponsor identification. Cost-per-thousand families is thus \$1.02 per day.

"Sponsor" is a one-minute brand-name memory quiz, which awards viewers three \$25 cash prizes each day. Four one-minute spots are aired at 5:13, 5:28, 6 and 6:53 p.m. cross-the-board. In the first segment, six brands and packages are shown collectively, then individually. Subsequent segments are identical, except that one product is omitted, with the first person reached by phone after each segment getting the \$25 for "spotting" the missing one. Thomas-Varney, Inc., which packages the show, has also found that one of every four TV homes called can correctly identify the missing sponsor.

NBC television, to provide better up-to-the-minute war news to its viewers, has rebuilt one of the smaller studios at its plant at 106th street and Park avenue, N. Y. Studio is to be available at all times during the web's regular programming hours, with an announcer scheduled to stand by ready to break in at any time with a bulletin announcement.

To date, NBC has cut in for half-a-minute to a minute at station-break times to give the last-minute bulletins. Web is now attempting to get permission from its sponsors to preempt a minute during a program in order to broadcast special news. New system supplants NBC's earlier use of a simple slide, bearing the words "Korean War News," which was flashed on the screen while an off-screen announcer read the news reports.

Chaps and spurs have become a must for the gabbers on Chicago kid film stanzas. Upbeat of the western theme in the kid strip video is being reflected in the twangy drawl and the gaudy shirts effected by the spielers in their live lead-ins and closers. It's now Texas Bruce (Bruce Roberts) on WBKB's "Wrangler Club" and Cactus Jim (Clarence Hartzell) on WNBQ's strip. On WGN-TV it's cowboy singer Bob Atcher as host of the Sunday night Meadow-Gold Ranch and during the week, Leo Curley and Chuck Bill don boots for the "Dads Root Beer Ranch." Newest entry is Curley Bradley who'll do the lariat-swinging on Saturday morning "Bar 5 Ranch" bowing this week (5) on WENR-TV for Chuckles Candy.

Television sure is a pioneering industry. WCPO-TV in Cincinnati has expanded activities so rapidly that M. C. Watters, veepee and general manager, found himself unable to handle the volume of biz via telephone from his city office to the studios on Television Hill. As a result he's moved into a prairie schooner anchored outside the studios. Plans are underway to enlarge the studio building, but meanwhile kilowatt Watters is holding forth from the covered wagon.

Jack Sharkey, heavyweight champ in 1932-'33, filed a \$300,000 damage suit in N. Y. federal court last week against NBC, Chesebrough Mfg. Co. and McCann-Erickson agency. One-time fighter claims that his likeness and name were used without his consent on NBC-TV's film series, "Greatest Fights of the Century."

Richmond — Dolores Hawkins, ABC network thrush, joins "The Sauer Show" at WRNL on Thursday (3), and will be featured with program's regulars, Ruth Clayton, Lucille Manners, Wilson Angel, Roy Caudle and The Smoothies.

Columbus — Johnny Winters, former "morning man" and disk jockey at WING, Dayton, has transferred to WBNS-TV, where he holds down a Monday through Friday late evening feature titled "Winters' Wonderland."

JUVENILE JURY
(M.B.S.-RADIO)

STARS AND STARTERS
(N.B.C.-RADIO)

JOE DI MAGGIO SHOW
(N.B.C.-RADIO)

LIFE BEGINS AT 80
(N.B.C.-TV)

JUNIOR CELEBRITIES
(WOR-RADIO)

Master of Ceremonies—**JACK BARRY**

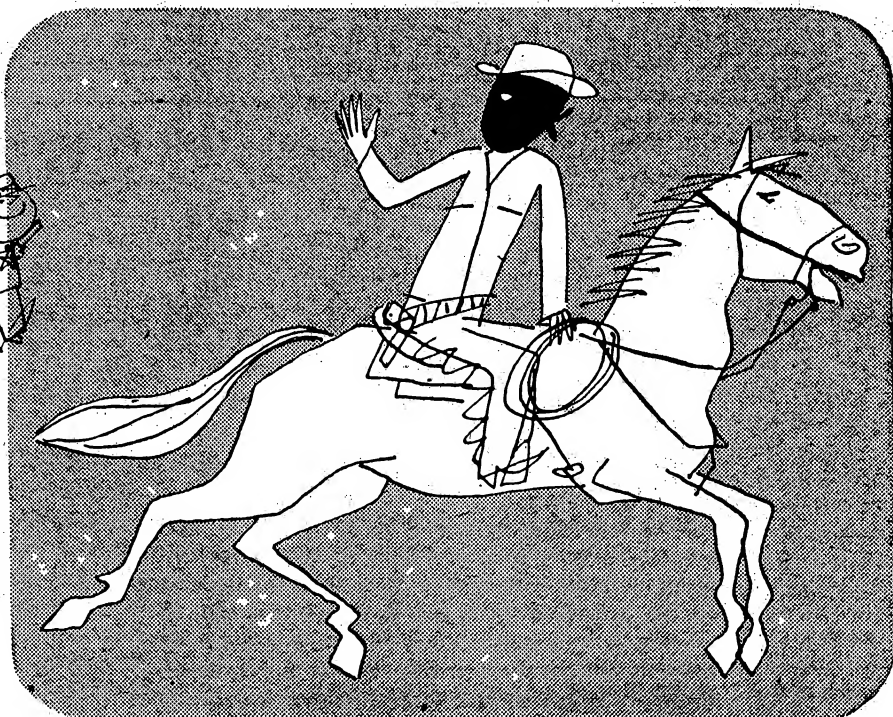
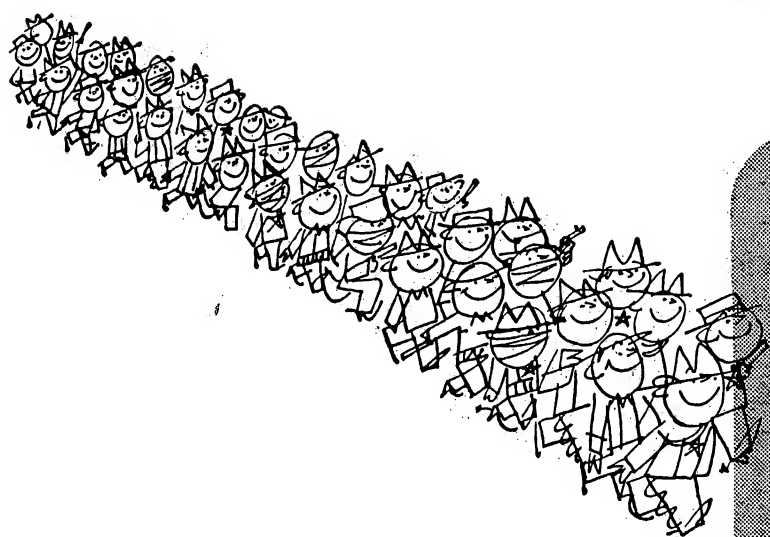
Directed by—**DAN ENRIGHT**

Produced by

BARRY & ENRIGHT PRODUCTIONS, INC.

104 East 40th Street, New York City

the
 pied piper
 now
 rides
 a
 horse!



PHILADELPHIA moppets follow "The Ghost Rider" in legions, over WCAU-TV every day. "The Ghost Rider" has no off season—right on into summer there are more requests for membership than ever before.

"The Ghost Rider" westerns have more juvenile viewers than any western feature in Philadelphia.

As further evidence of "The Ghost Rider's" popularity (if more is needed) he was "mobbed" by 30,000 howling, adoring youngsters at his first personal appearance at Fairmount Park in Philadelphia on July 4.

And for more documented facts, "The Ghost Rider" has tens of thousands of returned performance cards and letters from enthusiastic parents which bear witness to the fact that they watch his program—and that his good conduct code is followed to the letter.

This loyalty speaks for itself. And if you know anything about children, you know how demanding they can be for the product their hero endorses.

If you want a following for your product in Philadelphia, follow "The Ghost Rider."

WCAU-TV

Represented by Radio Sales

CBS affiliate—Channel 10

RICHARD III
(Masterpiece Playhouse)
With William Windom, Hugh Williams, Douglas Watson, Blanche Yurka, Rita Colton, others
Producer-Director: Albert McCleery
Adaptation: Ethel Frank
60 Mins., Sun., 9 p.m.
Sustaining
NBC-TV, from New York

NBC took on a large order in attempting to capsize Shakespeare's "Richard III" on the hour-long "Masterpiece Playhouse" Sunday night (30). But it bit off more than it could chew. Perhaps of all the Bard's gems, "Richard III" is the one least capable of being compressed into 60 minutes. As it turned out, Ethel Frank's adaptation proved little more than a dress version of a murder marathon.

Albert McCleery, who produced and directed, erred in his use of a single draped background, for the speed with which scene followed scene only led to incongruities as exits and entrances almost got tangled with one another. Here was one instance where the narrator could have assumed a larger burden and so have permitted a finer and less hurried exposition of some of Richard's intrigues and villainies.

The entire tone and pace of the drama should have been set by the acting of the title role and herein lay the major weakness of the performance. As Richard, William Windom leered and grimaced, but never succeeded in portraying the bitterness, the rancor or the venomous hatred of the malformed body that aspired to the throne. Neither the timbre of his voice nor his thespian qualities were adequate for the part.

Blanche Yurka alone, in her brief entrance, gave a quality that the tragedy needed.

Television certainly didn't invite new adherents to Shakespeare through this performance of "Richard III." Rose.

RECORD SPOTLIGHT
With Howard Miller
5 Mins.; Mon.-Wed.-Fri., 5:55 p.m.
CHICAGO HERALD-AMERICAN-WNBQ, Chicago

This five-minute three-times weekly record patter capsule isn't off of WNBQ's better ventures. Obviously a time-for-space deal with the Chi Herald-American, it's little more than an expanded spot commercial. Show features disk jockey Howard Miller who also pens a record column in the daily. Stanza's limited appeal is aimed strictly at the disk fans.

Most of the show caught (26) was devoted to the playing of the "Tune of the Week" with the camera and Miller exchanging fixed stares. Spinning was preceded by some brief background dope on the tune. Session ended with a short plug for a series of articles running in the newspaper. Dave.

Cleveland—Jimmy Dudley, AM-TV spieler for the Cleveland Indians' contests, has been signed by Vitals for a five-minute scoreboard program after the baseball telecasts on WXEL.

ARTHUR MURRAY PARTY TIME
With Mrs. Arthur Murray, Stanley Melba orch; Mary Raye & Naldi, Mark Plant; Russell Nypt, guests
Producer: West Hooker
Director: Eddie Nugent
30 Mins.; Thurs., (27), 9 p.m.
ARTHUR MURRAY STUDIOS
ABC-TV, from New York
(Huber Hoge)

Backed by the Arthur Murray Dance Studios, this new stanza scores high as a commercial pitch for the dance schools and as an instructional series, but it can use the hypo of additional entertainment value if it's to snag a large general audience. As now constituted, it will tend to screen out set-owners whose interest in ballroom capers is slight, which may be what the bankroller wants.

Format is that of an audience participation-variety show with Katherine (Mrs. Arthur) Murray as emcee. At the start her stance was a bit stiff and her voice somewhat harsh. However, she warmed up as a hep hostess able to intro the acts, gab with the customers in the simulated hotel ballroom setting and to teach the viewers rudiments of some steps.

There was a heavy dose of dancing, and repeated shots of twirling couples tended toward the monotonous. Some of the routines, however, clicked: the professional ballroom terping of Mary Raye and Naldi, a Charleston contest among four fast-stepping teams and the brief lessons in the chachachas and the Charleston.

Vocal department was not strong enough. Tenor Russell Nypte was fair in "When I'm Not Near the Girl I Love," with a bevy of Murray instructresses taking part. Baritone Mark Plant was only so-so on "If You Are But a Dream."

Camera work, for an informal show, was good. Stanley Melba orch backed the proceedings well, although it probably should have been given the spotlight for part of the show. Commercials got over their sales points neatly and effectively. Bril.

CARNIVAL QUIZ
With Al Swinhart, Joan Reed, Milt Munn
Producer: Bert Gold
30 Mins.; Mon.-thru-Fri., 3 p.m.
Participations
WICU, Erie, Pa.

Midway atmosphere is successfully fabricated on this daily daytime, with painted drops, calliope music simulated on the organ by Milt Munn, and quizmaster Al Swinhart delivering effectively in the getup and lingo of circus barker, including slapping the canvas over his shoulder with a cane. Joan Reed, hardly out of her teens, is cute in a gypsy rig as she helps with the phone calls and provides the enthusiasm for good foil to Swinhart's W. C. Fields-type routine.

A carnival wheel provides the phone number in four spins—page, column No., etc., which is alternated with pulling post cards out of a fish-bowl. Show profits by the use of live music (off screen), the tempo being matched to speed of spinning wheel—a neat effect. Wes.

ONE MAN'S FAMILY
With Bert Lytell, Marjorie Gateson, Russell Thorson, Eva Marie Saint, James Lee, Michael Higgins, Lillian Schaaf, Ralph Locke, Luis Van Rosten others
Producer: Richard Clemmer
Director: Edgar Kahn
Writer: Carleton E. Morse
30 Mins.; Sat., 7:30 p.m.
MANHATTAN SOAP CO.
NBC-TV, from New York
(Duane Jones)

Off the sustaining list at NBC, "One Man's Family," one of the hardest of soap operas, resumed telecasting Saturday night (29). Initial segment was designed to bring the audience up to date on the troubles surrounding the Barbour family, and through a series of flashbacks, the audience was treated to a multitude of sorrows the like of which rarely graces a TV screen.

The script, designed to cram about nine months of unhappiness into a half-hour, was overloaded with plot. Flashback treatment was well-contrived, however, and gave the stanza a semblance of continuity and integration. Dialog at some points was ludicrous however.

Bert Lytell, as Henry Barbour, the head of the household, was stymied by stilted lines and a flat character. He had only to pucker his forehead in worry and concern, and speak gravely or angrily as the occasion demanded. This he did very well. Michael Higgins looked and sounded sufficiently violent as Johnny, and Eva Marie acted Claudia with restraint and simplicity. Russell Thorson, as Paul, handled the narration nicely, while Marjorie Gateson did a fine job as Mother Barbour. Other parts were done well.

Camera work was good, and sets showed imagination and simplicity. Flashback narration enabled use of some unusual camera shots, like an overhead view of an operation. Chan.

Tele Followup

Tagging the "Voice of America" as the "whisper of America," RCA board chairman David Sarnoff made a vigorous plea for an expansion of the U. S. overseas propaganda service on NBC's "Meet The Press" Sunday (30). Sarnoff declared the U. S. could surmount the lack of receiving facilities behind the "Iron Curtain" by manufacturing \$2 midget sets and smuggling them inside the Soviet areas. He disclosed that RCA engineers have been working on a model set with that idea in mind.

While commending the State Department for its work with the limited budget available, Sarnoff asked for a big budget so that the U. S. could conduct "psychological warfare" against the Soviet people. He pointed out that America was far behind both Russia and England in the appropriations for foreign broadcasting service. If America were to enlarge its "Voice" program, Sarnoff proposed that a separate Government agency handle the operation. Goaded by Ben Gross, N. Y. Daily News radioed, on the need for another foreign policy, Sarnoff carefully refrained from committing himself and asserted only that "a clear policy" was indispensable to the success of any program.

Ford Dealers are missing the boat with their "Ford Star Revue" on NBC-TV. One of the few big-spending sponsors to remain on for the summer, they could have built this Thursday night stanza into a potent selling medium through lack of program competition. Show, however, has seldom hit top stride since its inception and the one last week (27) was no exception. Even with a couple of clever sketch ideas, the program never generated enough spark to fire any audience enthusiasm.

Howard and Wanda Bell opened the proceedings neatly with some intricate and well-executed balancing routines. Best skit was a satire on grand opera featuring Jack Haley, star of the show, and guest vocalists Annamary Dickey and Jimmy Carroll but, while the lyrics were clever, the windup was old-hat. Singers handled their solo and duet thrashing acceptably, although Carroll's voice was no match for that of Miss Dickey. Beatrice Kraft and her Dancers turned in their standard dance routine and joined Haley for an okay sketch in the finale. George De Witt scored with his impersonations, although the fact he had done the same act on previous video shows lessened the impact. Mello-Larks and the Ted Adolphus Dancers did okay in their usual spots on the show.

LET'S ARBITRATE
With Samuel R. Zack, Thomas L. Norton, Robert R. Sugarman, arbitrators; Ted Mallie, announcer
Producer: Zack
Director: Alex Courtney
30 Mins., Thurs., 7:30 p.m.
Sustaining
WOR-TV, New York

The audience for this half-hour arbitration session of actual labor problems must necessarily be limited, since the cases themselves are complicated labor disputes, and because the procedure followed is a quasi-judicial one. Both tend to tax the concentration of a lay audience. Show consists of an arbitration panel of three, the two parties to the dispute, and their counsel.

The facts in the case are brought out in a courtroom manner, with counsel for each side questioning witnesses and summing up at the end. Because the case is actually fought before the camera, there is some visual interest, as well as vocal. On the initial show, both lawyers got themselves somewhat excited at various points, helping to sustain interest.

At the same time, though, practice of keeping the disputants' identities secret necessitated keeping their backs to the camera. The audience saw the lawyer ask a question and watched him listening to the reply without seeing the source of the reply. All that could be seen was a portion of the disputants' head.

The panel was a distinguished one, consisting of Zack, who has been arbitrating for some time over radio, Thomas L. Norton, dean of the City College School of Business, and Robert R. Sugarman, professor at the New York Law School. But as far as audience interest was concerned, there might just as well have been no panel at all, for its decision was withheld until the following week. As a device to sustain audience interest, this procedure is a faulty one: it will probably discourage rather than encourage viewing. Panel handled itself well, Zack ruling on points of procedure as chairman and others restricting themselves to questions.

Case in initial segment concerned an employer who had fired five of his unionized help for carrying picket signs in a strike against him stemming from another union's attempt to organize a second business he had started. His entire plant had observed the boycott installed by the strikers, but these five relieved striking picketers in what he termed violation of their contract. Lawyers presented their cases skillfully, but program ended in a terrific letdown when it was announced the decision would be made on the next program. Chan.

BOB BERRY'S LUCK 'LEVEN
RANCH
With Bob Berry, Kit Tyson, Joe Croghan
Director: Jerre Wyatt
Producer: Victor F. Campbell
30 Mins.; Mon.-thru-Fri., 6:30 p.m.
Participating
WBAL-TV, Baltimore

This bucolic whoopee with lool for kids and grownups, follows a Western trend in the video realm, and is anything but a dish for intelligence, but kids love it as fondly as do the grownups. Stellar hustler in this rangy piece is Bob Berry, who has done everything on the station over three years but a trapeze nipp. An emcee, a hymn-chanting "practical parson," a host to old ladies who have nowhere to go in the afternoon and so wind up in the studios, and just a plain baritone, Mr. B. is a bronco-buster with chaps to prove it.

Program got off for premiere this week with stage contestants choosing nicknames. Prize went to the podner picking screwiest moniker. Ranch hands (audience) picked for stage were costumed. Kids were tagged buckeroos and brone buster title was given older, but more childish showoffs.

It all amounts to this: Vic Campbell has come up with a new (?) vehicle for parlor games. Films are run backwards and audience guesses at titles. One pistol-happy youth drew a bike for guessing "Ghost Riders" without an assist from V. Monroe. They play dart-board, too. The toughest hombre chosen gets some other kind of lool, as does the sheriff's daughter, the inevitable "Pistol Packin' Mamma" and a character (daily) rejoicing in the titular distinction of Pinto Pete.

Characters are selected by bronco buster, Berry, with audience registry. Gals get silk hose which ain't got no place on a ranch, podner, clothes hampers and whatever happens to be within reach of the studio scouts.

Show is a change of technique for the local dinner period.

MISS U. S. TELEVISION
With Lee Bennett, emcee; Bob Trendler Orch
Producer: Paul Fogarty
Director: Barry McKinley
30 Mins.; Sat., 7:30 p.m.
WGN-TV, Chicago

WGN-TV, participating in the hunt for Miss Television being conducted by video stations across the country under the aegis of Radio Features, Inc., is carrying weekly eliminations from its Chi Fair studios. The two-pronged search, seeking talent as well as pulchritude, makes for more than just another beauty contest, and invests the idea with stronger entertainment values for the home audience.

The five contestants on the show seen (29), although somewhat more beautiful than talented, evidenced enough ability in their turns for a generally pleasant half-hour. Introduced individually, the girls pirouetted briefly before the camera, did their specialties, and came back at the end of the stanza for a final looksee by the studio judges.

The show's winner filled her swim suit a bit better than her singing job on "I Didn't Slip, I Wasn't Pushed, I Fell." The others included a magician, a pianist, a golfer and another thrush.

The long list of prizes, including slides of many of them, slowed the session considerably.

Lee Bennett's emceeing was a little lackadaisical. Backing by Bob Trendler and band was okay as was the lensing and lighting. Dave.

COME TO THE FAIR
With Johnny Green, emcee; Joan Barton, Jacques Cordon, The Harmonicals, The Melba Cortes Dancers; Bob Trendler Orch
Producer: Paul Fogarty
Director: Barry McKinley
30 Mins.; Sat., 7 p.m.
WGN-TV, Chicago

As one of the best promotional devices developed to date by any of the quartet of Chi video stations, WGN-TV erected studios at the Chi Fair and is showcasing several of its shows before Fair audiences. This particular variety stanza, using the fair theme, including a barker as an emcee, was built especially for the exposition. Although sustaining, stanza caught (29) was well larded with good talent and came off as a pleasing entry.

Top honors of the show go to the Harmonicals, whose four tunes, climaxed by their now-famous version of "Peg O' My Heart," were consistently fine. A close second was Jacques Cordon, scoring with his unicycle turn. His act, especially the hat switching routine, might have come off even stronger had longer-range shots been used now and then to catch the full effects of his cycling. Joan Barton did some nice chirping on "Lullaby of Broadway." The Melba Cortes dancers registered only fair, video-wise.

Johnny Green as the barker was okay. Bob Trendler and band supported ably. Dave.

SPINS AND NEEDLES
With Bob Kahle, Mary Ann Goodrich
Producer: Bert Gold
60 Mins.; Mon.-thru-Fri., 12:30 p.m.
Participating
WICU, Erie, Pa.

If relaxation is a TV ideal, this noontime is something like a paragon of programming. Bob Kahle, who has vocally hypnotized a considerable local following on AM with a voice more like a purr, projects in character on the lenses. If this were a late night show, he'd be a great insomnia cure. As it is, he's effective as restful after-lunch fare, and ideally suited for femme appeal.

It's a disk-jock show, with what might possibly be a novel gimmick—sewing demonstrations for the pictorial effect, with enough of a play-by-play account to maintain the shows premise, "you, too, can ——" What helps it to look easy is the age of the sewing machine pilot; hardly more than a bobby-soxer.

No great excitement is offered, but production smoothly aids show accomplish its purpose. Wes.

THE THREE SUNS

"MORTY" "ARTIE" "AL"

Currently

BILL GREEN'S
PITTSBURGH

Direction: MUSIC CORP. OF AMERICA

for profitable selling **INVESTIGATE**

WDEL

WILMINGTON
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WEST

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Chicago San Francisco New York Los Angeles

Richards May Be Forced to Testify

Hollywood, Aug. 1. Testimony by G. A. Richards at the FCC hearing of license renewals for his three stations may be compelled by James Cunningham, Government examiner. After hearing expert testimony by Dr. Mildred Healey, X-ray specialist with U. S. Public Health Service, on heart condition of Richards, Cunningham said, "My inclination now is to enforce a subpoena and compel appearance of Richards as I think his testimony is by far most pertinent to this case."

He modified his ruling, however, by saying he would first like to hear from Dr. H. D. Steinback, of Detroit, who had been treating Richards for a heart condition since 1938.

Hugh Fulton, chief counsel for Richards, produced a letter from Steinback in which the medic stated "if Richards is put under mental strain he will collapse and probably be direct cause of loss of his life."

After examination of X-rays Dr. Healey testified Richards' heart action was "just within upper limits of normal and 12% above predicted average." Government counsel were accused of "trying to wreck health" of Robert Reynolds, KMPC manager, by forcing him to cut short his vacation and return for further examination. He was on the stand 18 days and said he lost 15 pounds.

Meehan's New Hub Spot

Boston, Aug. 1. C. M. (Tom) Meehan, Director of Public Relations for Westinghouse Radio Stations, Inc., has been appointed sales manager of WBZ and WBZA, Hub and Springfield NBC outlets.

Appointment of Meehan splits sales department into two distinct categories with C. Herbert Masse, longtime sales manager of both WBZ and WBZ-TV, to concentrate solely on video biz under the new setup.

KSTP

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code. He also charges that the installation and wiring were made without a permit having been obtained first. He demands that all improperly installed wiring and equipment be removed and that a new permit be obtained when proper installation is made and before televising of the ball games is resumed.

Present strike is for higher pay and strikers now claim they've been locked out by the station. There have been numerous court battles, disputes between pickets and station personnel at the studio in the midway district and at the transmitter. On one occasion two bullets were fired into a transformer at the studio. St. Paul city officials acted to stop KSTP from televising wrestling cards at the Armory there.

WBAL Clinic

Continued from page 31

Rev. Dr. Leo McCormick, superintendent of Catholic schools, Baltimore, and Hans Froelicher, Jr., headmaster of Park School, Baltimore.

Purpose is to take another step forward in the pioneering work of WBAL-TV in the broad education field it has mapped out over the last 16 months. One of the techniques is the placement of monitor TV sets in 40-odd schools. It is hoped that eventually all schools will have video provided by the station and the State of Maryland.

Teaching pattern will call for regular teachers in the classrooms, who will prepare and brief classes to be addressed simultaneously by leading educators to be selected by the committee meeting in October.

San Antonio — W. D. "Dub" Rogers, veepee of KEYL, has assumed the general management of the TV outlet following the resignation of W. B. Miller. Rogers has been with the outlet since its start. Miller resigned to become a management consultant.

WBBM Sponsor Spree; 8 New Bankrollers

Chicago, Aug. 1.

In one of the biggest business flurries in the station's history, WBBM, CBS Chi station, wrapped up eight sponsors for shows totaling seven and a half hours weekly. Included in the bundle of eight programs are five quarter-hour cross-the-board strips, a three-times weekly show and two Saturday football roundups.

One of the shows is the local pickup of the Ed Murrow CBS newscast, which will be sponsored on WBBM by Chi Philco Distributors starting Sept. 4.

KGO CANCELS GABBER AFTER BRIDGES INVITE

San Francisco, Aug. 1.

ABC outlet here, KGO, has refused to renew the contract of Sidney Rogers, left-wing commentator who had announced Harry Bridges as his guest on his regular Sunday program. After conferring with New York, KGO nixed the Bridges appearance.

The decision, according to ABC New York headquarters, is based on argument Bridges' proposed remarks would be controversial, not commentary, and Rogers' program is not so labeled.

Dropping of Rogers, who has been on the air five years, was made because the Northern California CIO Council, his sponsor, dropped him and he is operating under sponsorship of Sidney Rogers Radio Fund; with himself as president. Rogers' final program was a strong blast against the ABC net. Script was okayed by office here in effort to show they do not object to free speech even if it hits at them.

Detroit — WWJ-TV will air the Miss U. S. Television contest in Detroit. Cunningham's Drug Stores, through Simons-Michelson agency, will pay the freight. There will be daily auditions and four one-hour shows on Mondays and the half-hour finals Aug. 17. Contest will get all-out bally from Detroit News, owner of WWJ.

Tele Chatter

Continued from page 30

in Bermuda . . . Schlitz beer reported set to spend \$25,000 in a big publicity campaign for its "Pulitzer Prize Playhouse" on ABC-TV.

Mike O'Shea subs for Danton Walker for three weeks on WPIX starting Friday (4) at 7:30-8 p.m. . . . Dorothy Gabriel, formerly assistant to Eleanor Kilgallen in CBS casting and previously with Biow agency, has joined William McCaffery talent agency. She'll work on video . . . Robert Downing, usually a legit production stage manager, played a Sydney Greenstreet-type role on CBS-TV's "The Web" last night (1). He's an old confrere of Greenstreet.

Hollywood

Mal Boyd around for a month to gather up material and actors for the TV films Mary Pickford will produce in New York . . . Latest count on tele sets in the L. A. area passed 600,000 . . . Bill Robson is moving to N. Y. but staying with CBS as a TV producer . . . Burns and Allen video test was given a closed circuit ride last week and all hands agreed the sight medium is their oyster . . . Richard Whorf will take time out from his picture and stage work to direct Joan Davis in her tele debut. Wants to try his hand at the new game and see how he likes it . . . Walter Wanger cast Glenn Langan as the romantic interest in his first Dorothy Lamour film for ABC . . . Ginny Simms taking her tele bow on "Club Celebrity" over KNBH Aug. 1 . . . Dacita, a Latin dish, fronts an all-male band in a new series on KFI-TV . . . Paramount Television Productions took over national distribution of "Hollywood Reel" for Eskine Johnson and Coy Watson. For the first 26 they got a cash payment and percentage of the profits . . . NBC's Carolina Burke in town in search of three actors for "Six Characters in Search of an Author" for Aug. 3 telecast of Masterpiece Playhouse.

Chicago

ABC sportscaster Harry Wismer to call the shots on web's telecast of Tam O'Shanter golf tourney

Aug. 13 . . . George Marr, WTMJ special events director, is handling a series of weekly remotes from places of interest around the city for the Milwaukee station . . . Charles Zeller, Guenther Bradford radio and TV chief, became a GB veepee and father of a son last week . . . The Pure Oil Co., through Leo Burnett, picked up NBC's "Who Said That?" on WNBQ starting Sept. 11 . . . Ralph Petersen, former WBBM salesman, joins the WBKB sales crew . . . Carlay Co. (Ayds) have ordered 26-week renewal of WENR's "Our Gal Toni," emceed by Toni Gilman and Charlie Flynn . . . Wilfred Frather upped to TV technical director at WNBQ . . . Singer Bill Farrell's weekly half-hour stanza on WENR-TV for Teletronics, to bow Monday (7) . . . Rae Stewart, remaining half of WBKB's duo of femme camera operators, to exit the station this month . . . U. S. Brewing Co. (Rheingold Beer) bought two weekly quarter-hours on WENR-TV . . . Jack Schneider, former WMAQ salesman, is new member of Chi CBS-TV spot sales dept. . . . WGN-TV's Wednesday night feature film sold to Aron Motors

London

Emrys Jones has the title role in "The History of Mr. Polly" to be aired Aug. 13 and 17. The H. G. Wells story has been adapted for TV by Robert Christie and production is by Douglas Allen. Mary Mackenzie and Gladys Henson have top roles . . . On Friday (4) Richard Dimbleby will be commenting from Northolt Airport on the departure of passengers for Paris. That day marks the beginning of the peak holiday season when more than 1,000 passengers will be departing for the French capital . . . Another TV play is "Man of Two Minds" special, written for the medium by Peter Fraser, which is to be aired Aug. 15. Leonard Brett will produce with William Fox and Isabel Decca as the leads . . . Latest in the "Other People's Jobs" series to-night (2) will show what applied photography means in everyday life

The leading station in

the leading market for

automotive purchases

THE LEADING MARKET: More automobiles are registered in Los Angeles County than in any other county in the nation. More than in New York's five boroughs combined. More than in any one of 41 states.

Los Angeles County's 6,729 service stations sold \$87,474,000 worth of gasoline, oil and other automotive supplies last year. Auto supply dealers sold \$35,000,000 worth of parts and accessories.

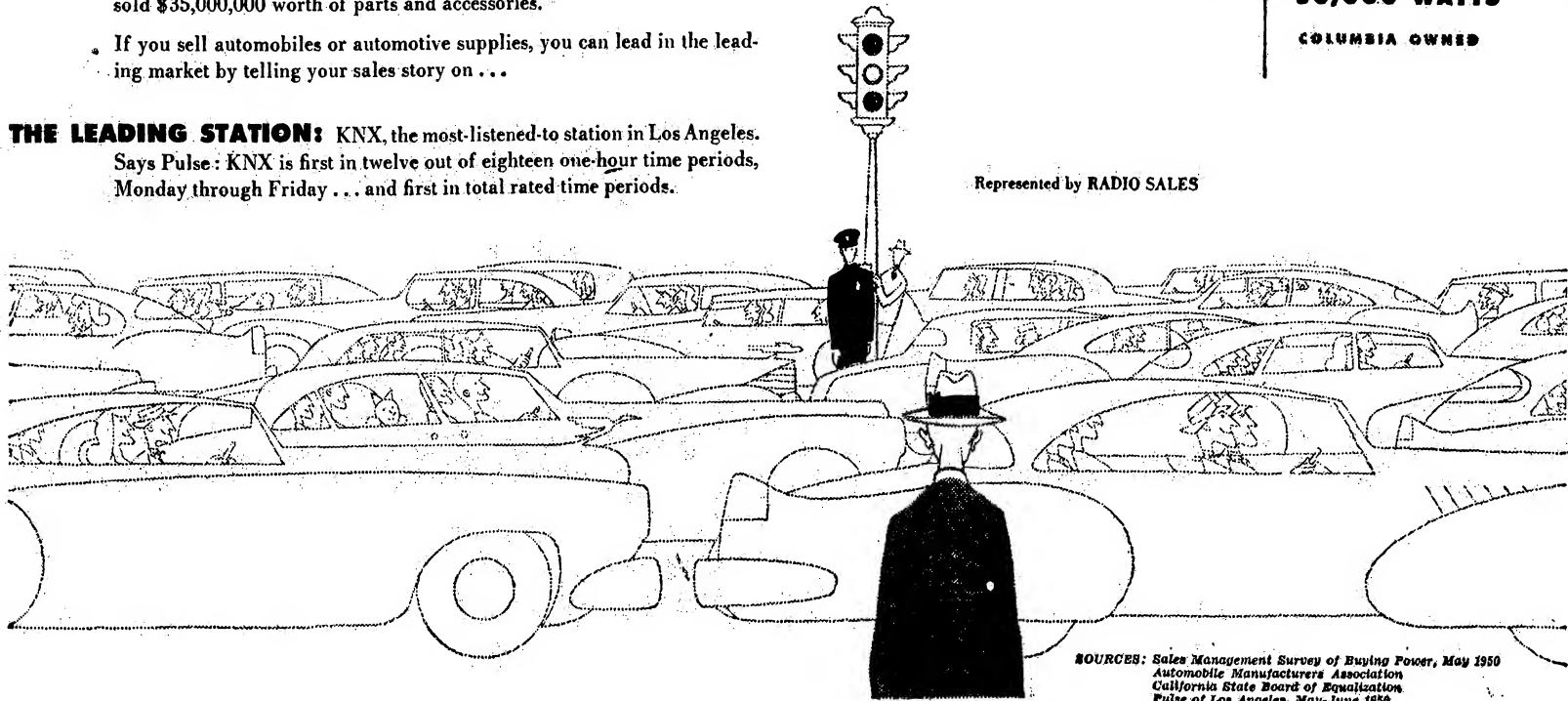
If you sell automobiles or automotive supplies, you can lead in the leading market by telling your sales story on . . .

THE LEADING STATION: KNX, the most-listened-to station in Los Angeles. Says Pulse: KNX is first in twelve out of eighteen one-hour time periods, Monday through Friday . . . and first in total rated time periods.

KNX

LOS ANGELES
50,000 WATTS
COLUMBIA OWNED

Represented by RADIO SALES



SOURCES: Sales Management Survey of Buying Power, May 1950
Automobile Manufacturers Association
California State Board of Equalization
Pulse of Los Angeles, May-June 1950

CIRCLING THE KILOCYCLES

Columbus—Ed Thompson, Colingdale, Pa., and formerly of WLIM, Wilmington, Del., and WEEX, Easton, Pa., has been added to announcing staff of WHKC. Thompson takes the place of Don Fritz, who deserted the mike to do mission work for the Lutheran Church at Hialeah, Fla.

San Antonio—Bill Allert of the city newsroom staff of WOAI has been called to active duty in the Marine Corps.

Seattle—With Dick Keplinger now doing a news exclusive for Shell Oil on KJR, Bob Ackerley, veteran KJR news and sports caster, is moving over to KXA, local indie, to take over the four news shows and one d. j. stint that Keplinger formerly did for KXA. Ackerley's first programs will begin Aug. 14.

Minneapolis—Harry Peck, former KFOR, Lincoln, Neb., general manager, has succeeded Mel Drake, resigned, as new manager of WDG, local 50,000-watt indie. Dr. E. W. Ziebarth, University of Minnesota speech department chairman, has just returned from a tour of Europe and the Middle East for CBS and is resuming his WCCO news analyses.

Detroit—Veteran radio man Bill Sawyer has received FCC approval for a 1,000-watter in Marine City,

Mich. Financial backing is coming from Jerry Coughlin, Detroit merchant. Pair expect to be on air Nov. 15 and are exploring TV possibilities.

Savannah

Continued from page 27

pointed to the Commission's "Blue Book" as recognizing the role of the public, including station licensees and trade associations, in improving the quality of program service. It cited Chairman Wayne Coy's speech of last April to the NAB in calling upon broadcasters as a group to use their efforts to obtain better programs.

In the present case, said the Council, "the existing broadcast stations in Savannah, who do have standing as parties, have gone to considerable effort and expense in bringing to the attention of the Commission certain matters pertaining to the program proposals of Mr. Rivers. For the Commission at this time to dismiss such efforts as being made by 'appointed guardians' or by persons having only a 'sentimental' interest can only lead to discouragement on the part of the general public to fulfill its role—heretofore consistently encouraged by the Commission—in the development of the American system of broadcasting."

Since the Commission has called upon Rivers to supply further information about his program plans before issuing him a license, the Council argued that the agency is required to reconsider its action in granting the construction permit and to hold a hearing. Rivers is now permitted to complete construction, engage personnel, and enter into contracts and "would be in a strong position to contest the Commission's refusal to grant him a license on the ground of irreparable injury."

The Council therefore urged that problems respecting Rivers' qualifications "be resolved immediately and prior to the commencement of construction of his station."

DPA

Continued from page 26

the "Gentleman's Agreement" of 1941 with Mexico, limiting U. S. use of the frequencies, was no longer valid and that negotiations for lifting the restrictions were delayed by international problems arising under the North American Regional Broadcasting Agreement.

The Commission, however, held that it will be to the best interests of the U. S. in forthcoming conferences to negotiate a new NARBA to continue its compliance with the agreement with Mexico.

OF Mulls Production

Hollywood, Aug. 1.

Outcome of the present Korean crisis will determine whether Official Films, New York telefilm distributing company, jumps into production of vidpix, according to board chairman I. D. (Ike) Levy, here for a brief business and pleasure trip.

Levy said OF plans eventually to make quality pix on "worthwhile subjects" to augment its present catalog of 1,500 films available for television.

Zenith's McDonald Warns Of Possible TV Cutback In Stockholders' Report

Chicago, Aug. 1.

Despite the logging in of the most successful year in the company's history, Zenith Corp. prexy Comm. Eugene McDonald's annual stockholders' report reflected the ominous overtones of the international situation last week.

The most immediate and specific impact of the currently unsettled conditions—and one that undoubtedly will be extended to other manufacturers—is the warning voiced by the Zenith topper that the company may be forced to boost its television set prices because of rising materials costs.

Also likely in the near future is the conversion of some production to Government orders. Although currently Zenith's entire output is for the civilian market and despite expanded facilities, Comm. McDonald reported the company will be forced to allocate both its radio and tele output for the rest of the year.

The Zenith prexy touched briefly on the subject of Phonevision which he described as Zenith's "method of providing a box-office for the home showing of good movies, outstanding sports events and other costly features which are otherwise unavailable on television." In describing the pending test of the pay-as-you-see system in Chicago, he emphasized the FCC authorization of the test "should not be construed as indicating that the Commission has or will authorize Phonevision as a regular commercial service."

(Shortly after McDonald's report, the FCC gave it's okay for a move-back of the 90-day Phonevision test starting date to Oct. 1. Zenith had been granted permission to make the test last February but had to ask for an extension while dickering for suitable motion picture films.)

McDonald stated that the speculative flurry in Teco stock had quieted down after a joint statement by himself and Thomas McNicholas, v.p. and general manager of Teco, pointing out that the stock is "highly speculative and could have earning power only when and if Phonevision was approved and established as a commercial service."

Teco was set up last year as a booking agent for Phonevision and shot up from \$10 to \$40 a share prior to the McDonald-McNicholas warning.

McFarland Bill

Continued from page 27

volves the reorganization of the Commission along functional lines. Another concerns sanctions by the agency against stations for violation of regulations, short of revocation. Another has to do with limiting the agency's quasi-judicial powers.

It is expected that the hearings will be held by the full committee, with Rep. Dwight Rogers (D-Fla.) in charge. Among bills to be considered will be the McFarland bill, a much broader measure introduced by Rep. George Sadowski (D-Mich.), a bill proposed by Rep. Rogers which would meet FCC objections to the McFarland bill, a measure introduced early in the present session by Rep. Harry R. Sheppard (D-Calif.), a member of the Appropriations Committee, giving the Commission direct power to regulate the networks, and a bill by Rep. John E. Rankin (D-Miss.) to assist persons to recover damages from radio or television stations in court proceedings for slander, libel or defamation.

Schenectady—Ted Baughn has been promoted to supervisor of production at WRGB, Schenectady.

Inside Stuff—Radio

National Assn. of Radio News Directors will make two awards this year to a radio and a television station for outstanding presentation of news throughout the period from Sept. 1, 1949, to Sept. 1, 1950.

Candidates for the award should submit (a) a general description of the station's news activities, including personnel strength of the news department and a schedule of its regular news programs; (b) a report on special coverage of one or more major news events; (c) a report on special coverage of community activities or problems; and (d) any other pertinent information.

In the case of radio station candidates, recordings should be submitted whenever possible, both for regularly scheduled news programs and outstanding special programs. TV stations should submit kinescopes or films of regular or special programs whenever possible.

Entries must be postmarked not later than Sept. 22, 1950, and should be sent to Chairman of the Awards Committee: Ted Koop, Director of News and Public Affairs, CBS, Warner Bldg., Washington 4, D.C.

NBC's "Wanted" paid off with the slaying of Edward Sadowski, sought by Cleveland police for over a year in connection with the murder of Philip Faranda.

Sadowski's freedom began to ebb when, on July 21, Stanley Anderson, radio-television editor of the Cleveland Press, ran a copy of the criminal's picture along with the announcement of the broadcast for that night. Anderson uses a column picture of the criminal of the broadcast each Friday. Later that evening, after WTAM carried the broadcast, listeners called police, telling them they had seen a man who matched both the picture and the description given in the broadcast.

Police checked the tips, found the criminal under a bed in an east side home. Sadowski opened fire, police returned shot for shot. Sadowski was killed; no policeman was injured.

Policy against celeb guests on daytime disk jockey shows, on the grounds that the numerous plugs their appearances require slows down a stanza, has been relaxed by WINS, N. Y. As a result, Jack Lacey this week launched a "Celebrity Corner" on the indie, cross-the-board at 1:30-1:45 p.m.

Veterans Hospital Radio Guild, group of N. Y. radio and agency execs which stages shows for veterans' hospitals, is seeking to expand from its present operation in and around the metropolitan N. Y. area to hosps throughout the country. Guild, as a result, is now conducting a campaign for \$50,000, with which it plans to hire a fulltime director and office assistant, plus a field representative for establishing new branches in various parts of the country. Money will also be used to transport volunteer teams to and from the hospitals.

VHRG teams, each comprising a group supervisor, producer, director, writers, actors, singing coach, etc., visit each hospital once a week. Patients have already been given scripts for study and, with VHRG guidance, stage their own radio shows either live or on tape. Programs are broadcast over the hospital's radio system to all bed patients, who are provided with earphones. Shows are said to aid in the patients' mental therapy.

RCA Thesaurus has inked 57 stations for its syndicated gridiron series, "Touchdown Tips." Show differs from the usual waxed ailer in that the broadcasts are taped weekly, with predictions of the following Saturday's games, and are flown to stations in time for airing before the games.

Featuring Sam Hayes, "Touchdown" has been released for nine seasons.

Radio Sluggers

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the Paley aspirations had already been done.

The radio vets recall, too, how at an even earlier period NBC and CBS went after Bing Crosby, for his first network radio show. NBC was offering \$1,500 a performance, top coin in the early '30's, when radio was still in short pants. But CBS, which was also in a position to offer a Paramount film contract, since Par was then tied in with the network, won out.

While realizing it lost out on a sure thing and that it couldn't come up with any kind of topflight competition, NBC went to work to sign up a rival singer. Through Con Conrad it latched onto Russ Columbo, then unknown. On the eve of Crosby's radio premiere, NBC slotted Columbo in the time segment immediately preceding Crosby. It so unnerved the Groaner that CBS was obliged to postpone the kickoff for several nights.

(When, however, Crosby finally went on, he wrote a new chapter in the history of the show biz.)

Station Break

Continued from page 27

by the Kent & Johnson team. These are well orchestrated and have imaginative cleffing, although they might become monotonous if expanded to symphonic length.

CBS breaks are also going musical. Columbia's fall promotion campaign will highlight capsule cantatas and a Robert Heller-inspired madrigal variations on the theme, "This is CBS, the Stars' Address." They were composed by Ray (Johann Sebastian) Bloch.

WOR, a special events-minded outlet, uses its breaks as a code. If the announcer says "This is WOR in New York City," instead of "This is WOR, N. Y.," employees have to hot-foot it to 1440 Broadway. This has saved the owner, R. H. Macy's, quite a few nickels in phone calls.

The station break is also doing heavy promotion and public service jobs, via tags such as "This is WXXX, buy bonds" or "don't play your radio too loud," "this is America's No. One advertising

medium," etc. WOR runs appeals to baby sitters, one of which goes: "Be safe about safety pins. Be very careful with them. Don't let the baby swallow one, or stick it in his eye, or yours."

Obviously, breaks involve some of America's top literary lights. At WNBC, for instance, sign-ons and sign-offs are being penned by such ace scripters as Norman Corwin, Louis Untermeyer and Fanny Hurst. Although Nielsen figures are unavailable, many devotees of belles lettres arise at 5:59 a. m. to catch the station's sign-on masterpieces.

While some cynics feel that a break is just a break, other program toppers believe that they can help AM fight TV's inroads. Video, they stress, can't use film stars because of the studios' ban.

However, tele stations are doing what they can. WNBT has its call letters scribbled in a childish scrawl after kid shows and hanging on a washline around femme-angled airmers. TV station breaks will probably get more elaborate, since many outlets are selling them to backers.

With broadcasting such a bandwagon biz, the trend is snowballing. You can look forward to Mrs. Nussbaum following a Groucho Marx or Ed Wynn stanza with "This is NBC. You were expecting maybe CBS?"



Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
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(Universal-International)
Mgt.: LOU CLAYTON

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Millimeter for Rental on

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Represented Nationally by THE KATZ AGENCY, INC.

Decca's Second Quarter Net Profit Tops All Other Major Diskeries

Retaining its position as the top profit-making company in the record industry, Decca has surmounted the general summer slump by coming out in the black during the second quarter of this year. Net profit for the period is understood to be considerably lower than the over \$200,000 garnered in the first quarter but the Decca take is reportedly far ahead of all other major diskeries despite its "modest" size.

With the first two periods winding up on the profit side of the ledger, Decca is now virtually certain to repeat last year's feat of earning a profit in all four quarters. During 1949, Decca was the only company to come out ahead in the quarterly reports, although Capitol Records also wound up in the black on the overall annual count. Columbia and RCA do not issue separate financial statements for their diskery operations, but Col reportedly earned a profit last year also on the basis of a Christmas rush.

Soundness of Decca's position is highlighted by fact that the diskery has even snared a profit during July while rest of the companies have been slowing down to a walk. A flock of summer clicks plus preparation for its new 45 rpm line, to be released next month, has resulted in Decca's putting on night shifts in its pressing plants during the past few years. Anticipated strong business during the rest of the year is likely to give Decca its top take since the end of the war.

Chi AFM Local Settles Fracas With Muzak Over Disk-Spinners' Union

Chicago, Aug. 1. James C. Petrillo's American Federation of Musicians was thrown for a loss last week in what was perhaps the organization's first retreat here in a union squabble in many years. Petrillo surrendered before the mediation efforts of Robert Ackerberg, acting National Labor Relations Board director, who agreed to have Muzak, Inc., a piped-in music concern, drop its unfair labor practices charge against the union, provided Petrillo would give up his struggle to ensnare the Muzak disk players into Local 10, Chicago Federation of Musicians (AFL).

Boom Electric and Amplified Corp., who hold the local Muzak franchise, were awarded the decision and given the right to keep their record turners on the payroll, without submitting to union demands to either have them fired or forced out of Local 134, AFL Electrical Workers, and into the musicians' union.

Year-old hostilities grew out of competition between the amplified music and live music, both being used in several local hotels and restaurants. An implied threat was issued by the union at that time to call a strike of all hotels in rooms using wired music unless the piped-in tunes stopped or their spinners, all of whom are disabled vets, joined the AFM union. Hotels stopped using the Boom service after the threat.

Ackerberg, on the strength of Petrillo's retreat, said he will refuse to issue a complaint against the musicians' union.

Bushkin Expands Combo For Cafe Society Date

Joe Bushkin, currently heading a trio at the Sheraton hotel, N. Y., is prepping an enlarged band for an opening at Cafe Society Downtown, N. Y., Oct. 11. Band will consist of rhythm section and a battery of strings with Bushkin and Sy Oliver slated to do the arrangements. New Bushkin string orch was put together for a series for the State Department's "Voice of America" program.

Bushkin, meantime, cut his first sides for Columbia last week. Among the numbers sliced was Bushkin's composition, "Portrait of Tallulah," for Tallulah Bankhead. Eight numbers will be put on a Columbia long-play disk as part of the diskery's keyboard series. Percy Faith supervised the wailing session.

Flanagan Orch's Record Gross in Asbury Date

Asbury Park, N. J., Aug. 1. Ralph Flanagan's orch, in a weekend (28-29) stand at Convention Hall here, broke Vaughn Monroe's previous record with a total gross of \$8,300 for the two-night stand. Crew went into percentage over its \$3,000 guarantee.

Flanagan moved to Ephrata, Pa., for one-nighter concert Sunday night (20) where it garnered \$4,000, dancing not being permitted in this town on the Sabbath. Following dates are in New Bedford, Mass., and Warwick, R. I., this week.

Spier May Shift Catalog to BMI; Exits Chappell

Larry Spier, who resigned suddenly as general professional manager of Chappell Music last week, is reported dickering with Broadcast Music, Inc., over possibility of transferring his own catalog, Larry Spier, Inc., to the BMI fold.

Spier, commenting on his resignation after 20 years with Chappell, said it had been prompted by "several flattering offers" from other publishers. He said he was considering them and would not make a definite choice for some time. But he also indicated he would devote more time to his own songs. Present discussions with BMI have served to louden whippers that he would devote full time to his catalog.

His resignation came as a surprise to the industry, and it came with complete suddenness. Both Spier and Chappell toppers said his departure was completely amicable and voluntary.

Furthering reports that he would devote full time to his own catalog is the fact that several recording firms have cut one of his songs, "Just Say I Love Her." Spier said he had not solicited any recordings on the tune. He estimates the size of his catalog at 300.

Spier is being replaced by Stan Stanley, professional manager of Crawford Music, a Chappell subsidiary. Stanley took over his new duties Monday (31).

GRAY ORCH ASKS UNION TO OKAY JOB DOUBLING

Hollywood, Aug. 1.

Gil Rodin, manager of the Jerry Gray band will formally petition AFM Local 47 for permission for Gray and at least nine of his musicians to breach union law forbidding side jobs for sidemen earning a quoted sum on radio commercials. Ruling was designed to spread employment among local's 14,800 members. All previous pitches for okay to breach rule have been turned down.

Rodin's plea is based on fact that Gray and many of men with him at Palladium date, will go back to radio work August 28 when Campbell's "Club 15" program resumes. At that time, crew will have one more week to go under Palladium deal. Last week, in first frame of Palladium, Gray drew 16,351 paid admissions for best summer business in many years and close to record in terper's postwar history.

Hampton Grabs 9G

Pasadena, Aug. 1.

Lionel Hampton band set a new record in a one-nighter here, grossing more than \$9,000 for the stand promoted by Joe Adams, KOWL deejay. Attendance soared past the 7,500 mark with tickets at \$1.25 plus tax.

Hampton played the date on a \$4,000 guarantee against 50 per cent of the gate.

It's CBS' 'Business,' Too

Hollywood, Aug. 1. Capitol Records' pairing of Kay Starr and Tennessee Ernie on "It Ain't Nobody's Business But My Own," is too risqué for the tender ears of CBS listeners. The web has put a flat ban on the ditty about the homecoming huddle who hears the back door slam as he arrives, and gets the title-talk from his frau.

However, since CBS' ban on the Andrews Sisters' "I Wanna Be Loved" some time back was eventually lifted, the "Business" platter may eventually get a whirl from CBS outlets.

Bourne-Phillips In London Tieup

Augmenting its overseas coverage, Bourne Music has established a London subsidiary and will launch similar setups in all other western European countries. Company's step was disclosed in New York this week by prexy Saul Bourne who returned from a two-month trip abroad Thursday (27).

Named Bourne, Ltd., the British branch will operate under supervision of Peter Maurice Music and Jimmy Phillips. Arrangements in other countries will also be maintained in association with native firms. Previously the American firm had local reps in various European territories but held no direct interest in the outfits.

Bourne's new British outlet and Continental network will be operated on a two-way basis, company head declared. Parent firm's U. S. material will be grooved through the European subsidi. They, in turn, will relay local compositions to the N. Y. homeoffice.

M-G-M Diskery Promotes Eckstine, Shearing Combo For Jazz Concert Tour

Hollywood, Aug. 1. MGM Records has been the prime motivating force in putting together as a jazz concert package Billy Eckstine and George Shearing's combo. Eckstine is the label's top-selling singer, and Shearing in recent months has become its best-selling jazz crew.

As William Morris Agency handles Eckstine and Joe Glazer's Associated Booking Corporation helms Shearing, some maneuvering was necessary. With MGM silently operating in the background, a deal has been set whereby Eckstine has "bought" Shearing for 30 one-night bashes to be booked across the country. In each instance Eckstine will pay off Shearing, and in turn be paid off by the local promoter. Morris will do the booking.

First date will be at Shrine Auditorium here Sept. 13, with KFWB disk jockey Gene Norman presenting. Eckstine will get a \$2,500 guarantee against 50 percent of the gross, and out of what he reaps will pay Shearing's crew an undisclosed amount. This formula will follow throughout the tour.

Following break-in here, package will play Oakland, San Francisco, San Jose, Sacramento, Salt Lake City, Denver and Kansas City one-nighters—thence on East.

It will be the first time the performers have ever been braced together on a bill, and one of the few times a record company has been so instrumental in teaming its artists on such a venture for sales and exploitation values.

Col. Names Oppenheim To Direct Masterworks

Columbia Records last week appointed David Oppenheim to the newly-created post of music director of the diskery's masterworks division. Oppenheim will work directly under longhair director Dick Gilbert. His chief duty will be to supervise recording sessions.

Oppenheim, a graduate of the Eastman School of Music, spent most of his time in the performing end of the longhair field. He was first clarinetist in a number of symphony orchestras, playing under Leonard Bernstein and Leopold Stokowski.

Major Bootleg Operation Suspected In Chi Copyright Infringement Suit

Bulk of \$5,000,000 Estate to DeSylva Widow

Los Angeles, Aug. 1. Will of the late B. G. (Buddy) De Sylva leaves the bulk of his estate in trust to his widow, Marie Wallace De Sylva, former actress. Aside from \$170,000 in specific bequests, Mrs. Wallace will receive the income from the \$5,000,000 estate until her death.

On her demise, the income goes to David Shelley, a son by a former marriage, who will inherit the principal at the age of 45. A trust fund of \$50,000 goes to another son, Stephen, who draws the principal when he is 35. Bequests of \$10,000 each were made to the Motion Picture Relief Fund and the Actors Fund of America.

Miller Awarded Rights to 'Sleep' As New Version

Knotty problem in copyright law, affecting renewal rights on new arrangements and versions of numbers, was settled last week by Judge John C. Knox in New York federal court. Under the judge's ruling in the test case of Jerry Vogel Music, vs. Miller Music Corp., new arrangements and versions, if substantial enough, can be copyrighted and renewed even during the copyright term of the original composition. As a result of the ruling, trade legalites foresee a flock of infringement claims.

Case revolved around the number, "Sleep," which for a number of years has been Fred Waring's theme song. In 1903, Theodore Presser Co. copyrighted the number, "Visions of Sleep," by Adam Geibel. In 1933, Sherman, Clay Co., with the consent of Presser, copyrighted a new version, entitled "Sleep," by Earl Burtnett. Both Geibel and Burtnett were credited as cleffers of "Sleep," under the pseudonym of Earl Liebig.

Vogel, which acquired the renewal rights to "Visions of Sleep" from Geibel's estate, claimed that all rights of Miller in "Sleep" ended with expiration of the original copyright in "Visions" on March 24, 1931. Vogel, in communications to the American Society of Composers, Authors and Publishers, also took the position that the renewal copyright in "Visions" carried with it the renewal rights in "Sleep."

Julian T. Abeles, attorney for Miller, was upheld in his contention that "Sleep," as a new arrangement and version of (Continued on page 43)

BAND OUTLOOK BLEAK ON COAST THIS FALL

Hollywood, Aug. 1. Name band bookings on the Coast will hit a new low after Labor Day with the Palladium the only West Coast terperly operating on a full-week basis with top dandapation dispensers.

Aragon, at Ocean Park, goes on a three-day weekend policy when Henry Busse winds his present six-week cycle, operator Gordon Saderup having finally gotten an okay from pier owner Charles J. Lick to operate on a short week. Lick, who runs the adjacent amusement park, wanted the ballroom lit constantly as an added lure for his roller coaster and other attractions. However, after watching the take for two nights, Lick gave his blessing to the curtailed operation.

Col.'s 'Tea for Two' Album

Hollywood, Aug. 1. Doris Day and Gene Nelson are slicing a Columbia Records album of standards from the Warner Bros. "Tea for Two."

Page Cavanaugh and his trio will back up the set.

Chicago, Aug. 1. As the opening phase in a fight against one of the biggest sheet music bootlegging operation in many years, major publishers have launched legal action against a group of Chicago printers and copy distribs who have been allegedly infringing on copyrighted music. Current action, filed in Federal district court, is for civil damages, but pub attorneys are reportedly also pressing for criminal indictments.

Songbook printers and distribs, charged in the complaint with allegedly filching material, were named as Chicago Aligraphy and Lithographing Co., the McNeill Bindery Co., and the Wallace Music House. Plaintiffs charge that these companies were circulating books containing about 450 copyrighted numbers last year, and then in January enlarged the tome to comprise 1,000 songs. Numbers in the book are all standards, providing a complete library to small bands for a price of only \$25 or thereabouts.

Plaintiffs are Santly-Joy, T. B. Harms, Edwin H. Morris, Chappell, Shapiro-Bernstein, Mayfair, Mills and Crawford Music, all of whom merged in the action to avoid a multiplicity of law suits. E. S. Hartman, attorney for the pubs, obtained a writ of seizure which has already resulted in the confiscation of negatives, plates, unfinished songbooks and other equipment from the defendants.

This suit, however, is understood to be only one facet of a bootlegging operation that has been plaguing the industry for over a year. In tracking down the culprits, pub attorneys have reportedly uncovered a well-organized network of copyright pirates throughout the midwest, with all ramifications leading backward to control by a Chicago syndicate. Efforts are currently being made to wrap up the condition with several other indictments shortly.

Opening legal shot by the pubs has already sent some of the operators scurrying for cover in several other midwestern cities. Pubs, however, are determined to collar the bootleggers; collect as much damages as their assets will bear, and then petition the Federal Government to prosecute for malicious infringement of the copyright law.

Capitol's Expansion In Canada Is Delayed By Korean War Situation

London, Ont., Aug. 1.

The Korean war scare has put a crimp in Capitol Records expansion plan in Canada, officials announced here. Manufacturers' difficulties in getting steel in the United States has delayed delivery of three new record presses on order.

In eight months, Capitol has come up from a relatively little known record item to a coast-to-coast distributor. Within that time distributors have been set up from Newfoundland to British Columbia. To meet the demand of consumers the presses have been running of two eight-hour shifts daily.

It was planned to have the new presses interchangeable at a few moments notice so that 45 rpm's and 78 rpm production will be possible at the same time. Nine presses are in operation right now. The company, in handling its radio station transcription service, has on tap several hillbilly and Hammond organists whose work they plan to record. No definite arrangements have been made so far.

The company's 33 1/4 rpm output is being job-pressed by Sparton of Canada, Columbia Records' producers in Canada. The catalogue of LP's so far only totals 40 sets. These will be increased as soon as possible.

James' \$2,200

Hollywood, Aug. 1.

Harry James' band in its first one-nighter locally in a long time grossed \$2,200 at the Avodon Saturday night. Booked in at \$1,000 guarantee against 60%, the aggregation exited with \$1,300.

The top was \$1.25, including tax. On the heels of such biz, Avodon yesterday booked James for its Labor Day weekend.

RCA Victor Alerted for Emergency But No War Conversion as Yet: Buck

While planning "for any emergency that might arise" from the international situation, RCA Victor has not received any directives as yet from the Government to curtail commercial production, according to a statement to company employees made last week by Walter A. Buck, vice-president and general manager of the Victor division.

Buck also disclosed that RCA as yet has received no extraordinary contracts from any Federal agency that would necessitate conversion of plant facilities. Company, however, was recently asked by the Government to accelerate completion of certain contract with authorization to go into overtime payments. This speedup, Buck asserted, is being handled by specialized personnel which will not affect the company's commercial output.

At same time, Buck accented RCA's preparation to assist the armament program on a large scale if and when necessary. Blueprinting of a war production schedule, Buck told RCA employees, has been designed for an "orderly, smooth" transition when the order for war production comes through.

REMINGTON SETS UP 100-PIECE SYMPH ORCH

Viennese Symphony Society has been organized by Donald H. Gabor, prez of Remington Records, and Marcel Prawy of Vienna. Group has formed a 100-piece symphony orch which will record for Remington.

Prez of the organization is Prawy while Gabor is board chairman. Named musical director has been Hans Wolf and Kurt Woss is to be permanent orchestral conductor. Outfit plans to tour Austrian talent in the U. S. and vice versa.

Ruth Brown, Stick McGhee Repacted by Atlantic

Atlantic Records, N. Y., has repacted songstress Ruth Brown and vocalist Stick McGhee with both getting substantial advances in royalty deals. McGhee's recording of "Drinking Wine Spo-Dee-O-Dee" was one of the diskery's biggest sellers last year.

Miss Brown along with the Erroll Garner Trio, also under contract to Atlantic, is slated to open at N. Y.'s Cafe Society Downtown Sept. 14 for four weeks.

Nelson Eddy Renews With Col. for 5 Years

Nelson Eddy last week signed a new five-year contract with Columbia Records. Singer has recorded with the diskery's masterworks division since 1939.

Eddy has recorded over 100 sides in the 11-year period. His best-selling single record has been "The Lord's Prayer," backed by "The Lost Chord."

Sacks-Robbins to Chi

Manie Sacks, RCA artists relation chief, planned to Chicago today (Wed.) to o.o. some talent there.

He was accompanied by music pub Jack Robbins who returned last week from a three-week visit to Ann Arbor, Mich., where he attended the annual bandmasters' conference at Michigan Univ.

A.C. CONCERTS GO INDOORS

Atlantic City, Aug. 1. Plans for out-of-doors orchestra concerts on the boardwalk in front of Convention Hall this September have been cancelled out by city commissioners here after a trial period this May and June. The concerts instead will take place indoors in the ballroom of Convention Hall on Christmas and New Years.

William Madden, musician, holds a city contract to present a series of ten outdoor concerts. Eight of the 10 have been held. Contract calls for the city to pay \$500 for each concert.

Les Brown band booked for a one-nighter into Lake Worth, Ca.

That's a Tahitian?

Hollywood, Aug. 1. Abe Meyer, head of music for MCA, is going native in Tahiti this month. He sails Aug. 4 on the S.S. Walkawa for Papeete, Tahiti, and just plans to beachcomb for two months, as his idea of a holiday.

Toronto's AFM Union Pickets Club Norman Over Back-Pay Demand

Toronto, Aug. 1. In retaliation for alleged use of a non-union trio by the Club Norman, top nitery here, seven-piece floor-show orchestra has been yanked and bistro is also being picketed by Toronto Local of the Beverage Dispensers' Union, who have allied themselves with the AFL musicians' union. Showdown was precipitated by Walter Murdoch, president of the Canadian Musical Protective Assn., affiliate of the James C. Petrillo organization. Blow-off behind the dispute is an alleged wages bill for \$4,937 which the union claims is owing by the Club Norman to the Chuck Allen trio, this piling up for several weeks until the union group quit two weeks ago.

The affidavit includes charges that there was falsification of cheques showing payment of more money than the members of the group actually received. While the Club Norman is immediately carrying on operations, with the hiring of a non-union orchestra, Murdoch is insistent on pressing charges and is promised the participation of allied unions who will enter the fight. Meanwhile, Norman Cornell, owner of the club, which has three separate and large rooms on three floors, denies the \$4,937 bill, plus the affidavit allegations, and will continue operations with non-union musicians and trio entertainers.

London Prexy to N.Y.

E. R. Lewis, president of London Records, is due in New York Aug. 7 for his semi-annual visit from England.

He is expected to remain in New York for a month and one-half, surveying entire operation of diskery.

Best British Sheet Sellers

(Week Ending July 22)
London, July 26.
Bewitched Sterling
My Foolish Heart Sun
Dearie Connelly
Piano Roll Blues Leeds
Daddy's Little Girl Yale
Let's Do It Again Lennox
Oh, You Sweet One Southern
Cornfields Arcadia
Jealous Heart New World
C'est Si Bon Maurice
Silver Dollar Merrin
Quicksilver Morris

Second 12

If I Loved You Williamson
Two on a Tandem Merrin
Me and Shadow F.D. & H.
Chattanooga Boy Pic
Load of Hay Fields
Down in Glen Wright
Your Heart, My Heart Wright
Candy & Cake Dash
Sunshine Cake Victoria
Come Dance With Me Leeds
Night Floor Fell In Southern
Wilhelmina F.D. & H.

LONDON'S STEPPED-UP OUTPUT; CUTS 22 SIDES

London Records is speeding its recording schedule in anticipation of sharp rise in business in September. During past three weeks, diskery has cut 22 pop sides, as compared with only four sides in the preceding six weeks.

Among artists who have been recorded in past weeks are Al Morgan, Teresa Brewer, Snookey Lanson, Claire Hogan and Kurt Massey. Artists and repertoire chief Tutti Camarata said he'd keep up pace right into the fall.

Varsity's Distribution Deal on Low-Priced LPs

Varsity Records, N. Y., has worked out a deal with its distributors whereby they'll handle diskery's 99c LPs. Up to now the low-priced long players were being sold direct by the record company to department stores throughout the country. The addition of regular distribution for the 99c platters will not conflict with the allotment to the department stores.

The taking on of the low-priced disks by the distributors, it's understood, was done to satisfy numerous dealer demands for the product.

MCGRANE'S NEW DEAL

Don McGrane's 11-man hotel orch and singer Roger Coleman were signed recently by Willard Alexander.

A radio deal for Coleman is currently in the works.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Martin-Fran Warren: "Take A Letter Miss Smith" - "Till We Meet Again" (Victor). Martin and Miss Warren are looking for that clicko novelty followup to "I Said My Pajamas" with "Miss Smith." New tune, however, falls short of having sufficient musical content despite the clever treatment. Duet's effective handling of the oldie on the bottom deck has better chances. Henri Rene furnishes fine backgrounds on both sides.

Bing Crosby: "The Friendly Islands" - "All My Love" (Decca). "Islands" from the pic, "My Blue Heaven," is a good show number neatly vocalized by Crosby, but its pop qualities are questionable. Elaborate production on this side, almost burying the tune, doesn't help either. Reverse is a fetching Latin number with a strong rhythm and good lyric solidly projected by Crosby. Disk is lushly backed by Jeff Alexander chorus and Victor Young's orch.

Guy Lombardo Orch: "The Swiss Bellringer" - "All My Love" (Decca). In "Swiss Bellringer," Lombardo has glove-fitting material for his sweet and bouncing attack, abetted on this side with foreground chimes. Kenny Gardner and trio handle the story pleasantly. Lombardo's cut of "All My Love" is smooth and glistening. Bill Flanagan delivering a fair vocal.

Herb Jeffries: "If I Should Lose You" - "Love Me Long, Hold Me Close, Kiss Me Warm and Tender" (Columbia). Jeffries' emergence as a song stylist is strikingly evident on this disk. On "Lose You," he gives a feeling performance that sells. Reverse smacks of Frankie Laine in the vocal rhythm stunting but Jeffries still manages to come through on his own. Number has a fine refrain that could push it far. Trumpeter Bobby Hackett and rhythm quartet back up.

Vera Lynn - Lee Lawrence: "Cherrytones" - "Your Heart And My Heart" (London). This is the best cut of "Cherrytones," a worthwhile ballad with a charming theme. Duet by Miss Lynn and Lawrence is light and lucid, giving this side a big potential. Flipover has Miss Lynn delivering a fine vocal on another good ballad. Bob Farnon orch accomps on both sides.

Andrews Sisters: "Can't We Talk It Over" - "There Will Never Be Another You" (Decca). Andrews Sisters combine with Gordon Jenkins on two fine standards. "Can't We Talk" is handled in an easy, relaxed manner by the trio, abetted by good piano work and orchestral accompaniment. "Another You"

features some fine solo work and good backing. Either side can break wide open, and both rate plenty of jock and juke attention.

Toni Arden: "It's Love" - "Don't Ever Leave Me" (Columbia). "It's Love" is a bright number in the showtune tradition, lightly handled by Miss Arden. Music may be a bit too sophisticated for jukebox trade, but it should get its quota of attention from the jocks. Backing is a slow ballad, feelingly delivered by the vocalist. A chorus in Italian helps side along. Should get a better juke play than the other side. Backing by Percy Faith is excellent.

Rosemary Clooney: "Why Fight the Feeling" - "Crying Myself to Sleep" (Columbia). "Why Fight" is a gently prodding ballad that fits its lyric perfectly and sounds better with each repetition. Miss Clooney handles it in a restrained, almost whispering manner that perfectly fits its mood. Fine backing by Percy Faith. Flip side is an easy ballad with a light bounce to it. Good jock potentialities.

Jimmy Saunders-Ray Bloch Orch: "When My Dreamboat Comes Home" - "National Emblem March" (Signature). A five standard, "Dreamboat" gets a bright workout in this cut with Saunders' vocal solidly backed up by Ray Bloch's orch and a choral group. Strong jock and juke potential. On the bottom deck, Bloch gives a snappy straight instrumental on the march tune.

Bill Farrell: "You're Not in My Arms Tonight" - "Deed I Do" (M-G-M). Farrell shows up well on these change-of-pace tunes. "Arms Tonight," a slow ballad, is driven home with Farrell's typical roller-coaster crooning attack. Reverse is a punchy rhythm item also effectively sold by Farrell. Russ Case orch supplies full backgrounds.

Album Reviews

Fred Astaire-Red Skelton-Arlene Dahl-Gloria De Haven: "Three Little Words" (M-G-M). From the Metro film by the same name, M-G-M has packaged an attractive soundtrack album of the Bert Kalmar-Harry Ruby score. Set presents eight standards delivered with varying effect on disks by the pic's stars. Anita Ellis is particularly effective in "Thinking of You" while Arlene Dahl scores in "I Love You So Much." Helen Kane, the "boop-boop-a-dee" gal, evokes a nostalgic response with "I Wanna Be Loved By You" while Gloria De Haven registers in "Who's Crying Now." Astaire and Skelton's vamping on a brace of numbers depend for appeal on visual impact.

Dance to the Music of Jerry Gray Orch: An arranger for Glenn Miller and one of the claimants to the mantle of the late bandleader, Jerry Gray is dishing up some fine swing music in this long-play set. Like Miller's band, Gray's crew attains a highly listenable quality by the reeds-on-top orchestrations with occasional brass accents and a solid rhythmic groundwork. All instrumentals, numbers in set include "Blue Skies," "This Can't Be Love," "Star Dust," "All the Things You Are," "Caricoa," "Stormy Weather March," "Waters of Minnetonka" and "Crew Cut."

Platter Pointers

Connie Haines has a solid disk in "I'm Bashful" and "Along the Navajo Trail" (Coral). **Kay Starr** and Tennessee Ernie team up nicely on "Ain't Nobody's Business But My Own" (Capitol). **Tiny Bradshaw's** cut of "After You've Gone" is standout (King). **George Cates** has an interesting version of "Tzena Tzena Tzena" for Coral. **Kay Kyser** orch's workover of "Sam, the Old Accordion Man" rates attention (Columbia). **Lennie Herman's** quintet have sliced a flock of excellent polkas for Coral. **Ella Fitzgerald** solidly delivers a Calypso number, "Peas and Rice" for Decca. **Woody Herman's** workout of "I Want a Little Girl" is okay (Capitol). **Tommy Dorsey's** slice of "I've Forgotten You" is good jock fare (Victor). **Perez Prado** orch dishes up solid chile rhythms in "More Mambo Jambo" (Victor). In the Hawaiian mood, **Jerry Byrd** strums out a brace of typical island numbers for Mercury. **Art Lund** shows up strongly in "You Wonder You" (M-G-M). On the same label, **Dorothy Collins** delivers solidly on "I'm Playing With Fire." **Dennis Day's** slice of "All My Love" is okay (Victor). **Frankie Froba's** pianistics in good form on "At Sundown" for (Continued on page 44)

VARIETY 10 Best Sellers on Coin-Machines Week of July 29

- | | |
|--|----------------------------------|
| 1. MONA LISA (4) (Paramount) | King Cole Trio Capitol |
| 2. I WANNA BE LOVED (10) (Supreme) | Victor Young Decca |
| 3. BEWITCHED (13) (Chappell) | Andrews Sis-Jenkins Decca |
| 4. HOOP-DEE-DOO (11) (Morris) | Billy Eckstine M-G-M |
| 5. MY FOOLISH HEART (16) (Santly-Joy) | Gordon Jenkins Decca |
| 6. THIRD MAN THEME (18) (Chappell) | Bill Snyder Tower |
| 7. TZENA, TZENA, TZENA (3) (Cromwell) | Perry Como Victor |
| 8. SAM'S SONG (2) (Sam Weiss) | Kay Starr Capitol |
| 9. BONAPARTE'S RETREAT (2) (Acuff-Rose) | Gordon Jenkins Decca |
| 10. I DON'T CARE IF THE SUN DON'T SHINE (6) (Famous) | Billy Eckstine M-G-M |
| | Anton Karas London |
| | Guy Lombardo Decca |
| | Jenkins-Weavers Decca |
| | Mitch Miller Columbia |
| | Joe "Fingers" Carr Capitol |
| | Bing-Gary Crosby Decca |
| | Kay Starr Capitol |
| | Patti Page Mercury |

Second Group

- | | |
|---|--------------------------------|
| SENTIMENTAL ME (15) (Knickerbocker) | Ames Bros. Coral |
| GOODNIGHT IRENE (Cromwell) | Russ Morgan Decca |
| I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick) | Jenkins Weavers Decca |
| COUNT EVERY STAR (Paxton) | Doris Day Columbia |
| NOLA (Sam Fox) | Hugo Winterhalter Victor |
| VAGABOND SHOES (Jefferson) | Les Paul Capitol |
| IT ISN'T FAIR (16) (Words-Music) | Vic Damone Mercury |
| ROSES (6) (Hill-Range) | Sammy Kaye Victor |
| STARS AND STRIPES FOREVER (Church) | Sammy Kaye Victor |
| LA VIE EN ROSE (Harms) | Frankie Laine Mercury |
| AMERICAN BEAUTY ROSE (Jefferson) | Ralph Flanagan Victor |
| SIMPLE MELODY (Berlin) | Tony Martin Victor |
| RAIN (Miller) | Frank Sinatra Columbia |
| STARS ARE WINDOWS OF HEAVEN (Pickwick) | Bing-Gary Crosby Decca |
| | Frank Petty Trio M-G-M |
| | Ames Bros. Coral |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Dixieland Jazz Spots in N.Y. East Side Rivalry, But Both Bringing 'Em Out

The two-beat-rhythm following in New York is proving strong enough to support two Dixieland jazz spots, situated three blocks apart in downtown N. Y. Both places—the Central Plaza and the Stuyvesant Casino on 2d avenue—offer jazz concerts on Friday nights only, and have been in direct competition for the past three months. The Casino operation is run by Bob Maltz, while the Plaza venture is supervised by Mickey Shaw. When both locations were initially vying for patronage it was felt by Maltz and Shaw that there wasn't enough of a Dixieland following in the city to support two such operations situated so close together.

However, according to both men, they've been doing good business, with each of the spots pulling in from 250-350 customers weekly. Maltz claims he's now doing bigger business than he did when conducting the concerts at the Plaza, which he handled prior to moving to the Casino. When Maltz was running the Plaza shows there were no Dixieland concerts being offered at the nearby Casino. But through some disagreement with the Plaza management Maltz switched his presentations to the Casino, with Shaw taking over at the former spot.

Apparently the competition has only resulted in bringing more two-beat-rhythm enthusiasts downtown. When the Plaza was doing a solo it only averaged around 250-350 patrons weekly, which is just about what it's doing now. This means that approximately twice as many people are now attending the concerts since the combined patronage at both the Casino and Plaza runs from 500-700.

Biggest competitive angle involved, however, is the securing of talent for the shows. Since both places don't take in much profit on the offerings, which go at a \$1.25 admission fee plus tax, the grabbing off of musicians is pretty much on an equal footing and is probably more a case of personalities than coin. Both spots allow patrons to bring their own liquor. Maltz is a government employee who presents the Dixieland concerts as a sideline. Shaw handles band and act bookings.

TD's \$7,500 Demand Forces Palladium To Cancel 10th Anni Party

Hollywood, Aug. 1. Tommy Dorsey's demand for a flat guarantee of \$7,500 per week plus a slice of the take apparently has put a damper on Palladium Ballroom's plans to throw a heavily-ballyhooed tenth anni celebration this fall. Dorsey opened the spot in 1940, so manager Earl Vollmer figured he'd be a natural for the party.

Of late, Palladium has booked name bands on a straight 50-50 deal, and Vollmer decided to pass up TD rather than take a chance on establishing a pattern that could cue beefs from other batoniers.

Dorsey hasn't played anywhere but Casino Gardens locally ever since he bought the spot during the war. It's dark now.

Valentine's Two-Way (RCA, Mercury) Spread

Billy Valentine, recent addition to Johnny Moore's Three Blazers, is turning out platters for two record companies simultaneously. Valentine, singer and 88er with the group, waxes for Mercury Records as a solo vocalist and for RCA Victor as a member of the Three Blazers.

Mercury recently issued six sides by Valentine. Among the tunes recorded were "Smooth Sailing Baby," "Hard Loving Papa," "Ain't Gonna Cry No More," "I Want To Love Me" and "Beer Drinkin' Baby."

Jacquet's 1-Niters

Following his closing at Bop City, N. Y., today (Wed.), Illinois Jacquet will hit the one-nighter trail with his orch beginning Friday (4) in Sewickley, Pa.

Tour will take the band through the south and as far west as Colorado.

Satchmo Beams O'seas

Louis Armstrong is turning disk jockey for a weekly series of one-hour programs for the State Department's "Voice of America." Satchmo will tell the story of America's jazz music while spinning the hot standards.

Bill Langford will assist Armstrong as narrator and Ernie Anderson will produce.

Admiral Expands Its Roster, Talent

Admiral Records, N. Y., currently specializing in kiddie and pop tunes, is set to make its entry into the rhythm and blues field. Outfit will hit that market with numbers by recently signed artists Rosalind Paige, Clarence Duke Williams, "Little" Betty and the Jimmy Cannady Quartet, vocal and instrumental group. Other new additions to diskery's talent roster are Jose Cortez's orch and Monica Boyar. All these new additions with the exception of Miss Boyar are also under personal management contracts to Jerry Lipskin, Admiral's general manager and artists and repertory head.

Miss Boyar and Miss Paige backed by the Cortez crew waxed their first sides for the company Monday (31). Williams backed by the Cannady quartet will cut their initial disks tomorrow (Thurs.), while "Little" Betty is slated for a waxing session Aug. 10. Miss Boyar will turn out both Spanish and pop tunes and the Cortez outfit will record pop tunes, polkas and Spanish numbers.

Admiral, which has already set up a deal for Canadian distribution of its product via the Quality label, is currently negotiating with an English and French firm for a similar deal. Company is also completing plans to rep a few Canadian record companies in the U. S. Quality has already released two Admiral recordings. These are Bobby Colt's "Scattered Toys" backed by "Tango of Roses" and the Johnny Guarneri Quintet's "By the Light of the Silvery Moon" coupled with "Charleston."

BASIE ORCH BOOKED SOLID THROUGH OCT.

Except for a new open days, Count Basie's orch is booked solidly until the beginning of November. Band opens at the Oasis, Los Angeles, tomorrow (Thurs.) and will follow its stand there with a few one-niters before going into the Million Dollar theatre, L. A., for a week's stand beginning Aug. 25. The Million Dollar date will be followed by some more one-niters which will bring the outfit into the Brass Rail, Chicago, for three weeks starting Sept. 6. The seven-man crew then plays a club date in Scranton, Pa., for one week beginning Oct. 2; the Casino, Toronto, for one week starting Oct. 12 the Hi-Hat, Boston, for two weeks beginning Oct. 19.

A possible engagement at Bop City is being considered for November.

Hub Jock Sherm Feller Graduates Into ASCAP

Boston, Aug. 1. Sherm Feller, late night disk jockey on WCOP, Hub's ABC outlet, has lately become so successful in his songwriting chores that he was recently admitted to ASCAP.

Although several of his previous efforts have been mildly successful, ASCAP acceptance was the result of his latest products, "It's Easter Time" and "I'm in Love With the Mother of the Girl I Love." Former got nice play via Vaughn Monroe's RCA-Victor platter several months ago while latter got started locally with Freddie Hall's version on Coral. Tune caught on nicely here, with the Robert Q. Lewis Columbia disk now getting the biggest play.

COUNTRY FOLK GET HEP TO CITY SQUARE DANCES

Denver, Aug. 1. Paralleling an upsurge of country and folk music in recent months is a square dance revival that is sweeping the country west of Chicago. Paradoxically, square dancing received its big push in the cities, but now it is returning to roost in the country, and is probably enjoying its greatest popularity at this time.

While the country dance has received attention in the big eastern cities—witness the summer dances on the Central Park Mall in New York last year—it is in the far west, from Colorado and New Mexico and Arizona across to California, that it has become an institution. Just a few weeks ago, for example, one city in California staged a festival at which over 25,000 people from all over the southwest square-danced in the streets for hours.

Country dance upbeat is highlighted by the fact that record companies and music publishers have been increasing the scope of their western and country operations. Every major recording company has a folk and western department, and there are hundreds of minor labels throughout the nation thriving on country catalogs. Publishers are willing to pick up songs for record royalties alone, so great is the sale of hits in the field.

London's Deal On Grofe's 'Crossing'

London Records has signed a contract with composer Ferde Grofe under which diskery will get exclusive recording rights for six months from date of release to Grofe's newest composition, "Atlantic Crossing." Interesting aspect of the deal is that the composition will get its first performance at the recording session, with first public performance scheduled for about two weeks later.

"Crossing" is a suite describing tourist trip across the Atlantic and through Europe, with a narration written by Ethel Le Vane. Grofe, who will conduct the London Symphony plus a choir in the recording session, leaves for England Aug. 6, with the session set for Aug. 14, 15 and 16. On his return to America he will conduct what will probably be the first public performance of the composition at the Hollywood Bowl at the end of August. There is a possibility that he may unveil the suite while he's in England.

Under the London deal, Grofe will be paid for conducting and will get higher-than-usual royalties on the unpublished composition to which he, of course, holds the copyright. In return, London gets a six-month exclusive on recording, effective from the date of release of its disks. London will issue a single 12-inch LP disk and a 78 rpm album.

London will record the work with four different narrations, two of them in English, one in French and one in Italian. Diskery has already signed actor Richard Todd for one English version and is dickering with Tyrone Power and Douglas Fairbanks, Jr., to do the other. Todd will probably sit in on the original session, with the other narrations dubbed in.

Carle's B.O. Solid at Chi's Edgewater Beach Hotel

Chicago, Aug. 1. Frankie Carle orch, erratumed as shelved a few months ago when the bandleader was temporarily hospitalized, has been garnering solid returns at the Edgewater Beach hotel, Chicago, since crew opened July 20. Last Saturday night, Carle played to 2,500 covers for the high mark of this lake-front spot.

Carle goes into the Hollywood Palladium Sept. 5 at \$5,000 per week plus percentages, against a privilege of 50%. Current date goes to Aug. 17 to end a four-week booking. Hotel management has been angling for Carle to stay over another six weeks but the bandleader begged off to protect one-niter dates on the Coast at \$2,500 per shot.

Mercury Plans Foreign Deals To Trade Pop Masters for Classics

Korea Nips Waring Tour

Chicago, Aug. 1. Freak casualty of the Korean crisis is the annual Fred Waring tour across the country. Waring notified concert managers and bookers last week that he will have to cancel out on his lucrative dates due to the Government calling up three of his sound technicians.

Leader claims that he is unable to work theatres in other cities without technical staff.

Majors Setting Policy Vs. AFRA

Preluding negotiations with American Federation of Radio Artists on wage scales, major diskeries are slated to settle by next Tuesday (8) certification procedure on the union's claim to jurisdiction over non-musician talent on disks. Certification, which appears likely, will permit AFRA to bargain for disk talent without having to go through a National Labor Relations Board election. AFRA execs will report on negotiations before the union's national convention in Chicago Aug. 10-13.

Remaining area of disagreement is the problem of wage scales for vocalists, narrators, etc., used on disks. Following a joint meeting with the union of major diskeries Monday (31), companies are expected to come up with joint counter-proposals to the union's demands. "Absence of Decca at the negotiations caused some concern among other diskeries that it would gain competitive advantage by not inking a union pact, but AFRA execs assured companies they could bring Decca into line on any pact signed with other companies. Monday's session was the first in which reps of RCA Victor, Columbia, Capitol and M-G-M met together.

ALL-OUT PROMOTION ON JUDY'S 'FRIENDLY STAR'

Loew's, Inc., parent company to Metro, M-G-M Records and Feist Music, has ordered a combined promotional effort among the three on Judy Garland's record of "Friendly Star," which she sings in the M-G pic, "Summer Stock."

Studio slack staffs both in New York and on the Coast will push the record, as well as the M-G-M Records organization. Feist, which publishes the tune, will use its organization to secure disk jockey plugs. In addition, all sheet copies of the song bear statement, "As sung by Judy Garland in 'Summer Stock'."

Feeling is that a hit record by Miss Garland will improve her popular status. Loew's toppers point out she hasn't had a hit disk in years. They want to "bring Judy into the home again," they say.

Burton, Sour in N.Y. After Coast Pitches for BMI

Bob Burton, Broadcast Music, Inc., vice-presy over publisher relations, and Robert Sour, writer relations chief, returned to New York yesterday (Tues.) from a three-week trip to the Coast. Burton, who is also general manager of BMI in Canada, made a strong pitch for more usage of Canadian music in films while on the Coast.

Sour also signed several writers to exclusive BMI pacts while in the west. Cleffers included Cindy Walker, Henry Pritchard, Mell Leven, Tony Iavello and Tex Acheson.

Ostrow Music Publishing Corp. chartered to conduct business in New York, with capital stock of \$25,000. Rubin R. Becker is director and filing attorney.

Mercury Records is preparing to wrap up several foreign deals under which it will exchange its pop masters for foreign pressing and distribution in return for longhair masters for American distribution.

David Hall, Mercury longhair director, will leave for Europe Sept. 3 for a month to tie up pending deals. While overseas, Hall will also explore possibilities of further exchange deals and will also do some recording.

Hall's trip is a followup to a two-month junket through Europe by Herbert Rosen, Mercury's European agent. Rosen, who arrived in New York a little over two weeks ago, huddled with foreign record companies, discussing possible markets for Mercury pops and possibility of exchange deals for foreign longhair classics. He reported to Irving Green, Mercury prez, Green was scheduled to go to Europe to clinch the deals, but it's not known whether he'll make the trip now. Hall, however, has been given complete power to make any deals.

Most of Mercury's longhair catalog is imported, with its chief source of supply European orchestras. It has had one exchange deal in existence for the past six months with the Tono label of Denmark, the largest independent label in Scandinavia. Under the deal, Tono exchanges its classical masters for Mercury pops in all of Scandinavia except Sweden. Hall said deal so far "promises to be successful," with Scandinavia a good market for American pops. First Danish longhairs will be released by Mercury in two weeks, while Tono is just releasing Mercury pops.

Mounting international crisis will not prove a deterrent to any deals Mercury is considering, according to Hall. Should the situation worsen, he says, all companies will feel it equally. On the other hand, if it should improve, Mercury will be in on the ground floor, he feels. While overseas, Hall will also implement present Tono setup and another with the Bavarian Radio orchestra whereby Mercury tapes longhair works in a one-way deal.

GAC, Hotel Statler, N. Y., Keeping Steady Company For Next Seven Months

General Artists Corp. has sewed up the band engagements at the Hotel Statler, N. Y., for the next seven-and-one-half months. Agency, which currently has Shep Fields' orch spotlighted at the hotel, has booked five more bands into the spot beginning Aug. 10. Besides the Fields crew, five other bands have played the Statler so far this year. Of these three were handled by GAC. This trio, the Frankie Carle, Jimmy Dorsey and Ray Anthony aggregations, are also among the quintet of orchs set for future dates. In addition to his present stand Fields also played the hotel for one week earlier this year.

The outfits coming in include Jan Garber's orch which is scheduled to follow Fields Aug. 10. Band stays there until Ralph Flanagan comes in for five weeks beginning Sept. 11. Date marks Flanagan's first engagement at a N. Y. hotel. Dorsey follows for six weeks starting Oct. 16. Then Anthony for four weeks and four days beginning Nov. 27, and Carle for eight weeks starting Dec. 29.

Other bands that played the hotel this year were the Tex Beneke and Blue Barron crews. Both are handled by Music Corp. of America.

Korean War Cues Revival Of 'American Prayer' Tune

Korean war has cued renewed interest in another patriotic song, this one a World War II song called "American Prayer." Song, published in 1942 by Mutual Music, never was recorded but was played frequently over radio and sold over 100,000 sheet copies.

Tune was written by Lawrence Stock. Vincent Rose and Albert Stillman.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 counts for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

VARIETY

WEEK ENDING JULY 29

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

| Pos. | No. | Artist | Label | Song | N. Y. | Chi. | L. A. | Bos- ton | Det. | Sea- tle | D. C. | Cincy | Port., Ore. | Milw- kee | Miami | Spd- field | At- lanta | Dallas | Syn- cuse | Ind. | Oma- ha | Phl | K. C. | Mph. | Rich- mond | Al- ton | San Ant. | Non- folk | Lvill | S. P. | Port., Me. | Cleve. | Gen- erale | |
|------|-----|-----------|------------------------|--------------------|-------|------|-------|-------------|------|-------------|-------|-------|----------------|--------------|-------|---------------|--------------|------------------|-------------------|-----------------|--------------------|----------------|------------------|---------------|------------------|--------------------|-------------------|-----------------|----------------|-------------------|----------------|-----------------|------------------|--------------------|
| 1 | 1 | 8 | Nat "King" Cole | Capitol | 1 | 1 | 9 | 5 | 1 | 1 | 1 | 8 | 3 | 3 | 2 | 5 | 5 | Herb Harris—WQXI | Jimmy Hughes—KSKY | Ron Curtis—WFLB | Bill Faulkner—WISH | Gay Avery—KOWH | Herb Dexter—WPEH | Owen Bush—WHB | Jim Boyesen—WTCN | Harvey Hudson—WLEE | Jack Clifton—WADC | Bud Whaley—KEYL | Bob Story—WNOR | Jim McIntyre—WINN | Les Malloy—KYA | Dick Smith—WMTW | Bud Wendell—WJMO | David Walshak—KCTI |
| 2 | 5 | 5 | Gordon Jenkins | Decca | 2 | 2 | 4 | 2 | 3 | 8 | 2 | 10 | 2 | 7 | 1 | 4 | 1 | 1 | 6 | 1 | 2 | 3 | 3 | 3 | 3 | 3 | 1 | 2 | 3 | 3 | 3 | 3 | 1 | 189 |
| 3 | 2 | 13 | Andrews Sis-G. Jenkins | Decca | 5 | 7 | 7 | 2 | 8 | 2 | 2 | 10 | 2 | 7 | 1 | 7 | 7 | 6 | 1 | 2 | 4 | 7 | 3 | 3 | 3 | 1 | 3 | 3 | 7 | 7 | 7 | 3 | 5 | 113 |
| 4 | 3 | 5 | Gordon Jenkins | Decca | 3 | 3 | 3 | 1 | 1 | 3 | 3 | 3 | 2 | 1 | 3 | 2 | 1 | 3 | 3 | 1 | 2 | 3 | 3 | 1 | 1 | 9 | 2 | 1 | 1 | 4 | 4 | 4 | 8 | 104 |
| 5 | 6 | 3 | Gary-Bing Crosby | Decca | 6 | 6 | 6 | 3 | 1 | 2 | 2 | 3 | 10 | 1 | 4 | 9 | 4 | 9 | 2 | 1 | 4 | 5 | 8 | 8 | 1 | 9 | 2 | 4 | 2 | 2 | 2 | 4 | 91 | |
| 6 | 12 | 6 | Vic Damone | Mercury | 6 | 6 | 6 | 8 | 8 | 5 | 5 | 5 | 1 | 1 | 1 | 1 | 4 | 9 | 2 | 10 | 4 | 5 | 5 | 5 | 10 | 4 | 7 | 7 | 4 | 7 | 7 | 9 | 75 | |
| 7A | 16 | 14 | Gordon Jenkins | Decca | 2 | 2 | 2 | 10 | 3 | 10 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 2 | 2 | 5 | 5 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 47 | |
| 7B | 15 | 6 | Kay Starr | Capitol | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 47 | |
| 7C | 8 | Doris Day | Columbia | Bonapartes Retreat | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 113 |
| 10 | 4 | 27 | Ames Bros | Coral | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 91 |
| 11 | 10 | 5 | Mitch Miller | Columbia | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 91 |
| 12A | 11 | 19 | Anton Karas | London | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 75 |
| 12B | 8 | 8 | Doris Day | Columbia | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 91 |
| 14A | 28 | 2 | Gary-Bing Crosby | Decca | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 75 |
| 14B | 1 | 1 | Billy Eckstine | M-G-M | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 75 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | Perry Como | Victor | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 47 |
| 16 | 16 | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

This week's New Releases ...on RCA Victor

Release 50-31

POPULAR

MINDY CARSON with **HUGO WINTERHALTER'S ORCHESTRA** and **CHORUS**
You're Not in My Arms Tonight
The Touch of Your Lips
20-3878—(47-3878)*

IRVING FIELDS' TRIO
Gypsy Festival
The Fox Hunt.....20-3879—(47-3879)*

HERE COME THE DANCE BANDS AGAIN

VAUGHN MONROE
Why Fight the Feeling
The Beer That I Left on the Bar
20-3880—(47-3880)*

THE FOUR TUNES
Do I Worry?
Say When20-3881—(47-3881)*

HERE COME THE DANCE BANDS AGAIN

WAYNE KING
Waltz of the Wind
Lonesome—That's All 20-3872—(47-3872)*

COUNTRY

CHET ATKINS
Boogie Man Boogie
I Was Bitten by the Same Bug Twice
21-0367—(48-0367)*

WESTERN

SONS OF THE PIONEERS
Old Man Atom
What This Country Needs
21-0368—(48-0368)*

RHYTHM

JOHNNY MOORE'S THREE BLAZERS
Someday You'll Need Me
The Jumping Jack....22-0095—(50-0095)*

POP SPECIALTY

BERNIE WYTE
Roll Up the Carpet—Polka
Good Luck Polka.....25-1168—(51-1168)*

NOTE: All records in this panel are listed alphabetically by song title.



\$ indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

7 designates that record is one of RCA Victor's "Certain Seven" — among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

- \$ Bewitched**
Larry Green and the Honeydreamers 20-3726—(47-3726)* **7**
- \$ Bonaparte's Retreat**
Gene Krupa 20-3766—(47-3766)* **7**
Pee Wee King 21-0111—(48-0111)*
- \$ Count Every Star**
Hugo Winterhalter 20-3697—(47-3221)* **7**
- \$ Cuddle Buggin' Baby**
Eddy Arnold 21-0342—(48-0342)* **7**
- \$ Hoop Dee Doo**
Perry Como 20-3747—(47-3747)* **7**
- \$ I'm Movin' On**
Hank Snow 21-0328—(48-0328)* **7**
- \$ I Thought She Was a Local**
Sammy Kaye 20-3828—(47-3828)*
- \$ I Wanna Be Loved**
Fontane Sisters 20-3772—(47-3772)* **7**
- \$ La Vie En Rose**
Tony Martin 20-3819—(47-3819)*
Melachrino Strings 20-3739—(47-3739)*
Ralph Flanagan 20-3889—(47-3889)*
- \$ I Cross My Fingers**
Perry Como 20-3846—(47-3846)*
- \$ Sam's Song**
Freddy Martin 20-3798—(47-3798)*
- \$ Valencia**
Tony Martin 20-3755—(47-3755)*



★ ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

- ★ Jet**
Three Suns with Larry Green
20-3834—(47-3834)*
(Number two, Retailers Pick, Billboard, July 29.)
- ★ Three Little Rings**
Fontane Sisters. 20-3814—(47-3814)*
(Number nine, Disc Jockeys Pick, Billboard, July 29; Number three, Operators Pick, Billboard, July 29.)
- ★ Phantom Stage Coach**
Vaughn Monroe 20-3818—(47-3818)*
(Number one, Retailers Pick, Billboard, July 29; Number nine, Disc Jockey Pick, Billboard, July 22; Number four, Retailers Pick, Billboard, July 22; Number three, Operator's Pick, Billboard, July 22.)
- ★ Tom Cat Blues**
Eddie Marshall. 21-0357—(48-0357)*
(Number three, Country and Western Disc Jockeys Pick, Billboard, July 29.)
- ★ Pink Champagne**
Ralph Flanagan 20-3847—(47-3847)*
(Number ten, Disc Jockeys Pick, Billboard, July 29.)

TIPS: Watch Don Cornell's "I Need You So!"

*48 r.p.m. catalog numbers.

The stars who make the hits
are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

RCA

...and here you'll find The Swings to "45"

Band Reviews

JERRY GRAY ORCH (20)

Palladium Ballroom, Hollywood
 Certainly the best band born on the Coast in many years is this full-blown venture of Jerry Gray, under MCA aegis. It is the sort of thing which greatly can help shore up the staggering estate of ballroom-band biz by awakening new interest among both inveterate terpalace customers and the operators as well. The unveiling of the crew here quickened the pulse on this coast as did Ralph Flanagan's flowering earlier this year back east. Oddly, to a degree, both are cut off the same bias. Flanagan based his styling on that of the late Glenn Miller; Gray was Miller's greatest arranger, so some of that "sound" and touches of that styling are evident in the Gray outfit.

Most striking aspect of this gang is the musicianship, which literally crackles with authority. That's probably because 15 of the men worked last couple years here over ozone for Gray on CBS, Campbell Souper, "Club 15." Other marked qualities are discipline, intonation and precision. Too, Gray was shrewd enough not to hew too closely to the Miller moods. When crew essays, say, "String of Pearls" (Gray-arranged for Miller's evergreen RCA disk), four saxes carry the chorus line, not a trumpet. The familiarity and pleasantly sweet nostalgia is retained, but in new dress.

Just how MCA proposes to get the band around may take some noodling. All the sidemen are among the most-in-demand in local radio network commercial circles. Each averages around \$250 weekly save during present summer-hiatus. It is understood Gray and the boys will chuck the ether jobs if the road and key-city locations prove lucrative. Selling shouldn't be difficult. In fact, the band in the ballroom sells more solidly than it yet has on its first few Decca releases. Dishing up a lot treatment, the orch displays a full more versatility than it has had the chance to present on platters.

A lot of w.k. windjammers are up on the tiers. Out of Miller's original aggregation are Jimmy Priddy (trom), Willie Schwartz (sax) and trumpeters Dale McMickle and Johnny Best. Jimmy Rowles 88s and another T. Dorsey alumnus, Alvin Stoller, is on drums. The bite of Al Hendrickson's guitar is felt as is the unusual technique of Murray McEachern's trom. There's no clarinet; for color Tony Gray fingers an accordion. Vocalist Tommy Traynor, formerly with Jan Garber, falls into the adequate category.

Gray's design has twin pedestals—steady, ever-present danceable beat, and melody. Nothing frantic is in the book and at junctures a whole set of waltzes is whirled.

It seems unlikely any other batoneer in the ballroom field does all his own arranging, but Gray is so doing, and smartly. The man

who carved Artie Shaw's "Begin the Beguine," and that long string of Miller hits should. His flair for imaginative interpretation hasn't dulled. He's hard-working out in front of the group, with a natural knack for beaming at the shufflers; and it's quite obvious he's a leader who really leads.

Booked in here on a 50-50 cut of gate receipts, first week should pull around 14,000 payees, one of the biggest post-war mid-summer stanzas Palladium has had. The word-of-mouth has been honeyed, and deserved. Gil Rodin, who assembled and managed Bob Crosby's orig Bobcats, is managing Gray's troupe. Bert.

BILL CLIFFORD ORCH (14)

With Mary Marshall
Hotel Claremont, Berkeley, Calif.

This orch, offering sweet society type rhythms, achieves a geniality in its general behavior and choice of tunes, which invites a "school tie" audience response. This is, in part, traceable to the fact that Berkeley is actually a college town, with diners and dancers making a high percentage of requests for melodies. Tunes asked for cover a wide range with an almost equal draw on oldies, standards and current hits.

Bill Clifford, who does a friendly chore in responding to requests, has a versatile troupe with his three string, four reed, piano, drums, bass, plus violin and trombone support by maestro. Vocals by Mary Marshall (particularly her offering of "Lullaby of Broadway") is easy listening to and gal herself is goodlooking.

There is nothing syrupy about Clifford's music making though much of his copy is on the sweet side; his personal appearance, as that of band, is good; choice of tunes adroit, considering that audience is of mixed ages.

A comparatively new crew dance outfit, though members having considerable radio and other experience, the group scores up well as a hotel band, and shows promise. Ted.

BILLY WILLIAMS ORCH (8)

Eddy's, Kansas City

An alumnus of Sammy Kaye, Frankie Carle and other musical aggregations, Billy Williams recently took a fling at a solo turn and some record making. Recently, he put this crew together here to take over the orch assignment for this popular new club-restaurant in the heart of the downtown sector. That Williams fills the bill is evident from fact orch is now in its twelfth week, and due to stay a while yet.

Williams' long suit is vocals in the pop baritone manner, and he handles numbers such as "Bewitched," "My Foolish Heart" and other current ballads tunelessly. Between his frequent vocals, he fronts the band and emcees other entertainment proceedings at Eddy's. Instrumentally Williams has Carl Bean, composer of "Scatterbrain" and other tunes and former arranger for Frankie Masters, as arranger and lead sax. Bean has set the crew up on the four front line pattern—two altos, tenor and trumpet, rounded out with piano, drums and string bass for rhythm. Also makes a good deal of the baritone sax, doubling it consistently to give tunes a deeper flavor.

Musical aim is to get best dance rhythms possible, and that goal colors work of crew from opening bar. Crew goes in almost entirely for straight, smooth rhythms, but tosses in a wide variety, mixing up the standards with the current

Top Songs on TV

(Alphabetically Listed)

Week of July 21-27

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Bewitched Chappell
 Daddy's Little Girl Beacon
 Enjoy Yourself Morris
 If Sun Don't Shine Famous
 Foolish Heart Santly-Joy

5 Top Standards

Darktown Strutters Ball Feist
 I Got Rhythm New World
 Oh Johnny Oh Forster
 'S Wonderful Harms
 Tiger Rag Feist

pops, a bit of society arrangements, a Latin or two, and a fling at Dixieland. Combo of the listenable Williams vocals and the solid dance tunes indicate this crew is bound to be around for some time in the better clubs and hotels. Quin.

ROY STEVENS ORCH (12)

With Patricia Laird
Roseland Ballroom, N. Y.

With about six months of playing time already under its belt, the Roy Stevens orch is shaping up as a strong entry in the dance-band field. A personable aggregation, 12-man combo lets loose with smooth rhythms that find the floor constantly well populated.

Stevens fronts the band neatly, taking the spotlight a number of times with some pleasant trumpet-ting. Besides Stevens' horn, orch includes three more trumpets, one trombone, four sax, drums, bass and piano. Instrumentation is kept to a sweet tempo that's both danceable and easy on the ear. Pace is occasionally quickened to give the terpsiters a chance to execute some fast turns. For the hip-swingers, band offers some light tunes in the Latino vein. Foxtrot tempo, of course, is given predominance.

An occasional sideman is brought on for a solo, but on the

Inside Orchestras—Music

Latinafres, five-man rhumbat combo now at the Mocambo, Hollywood, have the longest deal ever inked for any Sunset Strip spot. Firm pact deposited with musicians' local 47 is for a one-year stay. Understood group also has an oral agreement with op Charlie Morrison calling for a virtual lifetime arrangement with about a year's notice on cancellation by either side.

Although Hollywood is a town of superlatives and over-ambitious flacks frequently prate about long pacts for tooters, no such deals are on file with the union. Last similar contract anywhere in the Coast area was about two years ago when Tex Williams jotted a one-year pact with Riverside Rancho. That too was filed with AFM.

Increasing importance of disk jockey plugs in sale of a song is pointed up by the handling of "Goodnight, Irene," by Howie Richmond, Spencer Music topper. Richmond, who publishes the tune, sent out some 1,500 records to deejays all over the country, but up to this time has secured only three radio plugs. Nevertheless, he estimates total record sales on the song at 500,000 and sheet copy sales at 250,000. Incidentally, rights to the song were held by MacMillen, the book publishers. Richmond experienced some delay in tying up the song because the book publishers feared they might have trouble in including it in later anthologies.

Among benefits to clefters under the basic contract of the Songwriters Protective Assn. is a clause giving the writer \$250 if a publisher, after accepting his song, does not print sheet music or a dance band arrangement on it or fails to get a commercial disk. Sum is exclusive of any bonus. Dues to the SPA, incidentally, range from \$10 to \$100 depending upon the clefter's standing.

whole there's no play put on any special instrumentalizing. Stevens also pitches in with some vocals for okay results. Songstress Patricia Laird warbles in a likeable manner, besides making an attractive bandstand figure.

Band is being picked up from the ballroom four nights weekly for airing over CBS. Gros.

BILL MCCUNE QUINTET

With Peggy Murdoch
Glass Hat, Chicago

Recent dinner policy inaugurated in this room hasn't changed the basic character of the clientele. It's a crowd that comes to dance, and the Bill McCune quintet sticks strictly to dance music.

Quintet has an interesting instrumentation. McCune is on saxophone, Pat Rex on accordion, Bill

Pollack on bass, Larry Callahan on drums, and Ted Husted, who also does the arrangements, is on three keyboards—piano, solovox and celeste.

Melody line is carried by McCune and Husted on solovox, or McCune together with Rex on accordion. Bass and drums, plus either Husted or Rex, carry rhythm. Total result is heavily accented rhythm, which the dancers like, and interesting melodic effects.

Miss Murdoch has a good voice and a pleasant bandstand personality. Since she never worked with this crew before, gal has been assigned rhythm and novelty vocals, while the quintet's regular vocalist, bassist Pollack, gets the ballads. She handles vocal chores with an easy, light touch, and handles herself with poise. On night caught, she did a set of standard ballads, and sang them effectively.

Band plays mostly current fare, with a few standards and novelties spotted in. Adds a rhumba or samba to end of each set, stressing rhythm. Group is neatly attired and makes effective appearance.

Pollack does nice job on ballad vocals, and combines occasionally with Miss Murdoch for effective novelty duets. He continues to play bags while he sings.

Songs With Largest Radio Audience

Survey Week of July 21-27, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

| | |
|---|--------------|
| A Little Bit Independent | BVC |
| Are You Lonesome Tonight | Bourne |
| Bewitched | Chappell |
| Count Every Star | Paxton |
| Darn It Baby That's Love—"Tickets, Please" | Chappell |
| Down the Lane | BMI |
| Gone Fishin' | Feist |
| Home Cookin'—"Fancy Pants" | Famous |
| Hoop-Dee-Do | Morris |
| I Didn't Know What Time It Was | Chappell |
| I Didn't Slip I Wasn't Pushed I Fell | Remick |
| I Don't Care If the Sun Don't Shine | Famous |
| I Hadn't Anyone Till You | ABC |
| I Still Get a Thrill | Words-Music |
| I Wanna Be Loved | Supreme |
| If I Had a Magic Carpet | Shapiro-B |
| I'll Always Love You—"Friend Irma Goes West" | Famous |
| I'll Build a Dream House | Campbell |
| La Vie En Rose | Harms |
| Let's Choo Choo Choo Idaho—"Duchess of Idaho" | Robbins |
| Mambo Jambo | Peer |
| Mona Lisa—"Captain Carey, U. S. A." | Paramount |
| My Foolish Heart—"My Foolish Heart" | Santly-Joy |
| Picnic Song | Chappell |
| Play a Simple Melody | Berlin |
| Sam's Song | Sam Weiss |
| Say When | Duchess |
| Sentimental Me | Knick'b'ck'r |
| Sometime | Witmark |
| Tenderly | Morris |
| Third Man Theme—"Third Man" | Chappell |
| Tzena Tzena | Undert'm'd |
| You Wonderful You | Miller |

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

| | |
|---|--------------|
| A-Razz-A-Ma-Tazz | Robbins |
| An American Beauty Rose | Jefferson |
| Birmingham Bounce | Bullett-H |
| Blue Prelude | World |
| C'est Si Bon | Leeds |
| Enjoy Yourself | Morris |
| Golden Sails On a Sea of Blue | Goday |
| Hawaii | Advanced |
| I Cross My Fingers | United |
| I'd Do Better Up In the Mountains | Broadway |
| I Love the Guy (I Love the Girl) | Shapiro-B |
| If You Were Only Mine | Robbins |
| I'm Bashful | Santly-Joy |
| My Destiny | Disney |
| Old Piano Roll Blues | Leeds |
| Our Very Own—"Our Very Own" | Spitzer |
| Roses | Hill & Range |
| Stay With the Happy People—"Peep Show" | Morris |
| Sweetest Words I Know | Life |
| Tonight Be Tender To Me | Life |
| Tunnel of Love | Morris |
| Violins From Nowhere—"Peep Show" | BVC |
| Where Are You Gonna Be When the Moon Shines | Lombardo |

† Filmmusical. * Legit musical.

Joe Bushkin
and trio
 "the loves a piano"
 NBC & MBS
 WIRES
 PARK SHERATON HOTEL
 Mermaid Room
 Tel.: ERNEST ANDERSON, 340 E. 52 St., N. Y.

PROGRAM THE NEW WEDDING STANDARD DOROTHY STEWART'S

GIVE ME YOUR HAND
LAUREL MUSIC CORP.
 1619 Broadway, N. Y. 19

RAIN
 recorded by
 TONI ARDEN Columbia
 BILLY COTTON London
 LARRY FOTINE Decca
 DAVE HAMILTON Heild
 MONEYDREAMERS RCA Victor
 DEAN MARTIN Capitol
 EDDIE "PIANO" MILLER Rainbow
 FRANK PETTY TRIO M-G-M
 PAUL WESTON Capitol
 GUNN WILLIAMS Mercury
 and more coming
 MILLER MUSIC CORPORATION

NEW REVIVALS
'Exactly Like You'
'You're a Sweetheart'
 Standards by
Jimmy McHugh

Music with a Sense of Humor
HARRY RANCH
and His Orchestra
 Featuring
DICK WISE — JANE MARTIN — CHARLIE HARMON
GREEN ROOM
 Hotel Edison, New York
 Eighth Week and Continuing Indef.
MGM RECORDS
 Exclusive Management
ASSOCIATED BOOKING CORPORATION
 JOE GLASER, Pres.
 New York Chicago Hollywood
 745 5th Ave. Pl. 9-4600 203 No. Wabash 9151 Sunset Blvd.

Miller Awarded

Continued from page 37

"Visions," was entitled to a separate copyright. Abeles further was upheld in his claim that Miller remain as sole owner of "Sleep," until the expiration of the full copyright term of 28 years in 1951 and could renew the revised song as a separate and independent copyright for another 28 years.

In holding with Abeles, Knox enjoined Vogel from exercising any rights in "Sleep" under the original copyright and rendered a judgment for Miller for all coin accruing under original copyright of "Sleep."

Same as New Work

Knox's decision was based on Section seven of the copyright law which provides that, arrangement and versions of copyrighted musical compositions, when produced with consent of the copyright owner, shall be regarded as new works subject to their own copyright.

Impact of the ruling on the music biz is found in the possibility now of publishers making new arrangement or versions of compositions before the expiration of the original copyright and thus continuing their rights in the newly arranged song for 28 years from the date of the new arrangement. Likewise, upon expiration of the copyright in the new arrangement, publishers can now acquire the renewal rights to such arrangement even though he might never acquire the renewal right to the original composition.

Prior to this decision, pubs have rarely exercised rights to new arrangements or versions made by them upon expiration in the original work. There are innumerable instances, however, of new arrangements having been copyrighted during the original term of copyright of such compositions which this decision will affect. In many instances, the new arrangement attained a lasting value to the exclusion of the original work. Frequently in the past, a publisher other than the original publisher, upon acquiring the renewal rights in a composition, has proceeded to claim rights to all arrangements and versions to the exclusion of the original pub.

O'Brien, Driscoll, Raftery & Lawler represented Vogel while Abeles, of Abeles and Bernstein, repped Miller.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

| National Rating | | Week Ending July 29 | | TOTAL POINTS | | | | | | | | | | | | | | | |
|--------------------|-----|---|--|--------------------|------------------|---------------------|---------------------------|--------------------|-----------------------|--------------------------|------------------------|-----------------|---------------------|--------------------|----------------------|--------|--|--|--|
| This Last wk. | wk. | Artist, Label, Title | | New York—(Capitol) | Chicago—(Hudson) | Los Angeles—(Denon) | Boston—(Boston Music Co.) | Detroit—(Grinnell) | San Francisco—(Sears) | Philadelphia—(Wanamaker) | Kansas City—(Jennings) | Seattle—(Sears) | Omaha—(A. F. Smith) | Cleveland—(Hudson) | San Antonio—(Hudson) | POINTS | | | |
| 1 | 1 | NAT "KING" COLE (Capitol) "Mona Lisa"—1010 | | 7 | 3 | 3 | 5 | 1 | 2 | 6 | 4 | 3 | 10 | 7 | 1 | 80 | | | |
| 2 | 2 | GARY-BING CROSBY (Decca) "Simple Melody"—27112 | | 1 | 1 | 1 | 2 | | | | | 2 | 7 | 3 | | 50 | | | |
| 3 | 5 | GORDON JENKINS (Decca) "Goodnight Irene"—27077 | | 2 | | | 1 | 4 | | | | 8 | | 1 | 2 | 48 | | | |
| 4 | 6 | GORDON JENKINS (Decca) "Tzena, Tzena, Tzena"—27077 | | 4 | | 5 | 3 | 3 | | 5 | | | | 2 | | 44 | | | |
| 5 | 7 | GARY-BING CROSBY (Decca) "Sam's Song"—27112 | | 6 | 1 | | 6 | | | 2 | 8 | 1 | | | | 42 | | | |
| 6 | 3 | BILLY ECKSTINE (M-G-M) "I Wanna Be Loved"—10716 | | 5 | 4 | | | 2 | 5 | | 3 | | | | 8 | 39 | | | |
| 7 | 8 | ANTON KARAS (London) "Third Man Theme"—536 | | 8 | | | | | 4 | 3 | 10 | | 3 | | | 27 | | | |
| 8 | 15 | VIC DAMONE (Mercury) "Vagabond Shoes"—5429 | | | | 6 | | 5 | | | | 5 | | 4 | | 24 | | | |
| 9 | 10 | DORIS DAY (Columbia) "Bewitched"—38689 | | | | | | 8 | | | 2 | | 1 | | | 22 | | | |
| 10 | 12 | VIC DAMONE (Mercury) "Tzena, Tzena, Tzena"—5454 | | | 2 | | | | | | | 6 | | | 4 | 21 | | | |
| 11A | 9 | DICK HAYMES (Decca) "Count Every Star"—27042 | | | | | | | 8 | | 6 | | 5 | | 5 | 20 | | | |
| 11B | 4 | KAY STARR (Capitol) "Bonapartes Retreat"—936 | | 10 | | | | | | | 1 | 4 | 9 | | | 20 | | | |
| 12 | | TONY MARTIN (Victor) "La Vie En Rose"—20-3819 | | | | 2 | | 6 | | | | 7 | | | | 18 | | | |
| 13 | | JO STAFFORD (Capitol) "No Other Love"—1053 | | | | 4 | 4 | | | | | | | | | 14 | | | |
| 14 | 12 | MITCH MILLER (Columbia) "Tzena, Tzena, Tzena"—38885 | | | | | | | | 5 | | | 4 | | | 13 | | | |
| 15 | 10 | BILLY ECKSTINE (M-G-M) "My Foolish Heart"—10623A | | 9 | | | | | | 1 | | | | | | 12 | | | |
| 16 | 17 | BILL SNYDER (Tower) "Bewitched"—1473 | | | 7 | | | | | | 4 | | | | | 11 | | | |
| 17A | 17 | AMES BROS. (Coral) "Sentimental Me"—60140 | | | 6 | | | | | | | | 6 | | | 10 | | | |
| 17B | 11 | DORIS DAY (Columbia) "I Didn't Slip, Pushed"—38818 | | 3 | 9 | | | | | | | | | | | 10 | | | |
| 17C | 13 | MEL TORME (Capitol) "Bewitched"—1000 | | | | | | | 1 | | | | | | | 10 | | | |
| 18A | 9 | GORDON JENKINS (Decca) "My Foolish Heart"—24830 | | | | | | | 3 | | | | | | | 8 | | | |
| 18B | | LARRY GREEN (Victor) "Bewitched"—20-2329A | | | | | | | | | | | | | 3 | 8 | | | |
| 19 | | LES PAUL (Capitol) "Nola"—1014 | | | | | | 10 | | | | | | 5 | | 7 | | | |
| 20 | | HUGO WINTERHALTER (Victor) "Count Every Star"—20-3697B | | | 5 | | | | | | | | | | | 6 | | | |

FIVE TOP ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|---|--|---|--|---|
| SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180 | YOUNG MAN WITH A HORN H. James-D. Day Columbia C198 CL6106 | ANNIE GET YOUR GUN Hollywood Cast M-G-M E-509 | HARMONY TIME The Chordettes Columbia CL6111 C201 | DIXIE BY DORSEY Jimmy Dorsey Columbia C196 CL6095 |

Disk Best Sellers by Companies (Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|----------|----------------|--------|--------|----------------|--------|
| Decca | 6 | 212 | Victor | 3 | 32 |
| Capitol | 5 | 131 | London | 1 | 27 |
| M-G-M | 2 | 51 | Tower | 1 | 11 |
| Columbia | 3 | 45 | Coral | 1 | 10 |
| Mercury | 2 | 45 | | | |

Wag Tunesmith Suggests Govt. Buy Surplus Songs

Tucson, Aug. 1.

Ever hear of the Federal Song Surplus Commission? You might, if anyone ever takes seriously the deadpan open letter to Pres. Truman penned by columnist "Don Pajamas" of the Brewery Gulch Gazette of Bisbee, Ariz.

"Pajamas" is really Furniss Peterson, bedridden whilom tunesmith who churned out "Christmas Story" with Hoagy Carmichael for the film "Johnny Holiday." His open letter is a plea for the underprivileged songwriter.

"There are millions of songs, good songs," Peterson wrote, "which will never be heard, which will not net the writers one cent unless the government does something about it. While other business booms, the music business is in a slump, sheet music sales are off as much as 90% and recording sales are off too."

"I urge you, Mister President, to give us songwriters a subsidy of

some sort. Songs make people happy—and happy nation is—well, it is a happy nation. And let me whisper that politically speaking there are more songwriters than there are farmers. You play a piano—you no doubt have written songs too, so your sympathy should be with us.

"Perhaps you could see that music publishers get some government loans so that they could publish all the songs offered them—and recording companies could get the same too so that they could record this surplus of songs."

"Or this might be a good idea, to store this surplus in some cave too—and pay the writers royalties on them just as if they were publishers, rating them according to government expert examiners and the writers to receive payment on that basis."

First support for the scheme came from a Hollywood meeting of the Songwriters Protective Association at which L. Wolfe Gilbert read the column to members. To the great surprise of practically no one, the suggestion drew cheers.

Bergman to Coast

Dewey Bergman, RCA Victor artist and repertory staffer, planned to the Coast Monday (31) to set up closer east-west liaison with Henri Rene, new Coast recording chief for Victor.

On way back, Bergman will hold a waxing session with Frankie Carle orch in Chicago.

M-G-M Pacts Ranch

M-G-M Records Signed Harry Ranch and his orch to a one-year contract last week.

Ranch, who is appearing with a seven-man unit at the Green Room of the Hotel Edison in New York, will probably use more sidemen on recording dates.

Amarillo's Symp Deal

Arrangements have been completed here between the Amarillo Philharmonic Orchestra Assn. and Interstate Theatres whereby the circuit will take over the business management of the symphony group for next season.

DECCA data

THOUSANDS APPLAUD SISTER ROSETTA THARPE

On Sunday, July 2nd, Sister Rosetta Tharpe starred in a "spiritual concert" held at Griffith Stadium, Washington, D. C. Over 20,000 people enthusiastically acclaimed Sister Tharpe and other Decca artists who appeared on the program. So outstanding was the concert's success that a whole series of similar shows is being planned.

The World's Greatest Gospel Singer

SISTER ROSETTA THARPE

Her Latest Release!

THE NATURAL FACTS

coupled with

I HEARD MY MOTHER CALL MY NAME

Sister Rosetta Tharpe and Sam Price Trio

Available on Both 78 and 45 RPM

Decca 48166 and 9-48166*

Single Records 75c

* Indicates 45 RPM version

DECCA RECORDS

PUNKY PUNKIN
THE HAPPY PUMPKIN
Cause... he's a JACK-O-LANTERN instead of being a pumpkin pie!
PAXTON MUSIC
1619 BROADWAY • NEW YORK 19, N.Y.

America's Next Big Ballad!

"ALL MY LOVE"

French Title "Bolero"

Widely Recorded—Program Now!

MILLS MUSIC, INC.
1619 Broadway New York 19

FROSTY the SNOW MAN
the hottest man on ice!
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Disk Jockey Reviews

MATINEE AT MIDNIGHT

Carl Nelson
120 Mins.; Mon.-thru-Sun., 12 Mid.
CANADIAN ACE BREWERY
WBMM, Chicago

With this show being patterned along standard lines, Carl Nelson will satisfy most of those yearning for straight music. Chatter falls far below the average spinner's output, with Nelson extremely chary of wordage that isn't pertinent to the disks. Occupying midnight to 2 a.m. spot, Nelson, who is the latest to join Chicago twirler ranks, directs music toward the listener preparing for bed rather than to the night-shifters. Records are all on the quiet side, ranging from novelty to light classical, and dispersed so that none resembles its predecessor.

Talk is reserved to background on disks, and in the early portion of the show to weather briefings and late sports news. Rest of the chatter is reserved to the antics of the program's mascot, Poco the Parakeet. Nelson directs statements to both the bird and the listener, at the same time describing the bird's capers as it allegedly flies from microphone to turner. Device stacks up as a perfect decoy for Nelson and good entertainment for the audience.

Far and away the most potent feature of the show is Nelson himself. His voice is perhaps as ingratiating as any heard among local jocks. Although he is less glib than some of the group, he parleys this handicap to demand a certain attention when he does speak. Using the whimsical approach at times, Nelson's show is adult and well-handled, conveying a sense of intimacy without becoming folksy, and humor without relying on gag lines.

Commercials, which occupy only the beginning 15 minutes of the show, are interspersed between disks and intelligently handled.

Mel.

SHOW BUSINESS

With Mike Cashin
145 Mins.; Mon.-Sat., 2.05 p.m.
Participating
CKEY, Toronto

Mike Cashin, who did a five-hour owl stint for two years over CKUL, Montreal, has been imported by CKEY, Toronto, and within the fortnight has swiftly moved away up on the d.j. popularity poll in this area. Using "There's No Business Like Show Business" as the rousing musical theme, Cashin rings in 30-min. segments centered on nightclub personalities, radio, vaude, musical comedy, and the legit theatre; and is evidently hep to such entertainment media backgrounds.

More important, he holds the radical viewpoint—for a d.j. that is—that, whereas most spinners believe they are the feature of the program, his belief is that the people who make the records are more important to the listener and should be played up. It's a unique philosophy, coming from a disk jockey, but Cashin concentrates on talking about the artists and giving them full credit instead of talking about himself.

With the artists the integral part of his show and not the commentator, Cashin links the disk story together with anecdotes about bandleaders, singers, personalities of stage, screen and vaude. His chatter between tunes shows an honest enthusiasm for all branches of show business and registers in its relaxed sincerity, devoid of any know-it-all attitude or gossip-mongering.

McStay.

THE OUTER DRIVE PROGRAM
With Don McCarty
5 hours; Mon.-thru-Sat., 12 a.m.
PARTICIPATING
WCFL, Chicago

Don McCarty, who has had this show since last September, handles it a bit differently than most all-night segments. Most of the all-nighters either move into a formalized pattern after a while, or block bands or singers into 15-minute or half-hour segments. McCarty is entirely unrestricted, and meanders from one type of music into another without the slightest trepidation. It's all good pop stuff, though, and lack of rigid pattern, together with McCarty's pleasant style of patter, make for easy listening.

McCarty confines his talk to music, telling background of song or record, or something about the artist. One detail in his chatter should be welcomed by both publishers and record companies when playing one disk of a plug tune, he will usually list the other recordings made of the tune on different labels by different artists.

Show is broken up nicely by frequent time and weather reports plus hourly new broadcasts. Mc-

Carty handles them all cleanly. Commercials don't occur too frequently, but when they do, McCarty handles them in same easy, pleasant style, never pressing them on audience. An occasional guest helps brighten the show.

Name of program, incidentally, stems from Chicago's Outer Drive, and the five hours are supposed to be spent driving up or down the Lake Michigan shore. Fortunately, McCarty doesn't carry the idea beyond the introduction to the show.

Chan.

FOSTER BROOKS

With Jerry Bottorff, guests
45 Mins.; Mon.-thru-Fri., 3 p.m.
Sustaining
WKLO, Louisville

Here's a promising and versatile radio personality. Brooks is not only in the afternoon, but holds forth five nights a week in quarter-hour slots as well as a Saturday night sesh from 9:30 p.m. to 1 a.m.

Brooks has a telephone in the studio, and invites listeners to phone in their requests. One of the few air comics in this town, and by far the most versatile, Brooks intersperses vocals with the disks. Accompanied by the electric organ by Jerry Bottorff, WKLO program director, Brooks vocals ballads in an excellent baritone voice. Has a gift for ad lib, and his throw-away remarks are entirely unpredictable. His timing, and razor-sharp zanyisms are making him a standout ad lib jock.

Wied.

BARTON WILSON

30 Mins.; Nightly
OAX—4-L, Lima, Peru
OAX-4-L, Lima, Peru

Barton Wilson, former regional Texas disk jockey, does half-hour nightly broadcast from 9 to 9:30, more or less, called "Date With Music" on Radio Miraflores OAX-4-L. He plays late popular recordings interspersed with comments on American orchestras and/or any other pertinent minutia interspersed with local spot announcements.

Saturday night he patterns his show after the "Hit Parade" and gives the eight most popular current Stateside tunes. Wilson has caught on well in Lima and has introduced a lowercase type of salesmanship. His voice is pleasant when he doesn't run it in with the last three bars of a record. The few highschool variety Spanish words he uses Peruvians find amusing. His English pronunciation of "hairless" for heiness may be intentional or carelessness but his transfer from the U. S. has proved profitable in more than just monetary remuneration.

MUSIC ROOM

With Howard Malcolm
2 1/2 Hrs.; Mon.-Thru-Fri.
Participating
WTRY, Troy

Howard Malcolm, heavily-advertised newcomer from Boston, presents a modified disk jockey pro-

Tops of the Tops

Retail Disk Best Seller
"Mona Lisa"
Retail Sheet Best Seller
"Mona Lisa"
"Most Requested" Disk
"Mona Lisa"
Seller on Coin Machines
"Mona Lisa"
Best British Seller
"Bewitched"

gram three times daily—7 to 8 a.m., 9:15 to 10:15 a.m., and 6:15 to 6:45 p.m. His casual, intimate style of broadcasting somewhat resembles Arthur Godfrey's. He possesses a deep voice and an easy manner. He ambles along with chatter and banter, between introduction to recorded music, lead-ups to transcribed plugs and delivery of live commercials.

Malcolm aims his second swing at housewives, advising them to remove their shoes, loosen up and relax. He makes reference to his and their families and to household chores. Married women should like his personality; single gals, his voice. Selection of music is varied; on one segment Malcolm did a snatch of singing-to-record. A typical soap opera was also kidded. Sneak approach, sometimes slow, is used on the advertising, which includes transcribed spiels made under the impression numerous listeners must be hard of hearing.

His live commercials stress the intimate, persuasive approach. Supper stint unfolds a straighter style.

Jaco.

Jocks & Jukes

Continued from page 38

Decca ... Connie Haines' cut of "La Vie En Rose" is overshadowed by other versions on the market (Coral) ... Jimmy Wakely has a late but good cut of "Mona Lisa" (Capitol).

Standout folk, western, religious, jazz, polka, etc.: Wesley Tuttle, "When the Bloom Is on the Sage" (Coral) ... Arbee Stidham, "Squeeze Me, Baby" (Victor) ... Mills Bros., "When the Roll Is Called Up Yonder" (Decca) ... Rosa Shaw "I Can Feel His Power Divine" (Coral) ... Yank Lawson Orch., "Sensation Rag" (Signature) ... Mabel Scott, "Have You Ever Watched Love Die" (King) ... Nappy Lamare's Strawhat Seven, "Listen to the Mocking Bird" (Capitol) ... Chris Powell, "Blues in My Heart" (Columbia).

Banjoists Hold Conclave

Cincinnati, Aug. 1.

More than 1,000 juvenile and adult musicians attended the 49th annual convention of the American Guild of Banjoists, Mandolinists and Guitarists here last week.

Hank Karch, ex-vaude (Three White Kahunas), and in recent years a fretted-music publisher and Wurlitzer staffer in Cincy, was convention manager.

On the Upbeat

New York

E. H. Morris, Morris Music top-per, due in from Coast Friday (4) ... Teresa Brewer last week cut her last records until the end of September, when she expects her first baby ... Bernie Pollack, Mills Music professional manager, off on two-weeks vacation, his first in years ... Louis Bernstein, top-per of Shapiro-Bernstein, off on a one-week vacation in upper New York ... Johnny Windhurst and his Riverboat Five opening at Grandview Inn, Columbia, Sept. 5. Bobby Hackett Quartet is currently at spot ... Bill Farrell inked Ed Ryan, former Ray Anthony pianist, as accompanist ... Gene Krupa, orch to Veteran's Field, South Amboy, N. Y., Aug. 15 for benefit ... Larry Clinton planning to reorganize dance band this fall ... Louis L. Sebeck, Decca international division chief, in Harkness Pavilion hospital, N. Y.

Buddy Johnson's orch into Harlem's Savoy Ballroom for four weeks beginning Friday (4) ... The Orioles, vocal group, into the Peacock Club, Atlanta for three days starting Friday (4) ... Sarah Vaughan headlines the reopening show at Harlem's Apollo theatre for one week beginning Aug. 17. House is currently closed for alterations.

Chicago

Jack Robbins, J. J. Robbins top-per, at Ann Arbor last week for parleys with Michigan music profs ... "Sugar Chile" Robinson to Riverside theatre, Milwaukee, Aug. 3 for one week ... Adrian Rollini inked for Blue Note, Aug. 18 for three weeks ... Guy Lombardo pacted for Canadian National Exposition in Toronto Aug. 25 for one week ... Glen Gray orch pegged for Sioux Empire Fair, Sioux Falls, S. D. for one week, Aug. 19 ... Local disk jock Eddie Hubbard back to WIND after recent illness ... Jack Fina band pencilled into Bill Green's Casino, Pittsburgh, April 14 for two weeks ... Orrin Tucker to Roosevelt hotel, New Orleans, Sept. 19 for four weeks ... Duke Ellington slated for Circle theatre, Indianapolis, Aug. 10 for one week, with sister house, Lyric, bringing in Elliott Lawrence band and Mills Bros., Sept. 7 for week ... Ken Griffin to Commando Club, Henderson, Ky., July 31 for two weeks ... Harmonicats one-nighting through midwest starting in Minneapolis, Aug. 8 ... Mildred Bailey to warble at Blue Note, Aug. 18 for two weeks, with Joe Marsala backing ... Galen Williams orch into Isbell's here, Aug. 3 ... Ken Harris orch to St. Anthony hotel, San Antonio, Aug. 12 for four weeks ... Victor Lombardo band to Wald Lake Casino, Wald Lake, Mich., Aug. 2 for eight days, then to Cedar Point, Ohio for ten days, Aug. 25 ... George Rank, formerly trumpet player and arranger with Del Courtney and George Olsen, has launched his own aggregation, currently playing Lake Club in

Springfield ... Warren Ketter, assistant to Dave Garroway, in hospital for minor surgery ... Sherman Hayes band inked into Pheony Park, Omaha, Aug. 2 for five days.

Hollywood

Kid Ory and his combo open to-night (1) at Mike Lyman's Playroom for an indefinite stand ... Jack Martin, former vocalist and saxist with Kay Kyser joined Garwood Van's orch at the Hollywood Roosevelt ... Victor Young headed for Frisco to take it easy for a few days ... Reginald Montgomery, pianist with Abbey Brown's orch at Charley Foy's Supper Club, celebrated his tenth annl at the spot. He started there before the band did.

Frank DeVol reoptioned for the third year as maestro of CBS' Oxydol shows which resume Aug. 28 ... Spade Cooley band one-nighting hereabouts ... Mischa Novy orch reoptioned for another month at Perino's, local eatery and will then trek to Las Vegas for a stand at the Flamingo ... Leighton Noble orch opens to-night (1) at the Cocoanut Grove.

Kansas City

Jimmy Featherstone orch follows Ted Weems crew into the Terrace Grill of the Muehlebach hotel, opening Aug. 2 ... Sherman Hayes orch played a one-nighter at the Pla-Mor Ballroom last Saturday (29), their first date there ... Weela Gallez moves out of Ted Boyers Supper Club, Akron, O., and opens two-week stand at the Monkey Bar, New York, Aug. 17 ... Fifi Dorsay opens in El Casbah of Belleville hotel Aug. 11, succeeding Rudy Vallee ... Gene Austin through town on his way from Park Plaza, St. Louis, to Riverside Club, Casper, Wyo., where he opens Aug. 4 for two weeks ... Jon and Sondra Steele play Mapes hotel, Reno, for two weeks beginning Aug. 1, and then move on to Commercial hotel, Elko, to play a week during Fair time there beginning Aug. 30 ... Midland Attractions has booked Vi Keys and her Dude Ranch Boys for 16 weeks of shows with International Harvester Company in Oklahoma and Texas; trio closed at Frontier hotel, Cheyenne, last week ... Gypsy Markoff opened July 28 at Cingango Club, Dallas, and moves over Aug. 8 to Monteleone hotel, New Orleans ... Ruth Wallis has had her option lifted and stays at the Seven Seas, Omaha, until early September ... Eric Corpea orch at Broadmoor hotel, Colorado Springs, likewise until early October ... Betty McGuire orch continues at Ouray-Inn, Colorado Springs, until mid-September ... Ray Wine takes over the organ at the Robidoux hotel, St. Joseph, beginning Aug. 7 ... Four Tons of Rhythm move out of the Cave of the Hotel Hill, Omaha, heading for date in Sterling, Colo., Aug. 3 ... Art Kaye and Comedaires (three-some) currently on two-week date at Arcade Club, Sioux Falls ... Lin Andrews Trio the music attraction at the New Avalon Club when it opened in Casper, Wyo., July 21 ... Johnny Duke orch to Bengalaire Club, Tulsa ... Metro-Tones in at Eddy's Restaurant, opening last Friday (28) for two-week stand, following Stan Nelson Trio ... Hollywood Rangerettes set for Teves Club, Duluth, Sept. 18 ... Whitey Freshel, formerly with Sammy Pagna band, now out with his own crew, the Versatiles, and played first date in Flame Room, Sioux City, opening July 21.

Pittsburgh

orch opened two-week engagement at Bill Green's on Monday (31) ... Ralph Flanagan's band plays one-nighter at West View Park Aug. 10 ... Piccolo Pete quintet into new Fifth Avenue Cafe in East Liberty ... Dodo Marmarosa, the pianist, picked up a trio here and recorded four sides last week for Savoy ... Violinist Dolores Clark, formerly with Phil Spitalny, has put together another threesome and is filling a flock of dates in Canada ... Organist Everett Haydn has had his option picked up again at Hotel Sheraton Lounge ... Shirley Reade singing with Walter Wable's band at the Ankara during engagement there of the Jo Barnum ice revue, "Stars N' Skates" ... Max Tarshis, singing pianist, now entertaining nightly at the Playhouse Grille ... Reid Jaynes, Jr., pianist with Deuces Wild at Midway Lounge, has just chalked up fifth anniversary at that spot.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 29

Title and Publisher

| National Rating | This Last wk. | wk. | Title and Publisher | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | Detroit, Grinnell Bros. | San Francisco, Pacific Coast Music | Philadelphia, Charles Dumont | Kansas City, Jenkins Music Co. | Seattle, Capitol Music | Indianapolis, Pearson's | Cleveland, Grossman Music Co. | Omaha, A. Hospe Co. | TOTAL POINTS |
|-----------------|---------------|-----|-------------------------------------|---------------|-----------------------|-------------------------------|-----------------------|-------------------------|------------------------------------|------------------------------|--------------------------------|------------------------|-------------------------|-------------------------------|---------------------|--------------|
| 1 | 3 | | "Mona Lisa" (Paramount)..... | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 3 | 1 | 1 | 5 | 1 | 112 |
| 2 | 2 | | "Bewitched" (Chappell)..... | 9 | 4 | 7 | 2 | 1 | 2 | 2 | 1 | | 6 | 2 | 2 | 83 |
| 3 | 1 | | "Third Man Theme" (Chappell)... | 4 | 5 | 2 | 5 | 6 | 3 | 7 | 2 | 6 | 9 | 3 | 6 | 74 |
| 4 | 4 | | "I Wanna Be Loved" (Supreme).... | | 7 | 5 | 3 | 3 | 4 | | 4 | 3 | | 4 | 5 | 61 |
| 5 | 7 | | "Count Every Star" (Paxton)..... | 6 | 3 | | 6 | 9 | 5 | 4 | 7 | 4 | | | 9 | 46 |
| 6 | 14 | | "Sam's Song" (Sam Weiss)..... | 3 | 6 | 8 | | 10 | | 8 | | 7 | 2 | 10 | 8 | 39 |
| 7 | 9 | | "Simple Melody" (Berlin)..... | 5 | 2 | | | 7 | 10 | 9 | | 2 | 4 | | | 38 |
| 8 | 6 | | "Piano Roll Blues" (Leeds)..... | 10 | | 4 | 4 | 5 | 9 | 5 | | | | 8 | | 32 |
| 9 | 8 | | "Hoop-Dee-Do" (Morris)..... | | 9 | 8 | | | 7 | 3 | 5 | 10 | | 7 | 9 | 30 |
| 10 | 11 | | "Goodnight Irene" (Spencer).... | 1 | | | 10 | | | | | | | 1 | 7 | 25 |
| 11 | 5 | | "My Foolish Heart" (Santaly-Joy)... | | | 7 | 4 | | | 6 | 8 | 7 | | 10 | 24 | |
| 12 | 11 | | "Stars Are Windows" (Pickwick)... | | | 8 | 8 | | | | | 3 | | 4 | 21 | |
| 13 | 10 | | "Don't Care, Sun Don't" (Famous)... | 10 | | 9 | | 8 | | 8 | 5 | 10 | | | 16 | |
| 14 | 13 | | "Sentimental Me" (Knickerbocker)... | | | | | 6 | | 10 | | | | 3 | 14 | |
| 15 | 12 | | "La Vie En Rose" (Harms)..... | | 3 | | | 6 | | | | | | | | 13 |

War Jitters Sock Montreal Niteries, Beer Stubes Getting Most Tourist Coin

Montreal, Aug. 1. What started out in high gear as one of the best tourist years for Montreal since World War II has slowed to a walk with current Korea news. Although town is still bulging with visitors from the U. S., most hotels have noticed slackening pace. Reservations made earlier in the year for mid-summer are not being picked up. The "package" tour which boomed in the first weeks of July has slowed considerably and net result is being reflected in local boites, which usually do their best biz at this time of summer.

In spite of two big rooms, the Tic Toc and the Carrousel, both of which got a good slice of the tourist coin, being shuttered for alterations, the remaining niteries particularly in the West End, are unable to draw consistently and most agree the big spender has been replaced by the shopper who picks his entertainment carefully and at the right price.

The Normandie Roof, Esquire and Latin Quarter, the only clubs operating in the West End with package shows, have trimmed budgets for the summer and returns are spotty. The Roof, atop the Mount Royal hotel, does fair dinner business but gets slim trade for the late shows. Around mid-town, the Bellevue Casino, however, is still packing them in and the heavy outlay for talent each week, low admission charge and general air of informality, is keeping this spot out of the red. Further east, the Folies Bergeres has cut its overhead but a sock line of gals plus sight acts and bilingual singers continues to attract good biz in spite of being considered an off-the-beat location.

General lounge and cafe trade is just holding with the rooms featuring single acts, relying on the beer drinkers for bulk of trade. Plans for the fall season shape fairly strong. Carol Grauer, long associated with the old Samovar, is readying an intimacy on upper Peel street and will feature small versatile groups. The old Chez Maurice, pioneer niterie in town, is being refurbished and plans call for reopening in September under new tag of the Leone. Rising costs have delayed the Tic Toc's re-entry, but it's expected to be in full swing at an early date.

AGVA YANKS ICE SHOW FOR NOT POSTING BOND

Hollywood, Aug. 1. Eddie Rio, western regional director of American Guild of Variety Artists, stopped "Rhapsody on Ice" from opening here Friday night. Rio stated the blade show had failed to post the usual bond with AGVA, hence its action. Reportedly, "Rhapsody" has eight weeks of bookings, and Rio asked for \$4,100 cash to guarantee full week's salaries for all performers, the usual bond request of the union.

Rio left here enroute to N. Y. with instructions that if the bond is posted with the L. A. office of AGVA show can proceed. He notified his headquarters accordingly. In N. Y., Rio will huddle with AGVA exec Henry Dunn anent a national TV show which AGVA would sponsor and from which it would derive some coin for its relief fund.

N.Y. Diamond Horseshoe Casting for New Show

Probability is that the current Diamond Horseshoe, N. Y., show, "Banjo on My Knee," will run less than a full year. Agents have been asked by Billy Rose, operator, to submit talent for a new display that will probably preem in October. Current show opened last November.

Generally, the Horseshoe displays run over a year. Previous layout, "Violins Over Broadway," ran almost two years.

Vaude Again for Indpls.

Indianapolis, Aug. 1. Circle theatre will resume stage shows, starting with Duke Ellington, Aug. 10. Mills Bros, and Elliott Lawrence orch are set for Sept. 7.

House hasn't played stage shows since May.

Hope Adds 2 More

Hollywood, Aug. 1. Bob Hope is stretching his upcoming tour of the hinterlands to take in two more dates. Comedian will appear in Du Quoin, Ill., Sept. 4, and Allentown, Pa., Sept. 6. He has already booked the Illinois state fair in Springfield, Aug. 19-20, and Indiana state fair, Indianapolis, Aug. 31-Sept. 3. Hope then pulls into New York for rehearsals of his Sept. 12 video show for Frigidaire.

Boat Excursions Big Talent Aid

Increased useage of acts on steamboat excursions out of New York is providing a lucrative revenue for talent, agents and bookers during the usual summer doldrums. However, it's not the usual run of excursion boats that are plunging on these occasionals, but various organizations, schools, churches, etc., which charter the boats on off-days, usually Mondays and Wednesdays, for private outings.

Greater demand is for novelty acts, with accent on jugglers, clowns, puppeteers, etc., with their appeal for kids. A number of regular acts and versatile music combos are also employed, all at regular American Guild of Variety Artists' clubdate minimum.

Idea was started last season by Joe Wright and Bobby McDonald, a couple of clubdate bookers who had a lean winter and were desperate for some means of balancing their budgets. Although starting on a small scale the idea has mushroomed into a paying biz that provides work for several hundred acts that would otherwise be beached in the summer. In many cases the bookers have approached organizations on the boat-ride angle as means of increasing revenues for various funds and charities. Response was slow at first. In such instances, they have handled both promotion of the affairs as well as supplying talent, and it's paid off both ways.

According to the bookers, they have contracts with their clients of three-year and five years duration, so they have no qualms about competitors cutting in on their gravy train.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 1. Victor Naglers motored in from N. Y. to visit Phillip Yagaloff (Transfilm Corp.), newcomer in for observation.

Arthur (IATSE) Perry, and Joe (IATSE) Fallon, showing nice improvement.

Field Horine and Lisa Reiman, and Delta Okun stopped off at the Raybrook, N. Y., sanatorium to chat with Seni Okun, who expects all-clear report any day.

Betty Meriweather, dancer, who recently underwent operation at Raybrook san., will continue the cure at the Stony Wood sanatorium, Lake Kashaqua, N. Y.

During the past month two new drive-in theatres were opened, the Sara-Placid theatre between Saranac Lake and Lake Placid and the Tupper's Drive-In Theatre between Tupper and Saranac Lake. The recent death of Ann Comerford saddened the gang here. She had been treated at the Will Rogers hospital five years ago and since then made her home in the downtown colony.

Bob Cosgrove (Columbia Pictures) in for a month's vacation at his Lake Flower camp.

Kitty Bernard (of the Stapleton Sisters) ended her observation period. Now upped for meals and mild exercise.

Among patients taking vocational training with the Saranac Lake Study & Craft Guild are Johnny Lake, Joe (UA) Phillips, Johnny (IATSE) Nolan, Sam (RKO) Kelley, Dolly Gallagher and Helen Pelechowicz.

Write to those who are ill.

Eddie Edwards, of the vaude team of Edwards & Diane, has turned agent and joined the Leonard Green office last week. He'll work in the act dept. under Larry Gengo.

DeMarcos' Nitory Dates

The DeMarco Sisters begin a two-week stand at the Bolden hotel, Reno, today (Wed.). Gals then move on to the Last Frontier, Las Vegas, for another two weeks starting Aug. 21.

Group is scheduled to hit New York in mid-September for a Paramount theatre engagement.

Cole Circus Hits Mild Biz on Upper N.Y. Tour, Sans Hopalong Boyd

Albany, Aug. 1.

Cole Bros. Circus has been consistently running into poor business in recent stands. Poughkeepsie, the first upstate stand—except Buffalo, earlier in the season—was off. Albany, the second stand and without any other large circus this year, was better, but still below expectations (26). Schenectady and Utica followed.

Show did not arrive here until 9:30 a.m. and the matinee did not begin until 4 p.m. Attendance was "fair"—under the circumstances and for the size of crowds recently attracted in the afternoon. Evening house was estimated at about 60% of capacity—tent seats 4,500. Performance, particularly that by Con Colleano and the Hanneford Family, was well received. Bruno Zucchini's cannon act climaxed it. Noticeable was the paucity of aerial turns and of production ideas by the clowns. Billing for the local date did not appear until a week before show came in.

Bill Boyd (Hopalong Cassidy) is no longer with the outfit, having concluded his engagement in Philadelphia. Schedule calls for the Cole organization to play upstate New York, Pennsylvania and Maryland in the next two weeks. Management reported satisfactory business in New York and Brooklyn, and profitable trade at the Buffalo arena.

Ringling Bros.-Barnum & Bailey decided to bypass upstate New York the current season, reportedly due to the new state code affecting places of public assembly and the number of rows of bleacher seats permitted. However, officials of the State Board of Standards and Appeals said it would have been possible to obtain a "variance" permitting the big show to play in this state. In fact, one date on Long Island was filled. Ringling officials plan to show upstate next year.

New Blades Display Preems in Pitt Cafe

Pittsburgh, Aug. 1.

First ice show ever to play a local nitory beyond the Golden Triangle has opened a four week engagement, with options, at Charles Jamal's Ankara, about 10 miles from downtown. It's the MCA-booked "Stars 'n' Skates" unit, featuring Jo Barnum.

Ankara was forced to extend its stage several feet on all sides in order to accommodate the show's tank. "Stars 'n' Skates" was a last-minute booking for the room. Jamal had previously signed another unit, headed by June Arnold, and had spent considerable coin on ads and promotion when the Arnold show found it couldn't make the booking.

Varde, Cafe Dates

Hollywood

Savannah Churchill and the Four Striders open at the Longbar Showboat, San Francisco, Aug. 18 for two weeks at \$1,750 per frame.

Paco Michel added to bill headed by Anne Triola at Larry Potter's. Danny Lewis, father of Jerry Lewis, at Billy Gray's Band Box. Ditto comic Don Tannen. Rudy Vallee opens at El Rancho, Las Vegas, for two weeks starting Aug. 30. Andrews Sisters and Carmen Miranda booked for a fortnight at Tahoe Village, Lake Tahoe, opening Sept. 21. Eddie Heywood trio at the Epicure. Vic Damone getting \$3,100 weekly plus 15% of over \$5,000 for his current stand at the 500 Club, Atlantic City.

Alice Tyrrel and Dick Winslow opened at the Beverly Hills Club, Newport, Ky. Dave Brubeck trio opens tonight (1) at The Hague for an indefinite stand. Danny Thomas opens at Chez Paree, Chi, Oct. 6 for two weeks.

Burlesque Union Head Raps Attempt By AGVA to Take Over Control

Berle East for Roxy Date

Hollywood, Aug. 1.

Milton Berle, who arrived two weeks ago for a vacation, checked out for New York Sunday (30).

Berle will prep for his vaude stint at the Roxy, N. Y., starting Aug. 18.

H'wood Canteen Ready to Reopen

Hollywood, Aug. 1.

War clouds in the Far East have alerted the Hollywood Canteen, which entertained more than 1,000,000 servicemen and women during its three years of activity in World War II. The old site on Cahuenga Blvd. is currently under lease to a theatre troupe but may be rented again in case the Government wants the Canteen reactivated.

During the war the Canteen, with Bette Davis as president, had more than 11,000 registered workers, played host to soldiers and sailors of all the allied nations and wound up with a surplus of \$560,000. When hostilities ended, this sum was turned over to the Hollywood Canteen Foundation, with Miss Davis as chairman of the board of trustees. Now it has \$655,571 in the treasury although approximately \$60,000 was spent after the war on veteran projects and scholarships. The fund will revert to the Hollywood Canteen if it resumes its old activities.

Board members of the Foundation, in addition to Miss Davis, are Ralph Clare, Baron Morehead, Mason W. Morris, Jules C. Stein, J. K. "Spike" Wallace and Carey Wilson, with Jean Lewin as secretary.

Andrews Sis Set For Waldorf, N.Y., Nov. Date

Andrews Sisters have been booked into the Waldorf-Astoria, N. Y., Wedgwood Room, for a three-week stand, starting Nov. 30. Trio is planning to showcase a video show format for benefit of New York radio and agency execs while at the hotel.

Gals will bring in supporting instrumentalists, but orch for that time has not been set as yet. Music Corp. of America handled the booking.

Cracks Down on Alien Acts on Mexican Dates

Mexico City, July 25.

Ministry of the Interior, chief government department, is cracking down on theatre impresarios and imported players who lack migration papers in order. Ministry some time ago started checking migration status of all aliens working in all branches of Mexican showbiz.

Ministry announces the Teatro Margo, local minor vaude-revue house, was fined \$1,125 for presenting five Cuban orch pitmen and two hoofers for lacking proper migration papers.

Pitt Cafe Burgled

Pittsburgh, Aug. 1.

Midway Lounge, local downtown home of the jazzophiles, was \$2,000 poorer last week as a result of an early morning haul by burglars. A safe in the cafe was pried open and more than two grand in cash and several checks of an undetermined amount were taken. Theft was discovered by Regis J. Henry, proprietor, when he came downtown to open the next day.

Toledo Arena Names Mulligan

Toledo, Aug. 1.

Andy Mulligan has been named general manager of Toledo's Sports Arena.

He succeeds the late Jack Dent.

Ward-Kemp Agency, Inc., has been chartered to conduct a theatrical business in New York, with capital stock of 100 shares, no par value. Jacob Gerstein is a director and filing attorney.

Any possible merger of Brother Artists Assn., which represents the burlesque field, with American Guild of Variety Artists was stoutly denied last week by Tom Phillips, president and founder of the BAA (Nee Burlesque Artists Assn.) on his return from an organizational tour. "Our charter as an affiliate of the Associated Actors and Artists of America, parent body of all talent unions, would preclude any such intended kidnapping," Phillips stated.

Although admitting that he and his organization have had a rough road for several years, Phillips declared such a merger is far from reality, but may be in the dream stage of some AGVA, toppers. He added that, after reading a statement on the proposed takeover of his union by AGVA, presumably issued by latter union, he took the matter up with the 4A's, which denied ever suggesting or consenting to such a move. Furthermore, they hinted he should issue a true statement of facts to his membership and theatre operators with whom union does business to avoid a misunderstanding and subsequent jurisdictional disputes. As matters stand, Phillips says, there already is some confusion on the reports AGVA is trying to take over.

Matter stems from a meeting of the 4A's several weeks ago, when Phillips claims he petitioned for a waiver of per capita tax for his union, pending an all-out organizational drive on burley theatres in September. He also welcomed some sort of cooperation from AVGA in territories wherein that union had field offices, in order to provide assistance to a sister union in policing such territories until the BAA set up its own branches. He felt that since all talent unions were parented by the 4A's it was not untoward to seek assistance from any branch, other than financial.

Nixed Deal

No definite decision was reached at the time. Subsequently, Phillips claims he was invited to attend a board meeting at AGVA by Henry Dunn, secretary of the union, who suggested that if he would merge the BAA into AGVA he could remain as organizer of that division on a salaried basis. Phillips said he nixed that proposition upon ground that such a deal would not only be illegal but that he held no such authority to make any such deal with AGVA. A merger would have to be voted upon and ratified by the membership of BAA.

"I thought that clarified the matter," said Phillips, "until I read AGVA's erroneous statement in the trade press a week later and subsequently found that AGVA's fieldmen had already begun to approach members of the BAA to join AGVA. When they pointed out they already belonged to one union, BAA, they were allegedly told there was no more BAA and that AGVA had taken it over."

By way of clarification on inner workings of such mergers or takeovers of one union by another, Phillips cited bylaws of the 4A's and general procedure of other unions, stating that such a move can only be accomplished when a union and its officers are charged with malfeasance or dishonesty. Then charges would have to be preferred and heard by parent union, which would make the ultimate decision. Since there have been no charges filed against him or the BAA, there'll be no takeover by AGVA or anyone else, he reiterated.

TONY MARTIN SETS NEW RECORD AT L.A. GROVE

Hollywood, Aug. 1.

Tony Martin drew tremendous 4,406 covers in second and final week at Coconut Grove, setting new record for spot. Tally topped first week's 4,170, also a record mark. Final Saturday night Martin drew 991 customers.

Take from covers alone came within \$550 of paying off \$14,400 talent budget for the fortnight. Martin got \$10,000 for stand, Ernie Heckscher orch got \$4,400.

Billy Daniels, singer currently at Cafe Society Downtown, N. Y., goes into the Riviera, Fort Lee, N. J., Aug. 15 for two weeks.

Night Club Reviews

Starlight Roof, N. Y.

(HOTEL WALDORF-ASTORIA)
Phil Spitalny's "Hour of Charm"
All-Girl Orch (32) with Evelyn,
Gloria, Helen, Viola, Louise, Jean-
nie; Griff Williams Orch (13);
cover, \$1-\$2.

Phil Spitalny must certainly be the phenomenon of show business because of the manner in which he is able to put his forefinger to his lips, his familiar trademark, and thus exact a pin-dropping silence from his orch. Under ordinary circumstances, perhaps, such silence wouldn't be much of an achievement. But it is very much the achievement in this case. If you don't know it by now, Spitalny's troupe is comprised of all girls.

Call it showmanship, the ability to handle personnel, call it the faculty to define what the public wants—whatever you will—it all adds up to a marked saleability of entertainment by public standards. For years Spitalny has been dishing out his all-girl entertainments in the big presentation houses, on radio and in the smart hotels, all of it of a degree that makes for surefire mass appeal. Only television now remains for Spitalny to be conquered. That should come soon enough. And the sooner the better for the video fans.

One of the fine novelty presenta-

tions for many years, because of the all-girl angle, the Spitalny crew has long since surpassed its novelty facets. It must be judged today on its ability alone, and on this basis it must rate among the fine family entertainments.

This troupe is replete with practically every kind of musical divertissement. Spitalny has a crew that is excellent from both an ensemble and solo standpoint, and of the latter there are a number whom he gives a chance to step to the front. Foremost of these, of course, is the violinist Evelyn (Mrs. Spitalny), long one of the outfit's standbys and still contributing her sock soloing as the bill's closer. Evelyn knows her way around the classics as well as the pop stuff, and her versatility is especially evident with an amusing, dextrous fiddling of "The Hot Canary," enhanced by five violins from among the orch.

Gloria has a thin albeit pleasant soprano in vocaling light opera and musicomedie stuff, while Helen displays a neat fluting ability. Viola plays a hot set of drums, while a trio does a pleasant takeoff on "Rigoletto." The pianoing Louise paces an ensemble "Rhapsody in Blue." Jeannie, the band's featured contralto, shows off a neat throaty quality in a couple of solos.

While Spitalny generously points the spotlight on the individuality of his girls, he remains inconspicuous with his simple, straightforward announcements. Perhaps it might be rapturous to mention that in a spot such as the Starlight Roof Spitalny might restrain his maestroing gestures somewhat. In a large presentation house that would be okay, but the intimacy of audience and entertainer in a hotel room would preclude it. But maybe those gestures on opening night were intended also to direct the men in the lighting booths but, if so, they paid scant heed to the lighting instructions, to the constant dismay of the leader.

Otherwise, the Spitalny unit reveals good taste in routining and gowning. It's all a tribute to Spitalny as a showman. Despite his personnel, it indicates he always gets in that last word.

Kahn.

Bellevue Casino, Mont'l (FOLLOWUP)

Montreal, July 28.
Holding over for the fifth week, the management continues to build present layout around their socko "Carmen" spec by adding two new acts to sharpen offering.

Al Trahan, aided by June Payson, has top comedy slot and his comedies pay off. Trahan does his usual falls and trick pianoisms, hokes up a few burley routines with the well-stacked Miss Payson for top returns. Los Gattos trio take the opener, whamming over their tumbling and acros with pace and style. Clincher is their triple shoulder stand and dance.

Remainder of show featuring the Ballet Sevillano in the Kama-rova production of "Carmen" is still surefire. A new closer with the line in short, beaded costumes, doing the Black Bottom, Lindy Hop, et al, and the Sevillano combo doing a modified Spanish interplay of the Charleston draws salvos.

Neut.

Chez Paree, Chi

Chicago, July 28.
Vic Damone, Les Charlivals (3),
Harmonica Rascals with Johnny
Puleo (5), Doran & France, Stan
Gower, Chez Adorables (12) Cee
Davidson Orch (10), Chico Band
(5); minimum \$3.50, cover \$1.

Although this is Vic Damone's first cafe appearance here — his only other Chi date, a theatre p.a. — he should become a fave here. Lad has achieved a great deal of poise in the last several years and presents a completely relaxed, ingratiating manner, which projects in top drawer fashion.

Instead of starting with a fast beat number to quiet the customers, especially after the frantic antics of Johnny Puleo and the Harmonica Rascals, he tees off with a ballad, "Bewitched," and follows with "Somebody Else." Then reprises "You're Breaking My Heart" for solid applause.

"Vagabond Shoes," with orch choral background is merely a filler, but "I Want to Be Loved" gets him back into proper stride. Also "I Love the Girl." He mixes selections again, getting back to ballads with sock closer, "I Can't Give You Anything But Love." Had to beg-off.

The Charlivals, holdovers, register as strong as in the preceding show with whirlwind acrobatics, ballet-type spins, and clever musical numbers on clary, violin and piano.

Also holding over are Johnny Puleo and the Harmonica Rascals, with the pint-size panto comedian getting yocks with his frustrated attempts to get into the act. Rest of lads give out on nifty harmonicaing.

Doran and France repeat their fiery dance numbers from previous show for hefty applause and ter as strong as in the preceding line does well in their brace of colorful productions. Stan Gower does a neat pob on production vocals. Cee Davidson orch backs capably, especially during the Damone stint, which has the singer's pianist and drummer, providing major assist. Chico and his rumba group alternate on the dance chores with Davidson's orch.

Zabe.

Mocambo, Hollywood

Hollywood, July 25.
Nat "King" Cole & Trio, Roger
Spiker Orch (6), Latinaires (5),
cover, \$1.50, \$2.

Here's another winner for Charlie Morrison. The Nat "King" Cole stand shapes up as being as profitable as that of immediate predecessor, Mel Torme who was the first of four successive bills booked into this Sunset Strip spot by Carlos Gastel.

There's no question about the entertainment impact. The ring-siders eat it up and scream in disappointment when Cole finally slopes off after a wallowing 35-minute turn. Backbone of the routine, of course, is Cole's easy vocalizing and his pianistic tricks, but he gets able support from his boys. Cole keeps the turn neatly mixed, blending vocal numbers with purely instrumental offerings and wisely lets each of his crew get in an effective solo number as a sort of formal introduction to the crowd. Thus, bongo drummer Jack Costanzo, guitarist Irving Ashby and bassist Joe Comfort are well spotted and click.

Zingy arrangements on all numbers keep the interest high and the group wins a hearty response with several platter faves, including the currently smash "Mona Lisa." Wax Wallopers of a slightly older vintage are wrapped together in an okay medley that includes "Paper Moon," "Straighten Up and Fly Right" and "Nature Boy." It leaves little to be desired—except more.

Musichores still are shared by Roger Spiker orch and the Latinaires.

Kap.

Latin Quarter, N. Y.

(FOLLOWUP)
Latin Quarter revue undergoes another change of headliners and a cutting of acts down to four. With the five production numbers remaining intact, it stacks up as a lower-budgeted affair that should appeal strongly to the tourists. Line, brightly costumed, is as good-looking as ever, and if the customer sees more of a profusion of legs than regular acts, he still isn't complaining.

Alan Carney steps into the headline spot. It's unfortunate that after a couple of New York theatre dates, the comedian uses pretty much the same routine. He opens with a few gags, goes into his imitations of Hollywood stars, changing this bit only by having them speak lines revolving about army life—a not too pleasant reminder

of the current crisis. His closing turn is his best — the soapbox dialect bit. Here he mounts a soapbox to make speeches in different dialects. While use of dialects is a touchy business, he handles them easily and without offense.

The other new act is the Marvellos. Two men and a gal combine for a magic turn that's pretty obvious but entertaining. Men produce musical instruments from behind a drape. One plays them, and then they disappear with another instrument taking first one's place. Working behind two screens, they send out life-like dummies representing one or another of the trio. Front man then proceeds to crumple the dummy. Other unusual props help put this over nicely.

Holdovers are Mons. Choppy, who continues his "Brittany Wedding" bit. Artist paints faces on the backs of girls, each face representing a different member of the wedding. Articles of clothing extending from the waist down, and gigantic hats give audience impression of real people by looking at girl's back. There's plenty of revealing stuff, though, and act is perfect for this room.

Also holding over is the Kanazawa Trio, whose acro turn is tops. Ralph Young continues as male production singer, while Toni Carroll is new as femme vocalist. She's got a good voice and a winning personality. Naaman dancers, four males and four gals, continue with ballet routines.

Chan.

Beachwalk, Chi (EDGEWATER BEACH HOTEL)

Chicago, Aug. 1.
Faye & Gordon, Charles Sheldon,
Dorothy Hild Ballet, Frankie Carle
Orch (15) with Cliff Jackson;
\$1.80-\$2.30 admission.

This outdoor spot continues its policy of elaborate spectacles revolving around the Dorothy Hild Ballet. Booking of the Frankie Carle band, however, peels off some of the revue's floridity, since band is brassier than usual group. Nevertheless, Carle turns in a fine job and sparks the show all the way, but over-all result emerges as terp-heavy with too much emphasis on the sveite hoofing of the ballet group plus dance team Faye and Gordon.

Band vocalist Cliff Jackson scores heavily mid-way, particularly with the youngsters, in a comic-western song, "Living Western Style." Carle follows with crisp pianoing of "12th Street Rag," "Sunrise Serenade," "All That It Seemed to Be" and "Carle Boogie" for sock returns. Band comprises four reeds, three trumpets, three trombones, and four rhythm, with Carle sending in a sub on piano for dance sessions and backing, and taking the stool himself only for spots.

Faye and Gordon open with unusual twist. While Faye hoofts it solo, Gordon narrates romantic banter, then both merge for ballroom stuff for neat returns.

Hild ballet is spotlighted in opening and closing spots, with slick lighting and costuming. Opener, "Dream Sonata," is a tribal dance, which seems a bit too slow. The other, which choreographer Hild revives each year, is "Glow Worm Ballet," which scores nicely. Baritone Charles Sheldon does neatly on background vocals.

Mel.

Birdland, N. Y.

Dizzy Gillespie Orch (5), Coleman Hawkins Orch (6), Charlie Parker Orch (11); 98c admission, \$2 minimum.

Birdland, while retaining its three-band policy, has arranged its bookings to use many of the sidemen in all three units, while booking the name attractions individually. What the units come down to, therefore, are pickup bands headed by a name star. The exception is the Charlie Parker string unit. Thus, Dizzy Gillespie fronts a five-piece group that features the same rhythm men as appear in the Coleman Hawkins unit, and Charlie Parker, whose string unit

has been held over, plays with Gillespie too.

The result of this, though, is not what might be expected. Despite the fact that much of the personnel of all three units is the same, they play entirely different types of music. Parker, with strings, continues lush arrangements of show tunes and ballads, with the saxophonist's fluid and melodic interpretations backed by the scored strings. Both the Gillespie and Hawkins units play pop, but the Hawkins group leans more toward melodic and tonal effect, while Gillespie still seeks effects of technique and the unusual.

Gillespie and his group might be termed "pyrotechnicians" in their efforts to avoid the melodic line. This was amply illustrated in their "progressive" version of "Whispering," and in a comparison of "What Is This Thing Called Love," as played first by the Parker string unit and then by Gillespie. The trumpeter did make some effort to achieve melody with "I Can't Get Started," but even here, his stretching of the interpretation marred the tonal values of the song.

Hawkins still plays an inspired tenor sax, and his efforts add depth to the otherwise superficial pop played by his unit. He is at his best with his ballad interpretations, like "Lover Man." Otherwise, his choice of tunes, and an indistinguished group of musicians—with a couple of exceptions, namely pianist Bud Powell and trombonist J. J. Johnson—tend to make his music dull.

Chan.

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Unit Review

Aqua Follies of 1950 (WIRTH POOL, MPLS.)

Minneapolis, July 29.
Hopkins Sisters (2), Bruce Harlan, Patty Fairbrother, Jimmy Patterson, Charlie Diehl, Earl Clark, Eddie Chamberlain, Jim Strong, Tommy Thompson, Jerry Silver, Lowe, Hite & Stanley, Florida Trio, Gene Sheldon, Lida DaValle, Burt Hanson, Singing Mariners (4), Tom Martin, Water Ballet (24), Stage Ballet (24), Ben Barnett's Orch. (12); staged and produced by Al Sheehan.

This is the 11th annual locally-produced "Aqua Follies," combination stage and water show, which is one of the regular features of the Minneapolis Aquatennial, yearly summer civic festival here. And now the big spectacle has attained the stature of a touring attraction, with its first outside stand Seattle.

Staged in nifty al fresco surroundings, the "Aqua Follies," like the large ice shows and the circus, follows a set pattern each season, interspersing swimming and diving exhibitions in a large pool with stage production numbers and vaudeville acts. Like the ice shows and circus, too, it apparently is an annual "must," attracting huge audiences during its 12-day, 14-performance run at the 5,000-seat Wirth Pool theatre.

Show's personnel includes some of the foremost diving and swimming champions and three first-rate acts and other entertainers. Several of the aquatic stars like Charlie Diehl, Jimmy Patterson, Patty Fairbrother, etc., are brought

back every year, but each season also brings new faces as well, of course, as new stage acts and production numbers.

Current layout is one of the series' most pretentious. In colorful costuming, water and stage effects, lighting and staging, and in conception and execution of both stage and water portions, it's strictly big-time.

Tom Martin is a suave and personable emcee who injects snap-piness into the proceedings which get under way with the introduction of the 48 girls in tunes of current and recent season Broadway musical hits. The usual three and five meters championship diving stunts win plaudits for Patty Fairweather, Jimmy Patterson, Tommy Thompson, Bruce Harlan, Charlie Diehl, Chuck Robinson, Earl Clark and Jim Strong who later thrill with their high five and 10 meter plunges. The male contingent, augmented by Jerry Silver, a Minneapolis youth, also convulses as "diving maniacs," the comedy diving always being one of the show's most popular offerings.

Stars of the show, the Hopkins Sisters, reveal grace and skill in their tandem swimming and their unusual waltzing in the water routines. There's also water dancing by the 24-girl ballet with some new and dazzling precision and rhythmic formations, including conga flying fish and enormous wedding cake effects. The elaborate stage production numbers are standout, especially a "Caribbean Holiday," built around one of the acts, the Florida Trio, and a "Wedding Fantasy" with its stunning costumes and the stage display blending into water disporting. There's fine accompanying singing by Lida DaValle, Burt Hanson and the four Singing Mariners.

Two of the three stage acts, Lowe, Hite & Stanley and Bert Sheldon, are familiar here, and in this new sort of surroundings for them they click as usual. The Lowe trio, including the long and short of it, amuse with their clowning and hoofing, and Sheldon brings down the house with his comicalities and banjo plunking. The Florida Trio's amazing contortion evokes gasps and laughs in an act reminiscent of that of the Lime Trio of by-gone days. Rees.



Ice Review

Ice Varieties (CHICAGO FAIR GROUNDS Chicago, July 26.

Revue in nine scenes produced by Vooches-Fleekles; staged and directed by Truly McGee; musical director, Al Marney. Features Kenny Lamb, Skilling Bros. (2), Thomas Twins, Ronnie & Boots Roberts, Roberta Hyams, Jann Lee, Roy Webster, Dennis & Darlene, De-Icers (7); 60c top.

As a pop price attraction at the Chicago Fair grounds this stacks up as a good buy. However, if the unit is to play the hotel rooms, it will need a few additions, especially in the line and orch departments, both of which are rather skimpy, for auditoriums and larger inns. As a package for the smaller rooms, it's a distinct bargain, especially if Kenny Lamb remains. Skating comedian carries the load of the show and clicks in everything he does.

Truly McGee has woven most of her scenes around a candy theme, with line in various costumes depicting confections in various forms. Some semblance of a story is attempted with little Roberta Hyams acting as a child loose in ice cream land. Youngster registers with slick skating routine. Skilling Bros. are a talented precision team and the femme Thomas Twins get over neatly in their routines. Ronnie and Boots Roberts win nice hand for their adagio number and both Roy Webster and Jann Lee fill solo spots well. Vocal backing by Dennis and Darlene is particularly strong with male singer giving the show needed lift. Line, De-Icers, do well, but seem lost in this large outdoor area. Al Marney orchestra also has the same trouble, with six piece group sounding a little hollow in the upper stands. Costuming by Lester is colorful. Zabe.

\$11,000,000 Deficit

Continued from page 1

meant that British studios were in the red for a similar amount.

Pleading for a few high-budget British pictures, Lord Archibald suggested it might be possible for the British film industry, after allowing for the \$4,000,000 subsidy to come from entertainment tax, to break even if its efforts were limited to the production of about 50 pictures, each costing about \$280,000. "But an industry on such a reduced scale," he said, "would not be worth while saving, and its films, with few exceptions, would be a burden to exhibitors forced to show them by quota."

At the opening of the debate, Lord Lucas, principal Government spokesman, hinted at future re-organization of the distribution and exhibiting sides of the industry in order to insure a better return to the producer with the good picture. He said the film bank loan to British Lion (£3,000,000) had been "justified on all counts."

'What War?'

Continued from page 1

country, sunshine. And still more sunshine.

Hollywood today is figuring out that if Bob Hope makes \$40,000 for one TV guest shot, consuming an hour, and which probably takes him only a week to create, what does it mean to Hope to get \$200,000 for a picture, which runs only 30 minutes to an hour longer, and which takes two or three months to prepare.

Hollywood today is least worried about Phonevision now that somebody figured out for them that the majority of the 14,000,000 telephones are party lines and business phones.

Hollywood today, particularly that comedians' roundtable at Hillcrest which is concerned with radio-TV, has the TV D.T.s. They're all faced with a new kind of show business: how will their jokes go on 35m film—not kinescoped—and how much will it fool the public that this isn't an instantaneous telecast; that it's been prepared six weeks in advance; and who cares, in Peoria, that Bob Hope has eight writers and that the comedian really doesn't make up everything he says.

Femme Impersonators Whooping Up Biz on Pittsburgh Saloon Circuit

Pittsburgh, Aug. 1.

Click of Doc and Danny's Miami Beach "Jewel Box Revue" at Balconades has prompted a flock of other niteries around here to go in for female impersonator shows in an effort to boost their drooping trade. Balconades, about 10 miles from downtown, has long been a loser under flock of different policies but finally hit pay dirt with

the boys-will-be-girls entertainment. "Jewel Box Revue" came in couple of months ago for usual stay with options and now looks like a cinch to remain here until Doc and Danny reopen their room in Florida middle of November for the winter season.

Biz has been terrific at Balconades right from the beginning of the Jewel Box engagement, and has shown no let up in the more than eight weeks. If anything, it's building every stanza.

As a result, Clover Club on the Northside, which had a few female impersonators year ago, has resumed with them and Riviera out near the Fox Chapel district has brought in five of them in a miniature revue. Both Clover Club and Riviera, along with Balconades, have been in-and-outers for long time. As a result, several other rooms around the district are also thinking about doing the same thing.

Other policy changes are taking place locally on the niteries belt, too. Johnny Browns' Club in East Liberty, which has long been languishing, is pitching for mixed trade, advertising in local Negro weekly, Pittsburgh Courier, and soliciting Negro trade while El Cabana, likewise in East Liberty, now closed but currently remodeling, will do the same thing when it reopens next month.

U.S. Defers Beefs

Continued from page 3

theatre situation after a series of questionnaires were sent to all distributors asking them for data on the RKO-Loew split of product. Government has now ditched the idea of bringing a separate suit against the two circuits. Instead, it will use the dope in its proposed divorce and divestiture provisions governing Loew. It is expected to lead a demand for a sharp cut in the number of houses operated by Loew in N. Y.

Meanwhile, a lull is apparent in negotiations for consent decrees with Warner Bros. and 20th-Fox. Latter company has not started any new series of talks. It is awaiting the outcome of the Warner dickerings. Metro has made no attempt to reach a deal. Company is depending on its own efforts in court for a favorable decree.

Warners still has a deal with the Government but is running into many difficulties with the U. S. Treasury Dept. on tax questions. Warner plan incorporates a scheme to issue longterm debentures to stockholders backed by the theatre chain.

New talks have recently been held by WB execs with Treasury officials after that Government wing raised objections to the plan. D of J is not participating. It is ready to go ahead with the agreed Warner decree if the major can get the right tax ruling.



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House Reviews

Palace, N. Y.

Tommy Hanlon, Jr., 3 Arnauts, Reis Bros. (2), Dale Sisters (2), LeRoy Bros. (2), James & Jardine, Chester Dolphin Robinson's Baby Elephants, Don Albert's House Orch. "Mystery Street" (M-G), reviewed in VARIETY May 17, '50.

The Palace has another diversifying layout. Considering modest budget and admission prices, it remains a bargain mart of entertainment.

With school out and the tourist season in full swing, house is getting more family audiences than in regular season. This has cued Dan Friendly, house booker, to card acts of juvenile appeal. On this bill Robinson's Elephant's, formerly featured with the Hamid-Morton Circus, and Leroy Bros., puppet act, hit high with the moppet trade and have similar appeal with adult audience.

Overall, layout romps along at lively pace. James and Jardine (New Acts), mixed team, pace bill with nifty hoofing. The Leroy's follow and score with their clever puppeteering, manipulating a varied collection of dolls, with voice accompaniment, for solid response. While all hit well, outstanders are the Jimmy Durante and Gene Krupa miniatures, cleverly handled for maximum returns. Dale sisters, personable blonde chirps, get over neatly in medley of musicalcomedy tunes, "There's No Tomorrow" and "Siboney."

Chester Dolphin, comedy juggler, offers standard feats paced by running comedy gag, climaxed by manipulation of five hoops while in headstand position, which makes for a sock closer. Reis Bros. inject an element of comedy into their reprises of old fave tunes, dressed in new lyrics, for nice returns. The Three Arnauts, two lads and sister, are equally valuable assets to comedy motif of setup in their standard musical and bird flirtation. This perennial has been around for a long time and remains a potent applause-getter.

Tommy Hanlon, Jr., keeps comedy in high with throwaways and running gags, which keep outfronters chuckling as a prelude to his guillotine tricks. In latter he brings up a lad from audience places head in guillotine, drops the knife, but it never touches the stooge. Off to solid hand.

Robinson's Elephants, trio of baby mammoths, provide a bigtop aura in closing slot. Trainer paces them through standard formations and other feats to evoke loud squeals from kids in audience and also the approval of their elders.

Don Albert's House Orch turns in usual nifty backing job. Edba.

Palladium, London

London, July 24.

Abbott & Costello, The Merry Macs, Max Bygraves, Medlock & Marlowe, Helen Ward, Mills & Irene, 3 Jokers, Kent Bros. (2), Frances Duncan, The Tiller Girls (16), Skyrockets Orch.

After a succession of vocal acts and sophisticated comedy the boisterous slapstick knockabout of Abbott & Costello is something different for the Palladium. It isn't the type of show to be greeted by mass hysteria, but it winds to be a 60-minute of hilarious entertainment, with the finest slapstick London has seen in years. Hollywood comedies move from one situation to another for maximum laughs and applause.

Funsters launch into turn with high pressure crossfire for a solid 15-minutes of high hilarity. Then they move into their skits with chirper Helen Ward giving neat assist.

Next phase allows for the introduction of Medlock & Marlowe with their intriguing impressions of Churchill, Betty Hutton, Orson Welles and others, and finally, the whole outfit becomes involved in a riotous dentists' chair sequence in which Costello gets plenty manhandling.

Close harmony singing of The Merry Macs, the only other American act on bill, readily finds favor with the customers. This superb team of singers click in a medley, "Bewitched" and a spiritual, among others, for solid returns.

Newcomer to the Palladium who scores is British comedian Max Bygraves, with a fluent flow of comic patter.

Mills & Irene put over a fast juggling act which mainly follows the usual pattern, but the slapstick dancing of The Three Jokers is of the crude and obvious type that's foreign to the West End.

Show tees off with a new Tiller Girls routine, with a tomtom background, and the dance cued to the slow rhythmic tempo. The

Kent Bros. offer trick cycling show, well conceived and expertly done. Frances Duncan, aerialist, is a competent performer. Skyrockets Orch provides sparkling backing for the acts. Myro.

Steel Pier, A. C.

Atlantic City, July 28.

Jerry Colonna, Dorothy Claire, The Cords (3), Bobby Whaling & Yvette, The Eddies (2), Johnny McConnell House Orch; "The Palomino" (Col).

With Jerry Colonna topping the bill, Steel Pier has probably its best-balanced layout so far this season.

Show gets away to fast start with The Eddies offering a fast combo of tapstering and acrobatics for nice returns.

Colonna comes on for line of comedy patter and brings out The Cords (3), a slick harmonica trio, whose top numbers are "Dance of the Hour" and "My Devotion." Colonna joins them on harmonica for fast "Stars and Stripes" to garner top applause.

Dorothy Claire, nifty blonde in strapless gown, goes over well with songs and patter. Her numbers, "I Feel a Song Coming On," "Wonderful Guy," and Cole Porter tune win maximum response.

Colonna, in own slot, hits solidly with fast patter and tricky voice. Parodies "Girl That I Marry," clowns with broken trombone and grabs real instrument for sock "When Day Is Done." "Road to Mandalay" and "It Might As Well Be Spring" travestied in comic's bellowing style goals 'em and sends him away solidly.

Bobby Whaling and Yvette, in closing spot, do a nice bicycling turn. Whaling's routine on breakaway bike gets laughs as prelude to his legit stunts. Yvette, nifty brunet, provides class and also assists in balancing feats. Walk.

Palomar, Seattle

Seattle, July 28.

Joe Tershay, Frank Payne, Eileen Mack, Yogi Yorgeson, The Olympians (3), Ray Watkins House Orch (5); "Fortunes of Captain Blood" (Col).

Nothing outstanding on this bill, although it's good summer entertainment, and Yogi Yorgeson goes over well with his Scandinavian stuff.

Joe Tershay opens with a smooth assortment of magic tricks which he sells without patter. Utilizing scarves, cigarettes, glasses, etc., he turns out bafflers neatly scoring, particularly with cigarette, cigar and pipe routine. Frank Payne, doubling as emcee, is in own impersonations slot. Some of the song impressions, notably those of Frankie Laine and Vaughn Monroe, are okay, but his material needs refurbishing.

Eileen Mack does a swift tap routine for okay returns.

Yorgeson, a favorite here because of the large Scandinavian-descent population, starts out big with his crystal ball routine, and gets big returns for renditions of "I Don't Give a Hook," "The Bees and the Birds," "I Yust Go Nuts at Christmas," "All Popped Out" and winds with his disk hit, "Clam Diggers' Sweetheart."

Closing act, the Olympians, do a fine job on the trampoline, with comic scoring particularly. Trio also does some unusual balancing routines and closes with a smash double-twisting-somersault with somersault landing on key man's shoulders.

Ray Watkins' orchestra backs proceedings okay. Reed.

Chicago, Chi

Chicago, July 28.

Berk & Hallow, Bob Hammond's Birds, Myron Cohen, Dave Barbour Quartet, Peggy Lee, Louis Basil Orch; "My Friend Irma Goes West" (WB).

Present bill is a combination of standard vaude turns and bistro acts. Surprisingly enough, the minor acts garner major applause, with exception of Myron Cohen, who starts slow but builds for heavy payoff.

Berk and Hallow, youthful tappers, set a neat pace with their footwork and Bob Hammond's Birds, white cockatoos, still capture the kiddie audience with their antics.

It's rarely that a dialectician comedian goes over in this house and Myron Cohen has a little difficulty at first scoring with the early afternoon audience with some of his Yiddish accented material. He's a welcome change from the punchier type of comedian, and when he gets into the broader dia-

lects he starts cooking for top applause. Undoubtedly, with the older nighttime audience he will sell better.

Peggy Lee, in a startling blue creation, suffers from over-arranged and over-stylized material. While she opens fairly well with fastie, "S Wonderful," she lags a bit on "Why Don't You Do Right," and really slows down with "Foolish Heart." Chirping is more forte for small bistros rather than large theatres. Her offering of "Bewitched" is casual and "Lover, Come Back to Me" only scores when the Dave Barbour quartet chimes in and comely songstress gets on the beat. It's the oldie, "Manana," that still gets the heaviest applause. Putting the Dave Barbour unit up in front, on one side, is a mistake, as it's hidden from a large portion of audience. It also would have been smarter to have the musicians take a tune solo.

Louis Basil orch backs in usual fine fashion. Zabe.

Olympia, Miami

Miami, July 30.

Andy & Della Russell, Danny Shaw, Olson & Joy, Bob Coffey, C. Ray Smith, Les Rhode House Orch; "House by the River" (Rep).

Another well-paced layout here makes for entertaining session.

Topliner Andy Russell, with wife, Della, hit all the way with songs and chatter. Russell's stylized versions score solidly, also duets of pops and the special songs, with frau also turning in neat chirping. Off to solid returns.

Emceeing is capably handled by Danny Shaw, who in own spot works hard to garner neat response via eccentric dances and comedies, with the bus-rider bit top laugh-getter.

Olson and Joy's acro-taps tee off proceedings in fine style. Harmonicist Bob Coffey gets over in okay fashion with slick arrangements. Puppetry of C. Ray Smith is standout. Imaginative and expertly handled. Les Rhode house orch backgrounds capably. Lary.

New Acts

PACO

Songs

15 Mins.

Larry Potter's, No. Hollywood
Paco Michel, young Mexican singer, has been around town for a while, but is only now beginning to branch out as a single. He's already developed a following around some of the smaller spots hereabouts, but still needs plenty of work.

Paco (he doesn't use the family name in billing) has an okay baritone that shows off to good advantage, particularly when backed by a guitar. He should strum the strings more often, working troubadour-style rather than trying to ape the usual nitery singer's antics with a microphone. Routining should be changed to keep Spanish and Mexican stuff to what's familiar. A few more Yanqui tunes would help.

Paco shapes up as a good front man for a Latune combo; he's got the voice and a good sense of rhythm. As a single, however, there's nothing distinctive about the present turn. Kap.

JAMES & JARDINE

Dance

7 Mins.; Three

Palace, N. Y.

This duo, which matriculated in midwest bistros and theatres, make nice impression here on first N. Y. appearance. Both lad and gal have neat appearance and sufficient personality and talent to project their wares for maximum returns.

They start off with a neat precision tap that sets them with audience, and follow with rhythm stanza and south-of-the-border number for optimum returns. Got over neatly in opening spot here and should do okay in their vauders, niteries or video. Edba.

BMI Hauls 2 Chi Niteries To Court for Non-Payment

Chicago, Aug. 1.

Broadcast Music, Inc., charged in Chi Federal District Court last week that two Chi niteries, The Blackhawk and The Cairo Lounge, had been playing BMI tunes for the past six months without payment.

A total of nine tunes, the complaint points out, were infringed upon. While attorneys for BMI await an answer, they have in the meantime secured an injunction to enjoin the niteries against further violations. Law allows a minimum \$250 damage for each infringement.

VARIETY BILLS

WEEK OF AUGUST 2

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reads

NEW YORK CITY

Capitol (L) 3

Pearl Bailey

Myron Cohen

Bert & Harlow

Hammonds Birds

Olympia (I) 3

Chico Marx

Gray & Jayne

Yvette

3 Sherwoods

Carl Sande Or

MIAMI

Olympia (P) 2

Wally Overman

Church & Hale

Boylan & King

Jerry Colonna

WASHINGTON

Capitol (L) 3

B & Ready

Kitty Kallen

Georgia Kaye

Gaudsmith Bros

MONTREAL

Gaiety (I) 31

Alverdy

Ray English

Manten Moreland

Billy Van

Co Deans

2 Decoursays

Tommy Paige

2 Darringtons

Vermettes

Will Skinner Or

BRITAIN

ASTON

Hippodrome (I) 31

Will Murray

Roy Leo

BIRMINGHAM

Hippodrome (M) 31

Harry Lester Co

B & M Konvot

4 El Granadas

Lester & M

BLACKPOOL

Grand (I) 31

Josef Locke

J Radcliffe

Flora & Gray

Joan Stuart

Annettes Ladies

Jimmy Wheeler

Jerry Drew

Opera House (I) 31

Tessie O'Shea

Nat Jackley

Jerry Desmonde

Terry Thorne

Ben Xost Guards

5 Olanders

Sheila Mathews

Maureen Sims

Tiller Girls

Palace (I) 31

Radio Reveliers

2 Lepardors

Danny Lipton

Virginia Lee

Stainless Stephen

Arthur Worsley

Deven & N. Y.

Pierre Bel

Vernon & Val

Tower Circus (I) 31

Charlie Carroll

Pat Co

Ernie's Sealions

Gilbert Houcke

Pierre Alizes

Jacques & Maryse

2 Ashions

Roberto Chiesa Co

3 Peters

Baudy's Animals

Knie's Huses

3 Goetichas

Dorchesters

Laconas

Jimmy Scott

Anna

Circusettes

BALCOMBES

WINTER GARDEN

Empire (I) 31

Jimmy Edwards

Joy Nichols

Dick Bentley

Costello Twins

Nino & Wanda

Dog

St Clair & Day

3 Bassi

Peter Grant

Patriella Hartley

Bob Sherlock

BOSCOMBE

Hippodrome (I) 31

Billy Whitaker

Mimi Law

B & M Clayton

C Fairweather

Phil Lester

Pat Hagen

Sony Hughes

Elizabeth Parsons

Heri Marsh

Hi Diddle Diddle

Terry's Juveniles

BRADFORD

Alambra (M) 31

Reg Dixon

Ruby & Jung

Mary Naylor

Cynthia & Gladys

Allen Bros & J

Seaforth

Bill Waddington

Flying Comets

BRIGHTON

Hippodrome (M) 31

Tommy Trinder

Barbour Perry

Lois Green

Hall, Norman & L

Bentley-Sis

Virginia

Les Merchants

BRISTOL

Empire (I) 31

Frank Fox Co

Audrey Keary

Margret Scott

Dorothy Williams

Les Jones

Johnnie Laycock Co

Jay Dees

Hippodrome (S) 31

Billy Cotton Bd

Harry Kahne

La Bateria

Kemble Bros & C

Mr. Lyons

Dorothy Gray & Bro

Charles Hagie

NEW DRIF

Empire (S) 31

Nita Croft

Bert Brownbill

Red Stone

Nancy Burr

Compromise Formula Paves Way For Equity, League of N. Y. Theatres Deal

Probable agreement between Actors Equity and the League of N. Y. Theatres was seen yesterday (Tues.) after a day-long renewal of negotiations. The union reportedly accepted in principle a compromise formula for a pension and welfare plan, and there was indication that an agreement would also be reached on the disputed road minimum. Further discussions will continue indefinitely, but it's predicted that a new agreement will be reached within the Aug. 15 expiration date of the existing contract. Negotiations were broken off last week after a prolonged stalemate.

After previously refusing to accept the idea of a pension or welfare setup, the League yesterday proposed an alternative plan of a welfare fund financed by benefit performances of Broadway shows, rather than payroll deductions, percentages of the gross or a share of film sales and other subsidiary rights. It was roughly estimated that if hits played benefits every 20 weeks, the proceeds might come to around \$200,000 a year. It was explained that everyone concerned, including the theatre owner but excluding stagehands and musicians, would not be paid for such performances.

An angle of the benefit-performance plan would be that it presumably wouldn't open the way for the stagehands, musicians and

Katzell-Golden Seek

178G Insurance On 'Alive' Costume Fire

Producers William R. Katzell and Ray Golden have made a claim for an additional \$178,000 insurance payment in connection with a backstage fire that destroyed costumes of their "Alive and Kicking" revue last season at the Winter Garden, N. Y. The insurance company has already made a payment of \$11,000 covering the cost of the costumes, but Katzell and Golden claim that the fire was responsible for the failure of the show, which involved a production cost of \$189,000.

In disputing the claim, the insurance company has pointed out that the revue got generally unfavorable notices and had done little business beyond advance theatre party bookings when the fire occurred, so the loss of the costumes could not have been responsible for the failure. Thus far, the matter is still in negotiation, but Katzell is reportedly threatening suit for the full amount of the claim.

Meanwhile, Katzell, against whom several judgments had already been obtained, has been slapped with still another. This one, against him personally, is for \$3,021 and is in favor of the Amburgo Co., industrial concern in Philadelphia, where "Alive and Kicking" played a tryout engagement. The amount represents the unpaid balance of a \$6,000 loan to the producer, for which he gave a check on the show. When the check bounced, Katzell signed a confession of judgment, paying \$3,000 in cash and promising to pay the balance within a month or else at the rate of \$100 a week. When none of the second \$3,000 was paid, Amburgo obtained judgment for the defaulted amount plus interest.

Katzell recently returned from England, where he has announced a forthcoming presentation of the revue, "Lend an Ear," which he co-produced with Franklin Gilbert and William Eythe. The show is currently in Chicago.

'Web' Tryout

Saratoga Springs, Aug. 1. "Web and the Rock," Lester Cohen's dramatization of the Thomas Wolfe novel, will be tried out the week of Aug. 14 at John Huntington's Spa summer theatre here, with Kay Francis starred. The play is booked for the following week at the Grist Mill playhouse, Andover, N. J., and is tentatively slated for Broadway in the fall.

Richard Barr will stage the production, having taken over the assignment from Robert Perry, who operates the Grist Mill straw-hatter.

Lane to Write Score For Crawford 'Toyland'

Hollywood, Aug. 1. Burton Lane, who collaborated with E. Y. Harburg and Fred Saisy in the authorship of "Finian's Rainbow," will provide the score for "Toyland," musical comedy for which Harburg and Saisy have written the book. He takes over the assignment from Harold Arlen, who had to bow out because of film commitments.

The show is slated for fall Broadway production by Cheryl Crawford.

Suspend Green's Ticket Franchise

Franchise of Green's Theatre Ticket Agency, N. Y., has been suspended for six weeks by the ticket code authority of the League of N. Y. Theatres and Actors Equity. Action reportedly resulted from violation of the code, but that could not be verified yesterday (Tues.) as officials of both the League and Equity were tied up all day in negotiations for a new basic contract.

Minimizing the suspension, it's understood, is the fact that the agency's allotment of tickets for "South Pacific" still the most-in-demand show on Broadway, had already been issued by the treasurer of the Majesty, N. Y., for the entire six-week period.

Green's agency, it's recalled, was reported during the ticket probe last spring as making "tie-in" sales of "South Pacific" locations. That is, it was selling seats for the Rodgers-Hammerstein musical only to patrons who also bought tickets for other shows. It was conceded at the time that the practice was not in violation of the code, but N. Y. C. investigation commissioner John M. Murtagh, who was conducting the ticket probe, declared his determination of putting a stop to it.

50% PAYOFF TO POOL OF AUTHORS LEAGUERS

The legit investment pool of the Authors League of America has paid its first profit of approximately 50% on its \$16,000 investment. Two-thirds of the divvy went to the League treasury and one-third to the individual members who advanced the coin. Identities of the latter are not revealed.

Shows in which the pool has invested include "South Pacific" and "Happy Time," both Richard Rodgers-Oscar Hammerstein, II, productions, and "Detective Story," a Howard Lindsay-Russell Crouse presentation. Participants in the project are understood to be re-investing the returns to form a bigger pool, and are looking for additional shows in which to invest this season.

Want 'Kate' for Dallas Following State Fair

Dallas, Aug. 1. The State Fair of Texas is in negotiation with Saint Subber and Lemuel Ayres for a road show engagement of "Kiss Me, Kate," at the local Auditorium this fall after the annual State Fair. The engagement may be the only one in the state or a large part of the region and would run from five days to a week.

The national company of "South Pacific" will play its only southwestern engagement at the State Fair auditorium for two weeks during the annual State Fair, Oct. 7-22.

Getting 'Wedding' Chance. Robert Mariotti, eight-year-old understudy for Brandon De Wilde, featured moppet in "Member of the Wedding," at Empire, N. Y., will finally get to play the part starting next Monday night (7). Young De Wilde is taking a two-week vacation.

Styne-Preminger May Make B'way Prod. Bow

Composer Jule Styne and legit-film director Otto Preminger may make their bow as producers with the joint presentation on Broadway this fall of a new play, "A Deep, Seductive Wound," by Ken Englund and Sidney Field. The project hinges primarily on script revisions.

Preminger will direct the show, if and when.

Legit in Australia Reverse of Broadway; Few Actors, Lotsa B.O.

Sydney, July 24.

Editor, VARIETY: To a first-time visitor, Australia is surprising and intensely interesting. The theatre here isn't anything like it is at home. "Streetcar Named Desire" is apparently a drastic departure from the usual type of entertainment in Australia. Vaudeville flourishes here, with musicals next, straight comedies somewhere down the list and then drama.

The productions which preceded "Streetcar" into the Comedy theatre, Melbourne, where we opened our Down Under tour, included "Separate Rooms," "Born Yesterday," "John Loves Mary," an English comedy called "Fly Away Peter," and before that three years of the "Klavis," a group of female impersonators, formerly members of the New Zealand and Australian armed forces. Before the war revivals of such musicals as "Maid of the Mountains" and "Rio Rita" headed the list. So there was no in-between fare, no Eugene O'Neill, Maxwell Anderson, Lillian Hellman and Clifford Odets for playgoers to cut their teeth on.

The papers were not ecstatic over "Streetcar," yet in Melbourne, which has a little over 1,000,000 population, it ran 14 weeks, compared to Los Angeles, five times as large, where it ran three weeks. We were not acclaimed as the greatest thing since the koala bear. People were not wild in their praise. They simply accepted it, some in a slightly startled manner, others moved to tears when they came backstage to tell us it was their third or fourth time.

Aussie Eschews Tryouts. One of the elements most lacking in the kind of excitement one feels in New York as to what the new season will bring. Nothing is ever "tried out" here. The plays produced are only those which have survived a long season in New York or London.

In Melbourne there are five theatres, including the Comedy (usually for straight shows), His Majesty's (large—used for musicals), the Tivoli (vaudeville), the King's (also vaudeville) and the Princess (old bedroom farces, and

(Continued on page 53)

GUILD SCHEDULES 5 SHOWS FOR COLUMBUS

Columbus, Aug. 1. Despite its past failure to deliver all the plays it has announced for here, the Theatre Guild is beating the drums for the 1950-51 season with the promise of four productions for the Hartman. Last year the Guild delivered all but one of its plays and had to refund money to its subscription list. It also handed out refunds the year before. "The Mad Woman of Chailot" was scheduled for the Hartman late last spring, but it never made it.

The Guild series announced for this season includes "I Know My Love," "Come Back, Little Sheba," "Devil's Disciple" and "Arms and the Girl." A fifth play "will be selected from current New York successes," the statement adds.

'Peter Pan' at Minn. U. Kids' Theatre, Aug. 10

Minneapolis, Aug. 1. Minnesota U. theatre launches a special summer children's theatre festival Aug. 10 with "Peter Pan." This will be the only off-Broadway production permitted during the Barrie play's New York run. "Peter Pan" will be followed by "Arthur and the Magic Sword." Two-play festival celebrates the 10th anniversary of the Young People's University Theatre. "Peter Pan" was selected because of its special significance in the history of this branch of the theatre.

Stagehands Make Little Progress In Organizing Strawhat Circuit

Govt. Takes Depositions In Shubert Trust Suit

Detroit, Aug. 1.

The Dept. of Justice is reportedly taking depositions here this week in connection with its anti-trust suit against the Shuberts and United Booking Office. Various local showmen are understood being questioned, with testimony in some cases going back many years. The Government prosecution, started last spring, is awaiting answer by the defendants to the original complaint. The court has already granted one delay.

'Wisteria' Wistful About Fall Tour

With Helen Hayes reportedly reluctant to tour, fall plans for "Wisteria Trees" are uncertain. The Leland Haywood-Joshua Logan production, slated to reopen Aug. 14 at the Martin Beck, N. Y., after a four-week layoff, had been playing to slim business, and the management is understood figuring on sending it on the road after a few weeks more in New York.

Miss Hayes is understood to have promised to take the show on tour in the fall if she were given a vacation this summer. However, there may be a limit to the tour. And in any case, the extent of a road trip, as well as the future stay in New York, would be dependent on business. Even with Logan waiving his royalties and other cuts in effect, the show was not figured to be making expenses the last few weeks before it laid off. It is a long way from getting back its \$100,000 investment.

'OKLA.' 'ROBERTS' INKED FOR NEW NIXON, PITT

Pittsburgh, Aug. 1.

Couple of returnees in a row will launch the newly-named Nixon (formerly the Senator) as a legit house in the fall. "Oklahoma" comes back Sept. 4 for the fourth time, although it hasn't played here in two seasons, for a fortnight. It will be followed by "Mister Roberts," which had a record-breaking three-week stand at the old Nixon last fall. It's also in for two weeks. Only other booking definitely set after that is "Lost in the Stars," week of Dec. 11.

Remodeling job on the old Senator, long a movie house, has been going on for the last month, but the originally estimated outlay of \$75,000 may be almost double that before the work is completed. House will be operated by Astor Corp., a local syndicate headed by Gabe Rubin, owner of Art Cinema, local foreign film spot.

Shirley Booth Rests, Will Tour in 'Sheba'

Shirley Booth, currently in Post Graduate hospital, N. Y., for a checkup, will go to Nantucket in a few days for an extended rest. Actress, who closed Saturday night (29) in "Come Back, Little Sheba," at the Booth, N. Y., has been ill recently, and was unable to complete her performance last Thursday night (27). Her understudy, Florida Friebus, played the balance of the performance.

Miss Booth is being sought by George Abbott for a leading part in his production of a musical edition of "A Tree Grows in Brooklyn," with songs by Irving Berlin. However, she probably won't be available in time, as she will tour for the Theatre Guild in "Sheba," in which her performance was voted the best of last season by the New York critics.

Wallace Ford, who recently succeeded Sidney Blackmer as male lead, won't continue with the William Inge drama, so another actor will have to be signed, unless Blackmer completes his current film commitment and is available in time. The "Sheba" tour opens Sept. 25 in Philadelphia.

Moves to organize the strawhat field have been started by the International Alliance of Theatrical Stage Employees. However, little progress appears to have been made thus far and in at least some spots the effort has been abandoned for the present. Meanwhile, Actors Equity is reportedly making a survey of the situation so as to be ready to discuss it on an informed basis in case the stagehands' union asks to have casts honor IATSE picket lines.

Stagehand pickets appeared early in the season at the Pocono playhouse, Mountainhome, Pa., but were routed by police. The union's representatives also picketed the season's opening at the Chapel playhouse, Guilford, Conn., although producer Lewis Harmon previously had only one preliminary meeting with them and was not warned of any picketing plans. In that case, Equity intervened in the situation and arranged for the renewal of negotiations.

At several Massachusetts spots, local stagehand officials contacted cowbird operators at the start of the season, but reportedly agreed that their members were not qualified to handle the assignments involved. In all such instances, nothing further has been heard from the local unionists. The strawhats are consequently using non-union crews, mostly recruited from college drama schools.

One prominent silo operator explained that, in general, strawhats would be willing to hire IATSE members, if qualified men were available. But he explains that most local memberships work only picture houses and are not experienced in legit. And with television using most of the available men in larger towns, there's little prospect of the legit-trained members of big locals transferring to the resorts for summer employment.

Equity officials confirm that their representatives have been including data about stagehand employment in their survey of the citronella circuit. However, they discount the idea that this is in preparation for a possible IATSE bid for cooperation. It's explained that, in line with its present policy of gathering all possible information on all aspects of the theatre, the actor union is surveying the entire economic setup of strawhats as well as Broadway and the road.

Map 2 Arena Circuits; Tent-Show Musicals And Indoor Play Loop

Deals are in the works for two arena theatre circuits. One is being negotiated by St. John Terrell, operator of the Music Circus, Lambertville, N. J., and a similar operation in association with Lawrence Schwab last winter at Miami. The other is being mulled by Derrick Lynn-Thomas and David Heilweil, producers of the Arena, in the Edison Hotel, N. Y.

The Terrell project, to be done in cooperation with Richard Rodgers and Oscar Hammerstein, II, would involve under-canvas tours of "Annie Get Your Gun," "Show Boat" and possibly other musicals. It may be more or less a part of the same group's contemplated package-production setup for the musical properties they own.

Lynn-Thomas and Heilweil are considering locations in about 20 cities for the in-the-round operations similar to their Arena, N. Y. They figure on selecting eight such spots, as a circuit to play package shows sent out from Broadway. The shows might or might not have previously played the Arena.

There have been reports of a circus management trying to arrange with Rodgers & Hammerstein for a tent-show tour of their national company of "South Pacific" through the south this winter. However, the present tour is all booked through next spring and probably beyond, and the author-producers may not be able to get around to putting on a third company for many more months.

Saratoga 30-40% Ahead of 1949; Cape Cod Circus Near Capacity

Saratoga Springs, N. Y., Aug. 1. Fran Warren in "Finian's Rainbow" racked a record estimated gross of \$8,100 last week in John Huntington's 560-seat Spa Summer theatre, at \$3 top. Combination of strong musical, star with recording and radio following and excellent production gave Huntington the biggest week he has had in four years of operation. Saratoga's own Monty Woolley in "The Man Who Came to Dinner," two years ago, and Sarah Churchill in "The Philadelphia Story," last season, came closest to Miss Warren's figure.

Turnaways were registered at every performance. Demand for tickets in Saratoga and at the Playhouse in Albany ran twice the available capacity and car parking at the theatre was about double normal. Miss Warren's draw was particularly strong with younger patrons.

Reporting that business this season is 30-40% better than for the same period of 1949, Huntington attributes it to "probably a combination of plays, stars and weather." He did \$4,000 with Diana Barrymore in "Light Up the Sky" opening week, about \$4,500 with Carol Stone, Jack Whiting and Lenore Lonergan in "The Gay Divorcee" the next segment and approximately \$4,600 with Victor Jory in "The Spider" the third week.

'Norway' 13G at Hyannis

Hyannis, Mass., Aug. 1. The Cape Cod Music Circus, which has steadily built since its opening here four weeks ago, hit its highest gross thus far with "Song of Norway," ending Saturday (29). The operetta drew about \$13,000 in five evening performances and a Saturday matinee, the later having been substituted for the usual capacity Sunday night showing, at the request of a nearby church. Starting with this week's "Vagabond King," the Richard Aldrich canvas arena will play a regular Monday-Saturday schedule, with two matinees. Capacity for eight performances is about \$15,000.

Getrude Lawrence and Dennis King played to absolute sellout business last week in the London comedy, "Traveller's Joy," at the Falmouth playhouse, Coonamessett. The show was also an advance sellout for this week at the Cape playhouse, Dennis.

Lulse Rainer did virtual capacity in "Lady from the Sea" last week at the Cape playhouse, and Eve Arden opened last night (Mon.) to a strong advance in "Over 21," at the Falmouth playhouse.

'Live Wire' SRO \$6,300

Ogunquit, Me., Aug. 1. Garson Kanin's "Live Wire," held over a second week at the Ogunquit playhouse to virtual capacity ending Saturday night (29). Only the Wednesday night performance failed to go clean, with the final gross registering \$6,300. The production is playing Fairhaven, Mass., this week and goes to Marblehead, Mass., for further doctoring next week, prior to Broadway.

Excellent business done by the comedy for its second week here got producer Michael Todd off the hook, as he had to guarantee the theatre \$5,000 gross in order to get the booking. He also had to pay \$2,650 to John Golden, whose production of Rosemary Casey's "Once an Actor," starring Leo G. Carroll, was scheduled to try out here last week. Latter play premieres this week at Stockbridge, Mass.; Todd's payoff to Golden was in connection with coin latter had to pay out due to the cancellation.

Evans' Record 11½G, Olney

Olney, Md., Aug. 1. All house records of the Olney were broken last week when Maurice Evans in "The Devil's Disciple" took in \$11,500. Not only were extra chairs all taken up but 50 standee admissions were sold Saturday (29). Army Chief of Staff Gen. Omar Bradley was on hand opening night.

Advance sale is good for Lulse Rainer in "Lady from the Sea," opening tonight (Tues.).

'Prostitute' \$8,300, Princeton

Princeton, N. J., Aug. 1. The Princeton Summer theatre last week raked in a gross of more than \$8,300 with "The Respectful Prostitute," starring Margo. Producer-director Herbert Kenwith, operator of the strawhat, said the operating nut was "relatively low." Curtain rised on the same bill as Noel Coward's "Red Peppers." The show, which had a strong ad-

vance sale, scored a sellout Tuesday night (25) and a near sellout Saturday evening (29).

Current bill, "The Gay Divorcee," features Jack Whiting, Carol Stone and Lenore Lonergan.

ZaSu Sock at New Hope

New Hope, Pa., Aug. 1. ZaSu Pitts in "Post Road" last week gave Bucks County playhouse a solid gross with SRO the rule from second performance to finish. The Wilbur Daniel Steele and Norma Mitchell comedy-drama featured Ruth White, Henry Jones, Harry Mehaffey, James Doohan and Carl White in Theron Bamberger's revival.

Victory Jory opened last night (Mon.) in "The Spider," ninth production of the 15-week season.

'Goes' Does at Lambertville

Lambertville, N. J., Aug. 1. St. John Terrell's Music Circus, although not quite going clean every night in new 1,300-seat tent, did near capacity with "Anything Goes" last week. Cole Porter musical featuring Elaine Stritch, George Lipton, Howard Ross started hot and received impetus from excellent Philly notices. There has been a slight dip in the take Fridays and Sundays. Terrell tilts the scale weekends from \$3 to \$3.60, which encounters some buyer resistance. Saturday is invariably a turnaway night.

'Town' Perks Worcester

Worcester, Mass., Aug. 1. Business perked at the Theatre-in-the-Round here the past week as it presented "On the Town," the first musical presented in the spot. Leads are Carroll Saint, Rita Duprey, Marjorie Marson and Earl Dossey. Burt Kelsey did the choreography.

Town Hall Playhouse, Turbridge, is running ahead of last year, and Fred Munkland, manager, attributes it to his new policy of informality. "Come dressed as you please" is the advertising motto.

Treacher \$6,700, Chevy Chase

Chicago, Aug. 1. Arthur Treacher in "Ghost Train" took in handsome \$6,700 for week ending Sunday (30) at the Chevy Chase summer theatre, Wheeling, Ill. Tom Drake opens tonight (Tues.) in "Here Comes Mr. Jordan," with Burgess Meredith following in "Harvey" and then Ilka Chase in "Goodbye, My Fancy."

Ted Post, who has been directing the theatre for the past two weeks, returns to New York to take over the reins for Susan Peters' subway tour of "Barretts of Wimpole Street." Eugene O'Sullivan returns to Chevy to direct the rest of the season.

Equity Yanks Member

Provincetown, Mass., Aug. 1. Actors Equity last week forced one of its members, Robert Carlson, to quit the Provincetown playhouse, local summer repertory group, a non-union outfit. He was replaced by a Rhode Islander here on a visit.

According to Catherine Huntington, co-manager of the spot, Carlson is an inactive member of Equity and is exempt from dues, therefore considered himself entitled to work with a non-Equity troupe.

'Houses' \$4,900, Stockbridge

Stockbridge, Mass., Aug. 1. "Both Your Houses," Maxwell Anderson's Pulitzer Prize oldie, took in around \$4,900 at the 436-seat Berkshire playhouse here last week. Tickets went at a \$2.94 top. Business, as usual, was affected by the opening of the Tanglewood Music Festival.

Tone \$7,000, Grist Mill

Andover, N. J., Aug. 1. Franchot Tone in "The Second Man" drew about \$7,000 in seven performances at the Grist Mill playhouse here last week. Take established a house record for this new strawhat. About 30 extra seats were set up Saturday night (29) to accommodate the heavy patronage. House also sold standing room for the first time Saturday night.

Shelton-Amos Opens

London, Ont., Aug. 1. Shelton-Amos Players open an 11-week summer stock season next Monday (7) at the Grand theatre here.

The company will include Mary Stewart, John Compton, Vickie Marsden, Howard Blaine, Bruce Brighton and Laura Lee. Hall (Continued on page 52)

Todd May Prod. Strawhat Musical

Ogunquit, Me., Aug. 1. Michael Todd, here last week for the tryout of Garson Kanin's "Live Wire" indicated he may also, present on Broadway this season "Just Around the Corner," musical comedy with score by Joe Sherman, lyrics by Langston Hughes and book by Abby Mann and Bernard Drew. Latter show was rehearsing here in preparation for tryout this week at the Ogunquit playhouse.

Besides his current Broadway revue, "Peep Show," Todd is slated to present "Live Wire" at the Playhouse, N. Y., Aug. 17. He also has tentative plans to go to Europe around Sept. 1 to look over London and Paris shows for possible importation.

Bellamy Unable To Tour; 'Story' Fold?

With Ralph Bellamy unable to go on tour because of his "Man Against Crime" television series, "Detective Story" will probably close after its Broadway run. Previous plans had been to send the Sidney Kingsley melodrama on the road, opening in Boston early in the fall. On the outside chance that another star is signed for the part, that may still be done. However, a previous road edition, starring Chester Morris, lost \$50,000 last season.

The original production which has been playing to modest grosses recently, is uncertain to continue at the Broadhurst, N. Y., beyond Aug. 12.

Falmouth Hit Sparks 3-Way Aldrich Mop-Up In Cape Cod Season

Coonamessett, Mass., Aug. 1. On the strength of the sellout last week of Gertrude Lawrence and Dennis King in "Traveller's Joy" and the indicated capacity this week on Eve Arden in "Over 21," the Falmouth playhouse here will probably climb to the level of its opening season, 1949. Under the circumstances, that's impressive, since the strawhatter got away to a great start last season with a \$14,000 opening week on "Private Lives," with Tallulah Bankhead. Subscriptions and other advance interest indicate that the rest of the season should be bullish.

Starting out as a white elephant after it was first built, the Coonamessett layout has become a real click in recent seasons. The theatre is one of the handsomest (Continued on page 53)

134G SELLOUT SURE FOR 'PACIFIC' IN ST. L.

St. Louis, Aug. 1. The 10-day, 14-performance stand of "South Pacific" in the opera house of the Henry W. Kiel (Municipal) auditorium, teeing off Sept. 25, will be assured of a gross of \$134,000 from slightly more than 50,000 payees. More than 5,000 who sought ducats have been turned away. The opera house seats 3,563.

Members of the Playgoers of St. Louis, who had first priority, took 10,000 pasteboards. Demand for ducats exceeded the supply by 5-1.

Corio-'Personal' Hold 3d Wk. in Clevel Ring

Cleveland, Aug. 1. Successful run of Ann Corio in "Personal Appearance" is prompting the new Ring theatre to plan a third week for the show, plus an extended season for the theatre-in-the-round at the Hotel Allerton. The peeler packed them in for two weeks after the Ring's slow opening. Miss Corio herself visited radio and television stations for personal appearances to boost show.

Producer Ray Boyle, in planning a third week, is also faced with the problem of finding a replacement for Helmut Dantine, who cancelled out "Candlelight" for the Aug. 28-Sept. 9 stint. Producer is now in New York bound for a substitute show, and hopes to line up possible shows to extend Ring season.

Inside Stuff—Legit

Despite increasing studio interest in the film rights to "Where's Charley?" there will probably be no decision about a sale before next November, when co-producers Cy Feuer and Ernest H. Martin figure they'll be able to tell how long they can keep the musical on Broadway, before sending it on tour. There are various angles to the situation, including the question of who would play the leading part in the screen version, whether J. Arthur Rank, who owns the rights to the original "Charley's Aunt," may want to do the picture in England, and the possibility of Feuer and Martin producing the film themselves, with Ray Bolger repeating his starring role.

Tentative deal for H. M. Tennent to present the musical in London, in association with Val Parnell, depends on obtaining a major star, possibly a Hollywood name. Parnell, who hasn't seen the show, will come to New York in the fall to do so. Bolger probably won't appear in the London edition, preferring to tour in the U. S.

Management of the Poche, New Orleans, has protested to Richard Aldrich and Richard Myers over the booking of "Devil's Disciple," starring Maurice Evans, into the Municipal auditorium there Oct. 23-25. But although the producers presented the revival on Broadway last season, they no longer have it, so they have referred the matter to Russell Lewis & Howard Young, who have taken over the show for the road. According to the Poche management, the 2,700-seat Municipal is too large for straight plays, while the 1,400-seat Poche is well suited for the Shaw comedy. Irwin Poche, who formerly operated the Poche theatre, booking through the United Booking Office, is no longer associated with the house, but manages the Municipal spot and also presents his own local concert season.

Program note in the playbill for "Post Road" last week at the Bucks County playhouse, New Hope, Pa., was a "Cinderella Story" by producer Theron Bamberger about an incident of nearly 20 years ago, when he operated a strawhat at White Plains, N. Y. It related how, in order to save an actor's salary, he had decided to play a small part in a revival of Shaw's "Captain Brassbound's Conversion." But after one rehearsal, the director objected and offered to get a real actor to play the role. He said he knew one he could get for \$15. According to the story, the actor was a young fellow named Lionel Stander, who's starring at Bucks County this week in "Born Yesterday."

Bulk of the \$30,000 financing for Festival Theatre, which is presenting "Parisienne" as the first or four bills at the Fulton, N. Y., is listed in the partnership agreement as having been supplied by the three general partners, Harriett Ames, \$11,400; Terese Hayden, \$9,000, and Sam Wanamaker, \$2,750. Other backers, all limited partners, include producer T. Edward Hambleton, \$300; playwright Lynn Riggs, attorney Bertram A. Mayers and accountant J. S. Seidman, \$600 each; producer Julius Fleischmann, \$700; agent William Morris, \$1,200, and actor Anthony Quinn, \$1,500. The agreement provides for 20% overcall.

Everybody's Playhouse, Inc., has been chartered at Albany to conduct a theatrical business in New York, with capital stock of 200 shares, no par value. Directors are James L. Berry and Bernadette M. Berry of New York, and Edward A. Kole, of Hewlett, L. I.

Theatre For Freedom Inc. has been chartered as a non-profit membership corporation. Paul S. Gareen, of New York, was filing attorney.

Legit Bits

The Leland Haywards and Joshua Logans due back next Monday (7) from London, after the successful launching of "Mister Roberts" in the West End. . . Company manager Morton Gottlieb plans to make his producer bow with the presentation of "Mad Money," musical with book by Lee Rogow and Max Wilk, music by Richard Lewine and lyrics by Rogow and Ted Fetter. . . Producer Alfred de Liagre, Jr., planned to London last week to powwow with Henry Sherek and Bernard Delfont about a West End presentation of "Madwoman of Chailloit." He'll also visit Robert E. Sherwood at the latter's summer home in Surrey to discuss Sherwood's adaptation of Philip Barry's posthumous "Second Threshold" which is slated for fall production on Broadway.

Anthony Brady Farrell will team with Eddie Dowling in the Broadway presentation this fall of A. B. Shiffrin's "Angel in the Pawnshop," in which the actor and Joan McCracken have been co-starring on a strawhat tour. The new Ole Olsen-Chic Johnson revue, "Pardon Our French," is slated to open on Broadway the week of Oct. 2, after a tryout tour opening Sept. 4 at the Boston Opera House. This is the show which broke in on the Coast last spring under the title, "Tsk, Tsk, Paree." . . . Actor Richard Bengali was erroneously referred to as Richard McGibbon in a review of "Happy Man" at the White Barn, Westport, in last week's issue. . . Adelaide Klein, who plays a leading part in a tryout next Sunday night (6) of "Dark Corridor," at the White Barn, goes to the Coast in two weeks to appear in "The Enforcer," with Humphrey Bogart, at Warners. She'll have the same part she played in the original Broadway version, titled "Brooklyn, U. S. A." . . . Mrs. Martin Beck is vacationing on the Coast.

Stage manager John Effratt will make his acting "comeback" in the Sam Levene part in "Light Up the Sky" at the Cape playhouse, Dennis, Mass., the week of Aug. 14. . . Co-producers Cy Feuer and Ernest H. Martin are booking about 50 theatre parties for the upcoming "Guys and Dolls." . . . Jerry Whyte, musical production manager for the Theatre Guild, planned Friday (28) to London to sit in with H. M. Tennent representatives on the selection of a successor to Iva Withers in the West End edition of "Carousal." He'll also assist in readying the London production of "Oklahoma" for a provincial tour. On his return to New York about Aug. 15, he will get the touring edition of "Oklahoma" set for another season. . . Paul Kelly and Uta Hagen will co-star in Dwight Deere Wiman's production of the new Clifford Odets drama, "Country Girl," with the author directing. Wiman, meanwhile, has gone to Bermuda for a month's vacation.

Producer-pressagent Jean Dalrymple joined Actors Equity last month. . . Ernest Theisger, who came to the U. S. to play Jacques in the Katharine Hepburn revival of "As You Like It" last season, has a leading part in the new London play, "Always Afternoon," so apparently he won't return for the tour of the Theatre Guild production. . . Joan Tetzel, Broadway actress last seen here in "Red Gloves," has the femme lead in "The Little Hut," British adaptation of the Paris hit, which is currently playing a pre-West End tryout with Robert Morley starred. . . Elisabeth Bergner, also in England, will co-star with A. E. Matthews in an adaptation of Moliere's "Imaginary Invalid," to be presented in London after a Manchester break-in. . . With Lucille Ball unable to take the assignment because of approaching motherhood, Jean Parker is being sought by Grace and Paul Hartman to co-star with Hank Ladd in Walter De Leone's comedy-melodrama, "Red Beard." Meanwhile, the Hartmans are co-starring in the revue, "Tickets, Please," at the Coronet, N. Y. . . Vera Ferguson staying on with Boston strawhatter. . . Monroe B. Hack and Billy Sands producing a series of new revues with an all-professional company this summer at the Tamiment (Pa.) playhouse. . . Eddie Cantor re-elected last week as president of the Jewish Theatrical Guild, with George Jessel, Jack Benny and William Morris, Jr., vice-presidents. . . After taking a motor vacation trip to Florida, actor Alan Hewitt planned last week to Cuba and Jamaica. . . The West Side Tennis club, Forest Hills, N. Y., will hold the first of an annual Pimm's Cup Celebrity tournament, opening Aug. 23 coincidentally with the start of the national men's and women's championships. The Pimm's competition will be open to mixed doubles teams from show business, the arts and professions.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 9th week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|--|-------------|-------------|
| BROADWAY | | |
| Number of shows current... | 16 | 13 |
| Total weeks played so far by all shows... | 167 | 143 |
| Total gross for all current shows last week... | \$323,300 | \$346,900 |
| Total season's gross so far by all shows... | \$3,804,100 | \$3,573,800 |
| Number of new productions so far... | 1 | 2 |
| ROAD | | |
| (Excluding Stock) | | |
| Number of current touring shows reported... | 7 | 8 |
| Total weeks played so far by all shows... | 84 | 95 |
| Total road gross reported last week... | \$178,700 | \$194,300 |
| Season's total road gross so far... | \$3,101,500 | \$2,344,600 |

'Roberts' Return Brightens Chi, 'Ear' So-So \$16,000, 'Mice' Lean 12G

Chicago, Aug. 1.

Only two shows were current here last week, as "Oklahoma" had closed the previous week. However, "Mister Roberts" returned last night (Mon.) for a month's stay at pop prices.

Estimates for Last Week
"Lend An Ear," Great Northern (18th wk) (\$4.94; 1,500). Not-too-bad \$16,000.
"Mister Roberts," Erlanger (\$3.71; 1,334). Opened last night (Mon.) for four-week run.
"Two Blind Mice," Harris (12th wk) (\$3.71; 1,000). Thin \$12,000.

'Roberts' \$19,000, 'Kate' \$20,000, Hub

Boston, Aug. 1.

"Mister Roberts" closed Saturday (29) after a nifty 21-week stand at the Colonial, reporting substantial upturn in final week's gross. "Kiss Me, Kate," in sixth week at Shubert, bopped by heat, will shutter Aug. 12.

Estimates for Last Week
"Mister Roberts," Colonial (21st wk) (\$3.60; 1,500). Wound up with neat \$19,000. House is now dark, with nothing set thus far for fall.
"Kiss Me, Kate," Shubert (6th wk) (\$4.20-\$4.80; 1,700). Mid-summer weather taking its toll with biz skidding to about \$20,000.

Houston Spot Folds, Lyric Will Continue

Houston, Aug. 1.

The Houston Summertime Light Opera Co., brought down the curtain on the 1950 season a week early. Producer Virginia Plunkett announced that "Brigadoon," which closed Saturday (29), would be the fourth and final week for the operation. The original plan called for one additional week, closing Aug. 5.

"Unsettled world conditions which have created a war scare" were blamed by Miss Plunkett for the premature shuttering. The group is in its fifth season.

Lyric Theatre, another light opera group using Houston's public school stadium this summer, is planning to complete its regular schedule.

Denny From London

Reginald Denny, British actor, who co-starred with Jessie Royce Landis in the London production of "Larger Than Life" last spring, is due in New York by plane Friday (5). Shortly after his arrival here Denny will plane to Coast to visit his family.

In the interim, General Artists Corp. is peddling a TV show built around Denny titled "His Lordship Detectives." Show is a Zell Productions creation.

Current Road Shows

(July 30-Aug. 12)

"Death of a Salesman" — Biltmore, L. A. (31-12).
"Devil's Disciple" — Opera House, Central City, Colo. (7-12).
"Kiss Me, Kate" — Shubert, Boston (31-12).
"Lend an Ear" — Great Northern, Chi. (31-12).
"Mister Roberts" — Erlanger, Chi. (31-12).
"South Pacific" — War Memorial, S. F. (31-12).
"Two Blind Mice" — Harris, Chi. (31-12).

'DESERT' \$58,000, ST. L., SETS 3 LOCAL MARKS

St. Louis, Aug. 1.

Three attendance marks were hung up by "Desert Song," which wound up a one-week engagement Sunday night (30) in the Municipal Theatre Assn. al fresco playhouse. It was the eighth time the piece had played here. The first of three records was set Monday night (24), when 12,007 payees greeted the piece. This was the largest opening night attendance in the 32 years of the local organization.

The second mark was an all-time high for a single performance, 12,027 on each of the two closing nights. Total attendance for the week was 83,547 and, according to manager Paul Beisman, bettered the previous high of 80,110 hung up by "Up in Central Park" in 1948. Extra chairs were shoved into boxes and in addition to standees for every performance, many thousands were turned away. Estimated gross for "Desert Song" was a socko \$58,000.

After intermittent showers and high humidity, "Pink Lady," French musical farce, teed off a one-week stand last night (Mon.) before a mob of 9,000 that laid an estimated \$3,500 on the line. Erik Rhodes clicked in one of the lead roles. Victoria Sherry and Gene Barry, who copped plaudits from the crix and customers last week in their local debut in "Desert Song," are back this week, and others in the cast include Patricia Bowman, Rudy Kroeller, William Lynn, Carolyn Tanner, Edwin Steffe, Leonard Elliott, Edith King, Penny Bracraft and Evans Thornton.

'Rose Marie' 40½G, 'Salesman' 14G, S.F.

San Francisco, Aug. 1.

"Rose Marie," with Patrice Munsel, Walter Cassel and Jack Gould, concluded its fourth and final stanza Saturday (29), chalking up a repeat capacity \$40,500. The 1,550-seat Curran was scaled to \$4.80 for this Civic Light Opera production.

Sixth and final week for "Death of a Salesman," with Thomas Mitchell, held to \$14,000 at the 1,775-seat Geary, at a \$3.60 top. Show pulled out Saturday night. Geary remains dark until Maurice Evans opens Sept. 4 in "Devils Deciple." "South Pacific," amid excitement equalled only by the plushy opening night of the Opera season, moved into the 3,252 seat Opera House where it will remain for the next six weeks. Advance is in excess of \$400,000 with only \$50,000 worth of seats remaining and those only for matinees. Matinees set for Wed. and Sat. with house scaled from \$2.40 to \$4.80.

Prior to opening the entire center section of the Opera House was sold out for the first four stanzas of the run with regular Civic Light Opera subscribers holding the stubs. "South Pacific" one of the musicals in this season's Civic Light Opera schedule has been enormous come-on for subscriptions. Far reaching evidence of this is Salt Lake City couple who bought series so they could fly all the way from SL to Frisco to see "South Pacific."

'Devil Dreams' Opens Season in Montreal

Montreal, Aug. 1.

"The Devil Also Dreams," featuring Francis L. Sullivan, Claire Luce and Bela Lugosi, is slated to open the fall season at His Majesty's theatre here with a five-day session starting Aug. 22. Also inked for the season are the Lunts in "I Know My Love" and a return of "Brigadoon."

Upcoming for the Christmas season will be an English pantomime produced by Wayne and Shuster, top Canadian comedy duo. Team will collaborate with a London producer and will present the as yet untitled offerines at His Majesty's during the Christmas holidays.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).
"Born in Texas" (D) — Festival Theatre (Sam Wanamaker-Teresa Hayden - Harriett Ames); Sam Wanamaker, director.
"Affairs of State" (C) — Richard W. Krakeur and Fred F. Finklehoff; Louis Verneuil, director.

B'way Dips Again; Upturn Due Soon; 'Peep Show' \$43,300, 'Blondes' 42½G, 'Peter' \$24,500, 'Parisienne' \$6,800

Attendance on Broadway took another skid last week, with a combination of great vacation weather and the continued summer exodus of New Yorkers. The conventionneering Jehovah's Witnesses this week are not expected to mean anything at the boxoffice, and the annual upturn isn't due until the tourist influx starts, two weeks hence. Mail orders for late August and September are already beginning to pile up.

The total gross for all 16 shows last week reached a new seasonal low of \$323,300, or over 64% of capacity. That compared to the previous week's corrected total gross of \$330,300, or just under 68% of capacity.

Last week's only closing was "Come Back, Little Sheba," which shuttered Saturday night (29) after 190 performances at the Booth. "Parisienne" ends next Saturday (5) as the initial bill of the Festival Theatre, at the Fulton, with "Lady from the Sea" due Monday night (7) as the second offering of the series.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Cocktail Party," Miller (28th wk) (C-\$4.80; 940; \$21,600). Previous week, \$11,900; last week, \$11,000.

"Come Back, Little Sheba," Booth (24th wk) (D-\$4.80; 712; \$20,000). Previous week, \$7,400; last week, almost \$9,700; closed Saturday night (29).

"Death of a Salesman," Morosco (77th wk) (D-\$4.80; 914; \$23,800). Previous week, \$10,900; last week, \$10,800.

"Detective Story," Broadhurst (71st wk) (D-\$4.80; 1,160; \$29,212). Previous week, \$9,300; last week, almost \$10,000.

"Gentlemen Prefer Blondes," Ziegfeld (34th wk) (M-\$6; 1,628; \$48,244). Previous week, \$45,300; last week, nearly \$42,500.

"Happy Time," Plymouth (27th wk) (C-\$4.80; 1,063; \$29,019). Previous week, \$16,700; last week, almost \$16,100.

"Kiss Me, Kate," Century (82d wk) (M-\$6; 1,645; \$46,650). Previous week, \$30,000; last week, under \$26,000; moved Monday night (31) to the 1,361-seat Shubert, where the gross capacity is about \$37,000.

"Member of the Wedding," Empire (30th wk) (D-\$4.80; 1,082; \$24,000). Previous week, \$12,900; last week, \$11,700.

"Peep Show," Winter Garden (5th wk) (R-\$7.20; 1,519; \$55,200). Previous week, \$46,600; last week, over \$43,300.

"Peter Pan," Imperial (14th wk) (M-\$4.80; 1,400; \$34,750). Previous week, \$25,900; last week, \$24,500.

"South Pacific," Majestic (68th wk) (M-\$6; 1,659; \$50,186). With the increased standing room quota, the take is now regularly almost \$50,800.

"The Consul," Barrymore (20th wk) (M-\$4.80-\$6; 1,066; \$28,000). Previous week, \$14,000; last week, about \$12,000.

"Tickets, Please," Coronet (14th wk) (R-\$4.80; 998; \$26,000). Previous week, \$13,500; last week, \$14,400.

"Where's Charley?" St. James (93d wk) (M-\$6; 1,509; \$38,700). Previous week, \$27,300; last week, nearly \$25,300.

Stock
"Medium" and "Telephone," Arena (2d wk) (M-\$6; 1,509; \$10,600). Previous week's first six performances, \$7,700; last week, nearly \$8,400.

"Parisienne," Fulton (1st wk) (C-\$3; 976; \$15,092). Opened July 24 to unanimously sympathetic but unfavorable notices; first eight performances, nearly \$6,800, which is in the red; closes Saturday night (5); "Lady from the Sea" opens Monday night (7) as the second bill of Festival Theatre.

Future Schedule
"Live Wire," Aug. 17, Playhouse; **"The Barrier,"** Sept. 16, Mansfield; **"Daphne Laureola,"** Sept. 18, Music Box; **"Southern Exposure,"** Sept. 28, Biltmore; **"Black Chiffon,"** Sept. 27, 48th Street; **"Season in the Sun,"** Sept. 28, Cort; **"Affairs of State,"** Oct. 2, Royale; **"Glacéa Smile,"** Oct. 3, Lyceum;

"Call Me Madam," Oct. 9, Imperial; **"Curious Savage,"** Oct. 10, Booth; **"Legend of Sarah,"** Oct. 11, probably Fulton; **"Lady's Not for Burning,"** Nov. 8, Royale; **"Guys and Dolls,"** Nov. 9, 46th Street; **"Ring Round the Moon,"** Nov. 20, Morosco.

'Pacific' \$561,492, 10-Wk. Mark, L.A.

Los Angeles, Aug. 1.

All-time record legit gross for Los Angeles was established by "South Pacific," which floated out of town Saturday night (29) after a 10-week run that grossed a total of \$561,492. Previous topper was "Oklahoma," which grabbed \$456,000 in 12 weeks at the Biltmore theatre its first time out. "Pacific" failed to break the \$58,000 house record held by "Annie Get Your Gun" only because producers flatly refused to sell certain badly placed seats.

Last week's other finalist, "Finian's Rainbow," curtained with a whopping \$107,100 for two sessions at the Greek theatre. Three shows bowed last night, "Rose Marie" at the Philharmonic, "Death of a Salesman" at the Biltmore and "Rio Rita" at the Greek.

Estimates for Last Week
"Finian's Rainbow," Greek (2d wk) (4,400; \$3.60). Had 'em standing in the aisles for a smash \$58,100 finale to tally \$107,100 for the two weeks. Frame's take was just under the house record.

"South Pacific," Philharmonic Aud (10th wk) (2,600; \$4.80). Another week at all the house can hold under current restrictions, over \$57,200, to give it a smash-eroo \$561,492, best this town has ever known.

'BLOOMER' FAIR \$24,000 IN L'VILLE OUTDOORS

Louisville, Aug. 1.

"Bloomer Girl," with music by Harold Arlen and lyrics by E. Y. Harburg, the third week's Iroquois Amphitheatre presentation, closed Sunday (30) with an estimated gross of \$24,000. There were no performances rained out, although threatened showers almost daily may have kept some timid patrons from making the long trek to Iroquois Park.

"Bloomer Girl," time 1861, was a happy choice for civil war-conscious local patrons. Bang-up performances were given by Joan Roberts, Dick Smart, Dorothy Keller, Gean Greenwell, Leonard Seeley, Ruth Gillette, Marjorie Wellock and Loren Welch. One of the standout numbers of the show was "Civil War Ballet," danced by Irene Hawthorne, Gene Bayliss and corps de ballet.

"New Moon," Romberg operetta, is the current week's bill. Cast includes Brian Sullivan, Gail Manners, Buster West, Lucille Page, A. J. Herbert, Leonard Ceeley, Ruth Gillette and Earl Williams.

'Desert' Lush \$49,000 With 1 Rainout, Pitt

Pittsburgh, Aug. 1.

"Desert Song" was a wallowing success last week at the Pitt Stadium, knocking down \$49,000 for the second best take of the summer season so far. Only "Kiss Me, Kate," the opening show, topped it. Saga of the Red Shadow got that healthy figure, too, in only five performances since the preem Monday night (24) was washed out by a heavy rain, costing "Song" at least another \$5,000. It was the second time since the Civic Light Opera Assn. was organized in 1946 that this operetta was done, and obviously there's still a big welcome mat out for it locally.

Current production is "Maytime," a debut here for this 29-year-old musical, with cast headed by Edward Roeker, Anne Bollinger, Gabor Corelli, Florence Dunlap, William O'Neal and Geraldine Hanning. That leaves two more to go, "Pinocchio" next week and "Annie Get Your Gun," which winds up the 10-week season the week of Aug. 14.

Strawhat Reviews

Once an Actor

Stockbridge, Mass., July 31.
Berkshire playhouse production, by arrangement with John Golden and Leo G. Carroll of comedy in two acts (four scenes), by Rosemary Casey, Stars Leo G. Carroll, Staged by Noel Leslie; settings, Alex Anderson. At Berkshire playhouse, Stockbridge, Mass., July 31, '50.
Charles Gratton..... Leo G. Carroll
Joan Gratton..... John Wetmore
Josephine Eaton..... Ethel Owen
Bobby Graham..... Audrey Ridgwell
Sybil Jenkins..... Elizabeth Eustis
Vernon Jenkins..... Howard Whitfield
Foster..... Ellen Hall
Louis Colton..... John Newland

A buoyant comedy, slim in story and characterization, that will hardly hold up to Broadway. The same playwright's prize-winning "Velvet Glove" enjoyed a moderate run last season and this new effort can hardly expect any better, as it now stands.

Miss Casey has a flair for bright lines, but relies too much on hackneyed situations. It falls in the "vehicle" category for superior acting more than the play class. One curtain is reminiscent of "The Front Page" final curtain tag line and a drinking scene recalls a similar situation in an early Rachel Crothers comedy.

Story tells the efforts of a successful playwright in regaining the love of his wife, who has self-pitied herself into a love affair with his best friend, a leading actor in his plays. Comedy situations develop from the use of speeches from the author's plays to woo the wife. Final curtain falls on the necessity of the dramatist to change lines in his newest effort as he had used those to regain his wife's affections.

With three weeks' rehearsals, one due to cancellation of a week booked for Ogunquit, Me., the cast gives a smooth performance. Leo G. Carroll, a long-time favorite here from his early days as member of the resident company, gives a winning and effective performance in his usual modulated manner as the dramatist. Honors also go to Ethel Owen as the actress and friend of the playwright. Miss Casey is generous to this role, as she has given it all the best lines and Miss Owen does not throw them away. This is the only fully developed character that Miss Casey has given to her script.

Joan Wetmore is charming as the wife, a part so transitional that it garners slight sympathy from the audience. Elizabeth Eustis turns in a skillful performance as the vacuum-minded weekend guest. Audrey Ridgwell, John Newland, Ellen Hall and Howard Whitfield fill out the balance of the cast. Alex Anderson, scenic designer of the playhouse, displays his best effort of the season.

A full opening-night house received the play with many laughs and curtain calls for superior acting were plentiful at final curtain, but a summer entertainment seeker is not a Broadway smash devotee.

Russ.

Just Around the Corner

Ogunquit, Me., July 31.
Manhattan Repertory Co. presentation of Mrs. Walter Hartwig and John Lane production of musical play, in three acts (14 scenes), with music and lyrics by Joe Sherman and Langston Hughes; book by Abby Mann and Bernard Drew. Directed by John Kirkpatrick; choreography and musical numbers, Fred Kelley; additional lyrics, George Jaffe; settings, Tom Jewett; costumes, Lucia Bernard. At Ogunquit, (Me.), playhouse, July 31, '50; \$3 top.
Jimmie..... Bob Kennedy
Ted..... Avon Long
Chip..... Fred Kelley
Francesca..... Mary Ann Niles
Landlady..... Daisy Atherton
Addison Chipworth, 2d..... Francis Compton
Selena Goody Krantz..... Belle Flower
Jerry..... Dottie Sautler
Peggy..... Beverly Janis

An agreeable tuneshow built around a theme of questionable suitability for present times, "Just Around the Corner" nevertheless handily entertained the resort first-nighters who didn't have to worry about its possibilities of going places from here. A sock score by Joe Sherman to Langston Hughes' thoughtful lyrics carries most of the freight, with Fred Kelley's terping and terpedirecting also responsible. Chances are that this forest will never set Broadway

alight, although it has some nice individual trees.

Theme embraces adventures of a group of genteel hoboes who arrive in New York in a boxcar on the fateful day in 1933 when Roosevelt closed the banks. Their subsequent didoes vis-a-vis evictions, exchange of scrip, and an escort bureau that appears their sole economic salvation are nearer corny than nostalgic, with the overall effect somewhat dispiriting, despite the youthful verve of the playing.

Avon Long and Dottie Sautler, individually and in duet, get the last ounce out of the songs dealt them, stopping the show on practically every occasion they're on. Bob Kennedy, singing lead, vigorously combats the negativity of his role, registering nicely in Hughes' strongest lyric, "Not Today," which is also best staged number in the piece. Beverly Janis has the looks and voice for any tuneshow possibilities, giving the ingenu lead authority and polish, impressing particularly in the "Two of Us" duet with Kennedy.

Fred Kelley's handling of the terpedepartment gives evidence of a staggering load lightly carried. Besides the cast members listed above, chorus and extras constitute another 50-odd, mostly students of the attached talent school. These near-simon pures carry out intricate dance arrangements and choral numbers without a discernible fluff. While Kelley has also found time to drill the principals and develop a half-dozen breezy routines for himself.

Mary Ann Niles, his sidekick throughout, acquires herself well hoofwise also providing some of the comedy.

Script is short on comedy, however. Francis Compton and Belle Flower try hard, but with few risible results. One overlong attempt at comedy in a Union League Club setting falls as flat as a wheeze from an old Ballyhoo mag.

Tom Jewett's 11 sets are authentic depictions of their raffish locales, although they might have been bettered by more uniform stylization. Songsmith Joe Sherman and Morton Kahn are at two pianos, backed up by Sy Brown on drums.

Don.

Nothing Serious

Skowhegan, Me., July 31.
Lakewood theatre presentation of Peggy Wood, Joseph Moon and Roger Stearns production of comedy in three acts by P. G. Wodehouse, based on the Erik Martin-Charles Colby play "House on the Cliff." Stars Fay Bainter; features, Ian Keith. Directed by Melville Burke; settings, Paul Morrison. At Lakewood theatre, Skowhegan, Me., July 31, '50; at \$1.80 top.
Clayton..... Reynold Evans
Emily..... Judy Walker
Sarah..... Fay Bainter
Joe..... Anthony Dearden
Widow Blodgett..... Dorothy Patten
Inspector..... Stanley Nelson
Patrolman..... Reg Venable
John Wicker..... Ian Keith

This preem of "Nothing Serious" is advertised as a pre-Broadway tryout, but it is unlikely that this P. G. Wodehouse opus will ever get as far as the city line, although the plans call for six weeks of strawhat touring to whip it into shape. A complete rewrite of "House on the Cliff," which died in the provinces some months ago, the new version is a broad farce attempt to kid bootleggers and the bootlegging 20's.

There is considerable question whether there would be any interest in such a subject at this time no matter how treated. To make matters worse, the plot is tissue paper-thin so that even some capable performances by Ian Keith, Fay Bainter and Anthony Dearden fail to get it off the floor.

Story takes place in the Massachusetts summer home of Albert Clayton, a middle-aged, pleasant innocent with a daughter who has just fallen in love with a British bootlegger. Living with them is his sister, played by Miss Bainter, a one-time New York showgirl, who was deserted some years back by her husband, Ian Keith, a charming fellow with a wanderlust. The husband turns up as the partner of the Englishman. They make a pair of Gilbert and Sullivan bootleggers without music. The spinster head of the local temperance union is reported murdered and the chief of police, the world's dumbest cop, thinks maybe Miss Bainter, her brother or niece did it. Miss Bainter suspects her wandering husband, but it turns out that the prohibition lady was not dead—just dead drunk. Right there love conquers all and the police chief and his son quit the force to join the bootleg troupers.

"Nothing Serious" is marked by the kind of Wodehouse dialogue which so delights the readers of his novels but which unfortunately, does not move fast enough for the

stage. It is also loaded down with some lines which are very old, (Miss Bainter telling the dumb cop, "every day you know less and less about more and more") and some utterly tasteless ones, such as Miss Bainter declaring brightly, "The only difference between a policeman and a bootlegger is that one wears a badge."

Brightest spot in the play is the job by Anthony Dearden, an English juvenile in his first American appearance. He plays Joe, the British bootlegger who is really an impoverished duke. He is a typical, cheerful idiot Wodehouse Britisher, whose speeches are loaded down with "what, what" "cheerio" and "pip pip" stuff.

Ian Keith handles his footloose husband role as the broadest kind of farce, with grimaces reminiscent of John Barrymore when he wanted to hoke up a part. Miss Bainter works a couple of octaves lower, but the failure of the cast to sing in the same key is something which can be easily corrected.

Lakewood theatre has given "Nothing Serious" a handsome setting and the flapper era costumes of Julie Walter as the daughter are authentic and provide some genuine chuckles for those who remember back when. After its week here, the play is booked for successive weeks at Watkins Glen, N. Y., and Bradford, Pa., with three more weeks on the road to be filled.

Lowe.

Tanya

Cedar Grove, N. J., July 26.
Towers Summer Theatre presentation of Harold S. Lawrence production of drama in three acts by Paul Burton-Mercur, based on a novel by Claire Pomeroy. Directed by Lawrence. At Towers summer theatre, Cedar Grove, N. J., July 26, '50. Admission by contribution.
Aunt Elita..... Ann Lawrence
Uncle Vilna..... Michael Zano
Wanda..... Lorraine Miller
Zech..... Arthur Edele
Tanya..... Barbara Moir
Harry Rose..... Gerard Russak
Victor Andreyev..... Emile Autuore
Bob..... Bill Earle
Shirley..... Florence Mercer
David..... Richard Stretchberry

"Tanya" is embarrassing dramatic fare to inflict upon strawhat audiences. However, it's hardly likely that Broadway theatregoers will face a similar ordeal. Adapted by Paul Burton-Mercur from a novel by Claire Pomeroy, this citronella entry is fashioned around a Polish gal who comes to America in the depression-ridden '30's. Taken in by a sympathetic uncle in a Connecticut textile town, the girl becomes a mill worker. From this commonplace beginning, springs a welter of sordid events. Among them are the heroine's misfortune to have an illegitimate mute son, her subsequent rise as a burlesque queen and her friendship with a femme cousin who proves an ingrate.

There's little point to the play outside of its effort to emphasize the girl's devotion to her mute offspring. Unfortunately, this is so ineptly done that frequently where the script tries to stress pathos and heart tugs, an opposite audience reaction is netted.

Hampered by poor lines, the players turn in mechanical performances. Barbara Moir is distressingly wooden in the title role, and supporting players, in general, par her work. Sole exception is Gerard Russak, who manages to milk some laughs as a burley producer. Production and direction of Harold Lawrence are so-so.

Gilb.

The Sun Looks Down

Westwood, Cal., July 26.
U. of California at Los Angeles Summer Campus theatre production of melodrama in three acts, by Howard Forgy and Beatrice Griffith. Directed by Edward Hearn; settings, Sara Mahoney and John Jones; technical direction, Nordstrom Whited; lighting, Melvyn Helstien. At Royce Hall auditorium, Westwood, Cal., July 26, '50.
Trinidad..... Marion Rothman
Refugio..... Art Marshall
Juanito..... Barbara Shiffman
Rudolpho..... Billy Simon
Santiago..... Harvey Berman
Pepa..... Richard Andersen
Cabrera..... Gloria Watson
Manuel..... Ilona Gerbner
Gloria..... Joseph Brown
Socorro..... G'Ann Beyers
Guillermo..... Beverly Dixon
Don Koppel

UCLA theatre arts department chairman Kenneth Macgowan has been beating the bushes for playwrights of promise since he took over the chair four years ago. He has apparently found a prospect in Howard Forgy, who wrote the lyrics for "Praise the Lord and Pass the Ammunition," to Frank Loesser's music. Macgowan assigned Forgy to dramatize Beatrice Griffith's book, "American Me" which has been titled "The Sun Looks Down."

Play combines the sociological aspects of "Deep Are the Roots" with the supernatural elements of "Dark of the Moon." It can be moulded into acceptable commercial fare after its "workshop" run here, but will take plenty of pruning and re-shuffling. Forgy is perhaps the man to do it, since Miss

Griffith's characters are believable and Forgy has a knack of making the verbiage soar.

Single-set meller involves a Mexican-American family quartered in an East Side Los Angeles shack. The father fails to land the foreman job he wants, because of his race, or so he claims. Family is also exploited by members of its own race who try to use them to smuggle marijuana and decoy wetbacks north of the border.

A jealous sister hires a hex woman to finger her sister, whose boy friend she yens. The sister dies from natural causes, although the superstitious members of the family believe the hexster killed her. A ray of hope gleams for all when the boy friend pounds home the message that it'll take time but minorities will come into their own some day, via education and racial understanding.

Ilona Gerbner and Barbara Shiffman are standouts as older and younger sisters. Rest of the student thespians aren't so happily cast, although there are adequate performances by Richard Andersen, Gloria Watson, Joseph Brown, Marion Rothman, Art Marshall, Hervey Berman, G'Ann Beyers, Beverly Dixon and Don Koppel. Edward Hearn directed and Sara Mahoney and John Jones are responsible for the striking set, over which a lonesome telephone pole broods.

Mike.

The Devil Also Dreams

Somerset, Mass., July 26.
Somerset Summer theatre presentation of H. Clay Blaney and C. Peter Jaeger production of comedy melodrama by Fritz Rotter and Elissa Rohn. Staged by Reginald Denham; settings, Clay Watson. At Somerset Summer theatre, Somerset, Mass., July 26, '50; \$3.50 top.
Effie..... Claire Luce
Quill..... Francis L. Sullivan
Alexander Martin Petrof..... Bela Lugosi
Bernard..... Richard Waring
Dr. Woodruff..... Oswald Marshall

Though the comedy-melodrama tag is a misnomer, this piece is well written and contains a tricky psychological element which might be better exploited. Present billing has a tendency toward greater expectation on the part of the viewer. When it doesn't materialize, despite the cleverness of the fairly simple plot and the suspense it generates, there is a letdown. The piece is doubtful Broadway material.

The play's action occurs in England in the late 90's and revolves about the efforts of an aging has-been playwright Quill (Francis L. Sullivan), to hold his paramour, Effie (Claire Luce), his last fading vestige of a happier era. At the play's opening she is about to leave him for more fertile fields. Quill's role then runs the gamut of emotions from practically on-his-knees pleading to a sudden switch to indifference and a hint of a resurrection of his former greatness through a play he had practically completed. The promised play is one that a struggling young playwright Bernard (Richard Waring) had submitted to Quill for an opinion. Effie's interest is aroused and when the young author arrives, he innocently allows himself to be introduced to the still vivacious Effie as the new secretary. The budding young author is kept a virtual prisoner in the house as he works on the completed manuscript. But he sees through Quill's petty scheme, exposes him and leaves. Whereupon Effie finds herself reluctant to leave the thoroughly beaten Quill. And the latter suddenly springs into the feverish pace as he starts to write the real life drama through which he had just played.

Considerable skill is evident in the handling of lines and direction. Adding to the suspense and leaving the ultimate climax always in doubt is the addition of a fifth character to the cast, Dr. Woodruff (Oswald Marshall), who finally drops in near the final curtain, to pass the time of day.

Clay Watson's set is excellent and Reginald Denham's direction is expressive.

Malto.

Windfall

Westboro, Mass., July 30.
Robert T. Daggett production of comedy in three acts by William Hays, directed by Bruce Brighton; set decoration, Robert T. Daggett; murals, Donald Hubbard; costumes, Irving Storey. At Robert T. Daggett playhouse, Westboro, Mass., July 25, '50; at \$1.80 top.
Mina..... Lillian Wilder
George Harper, Sr..... Bruce Brighton
Ella Harper..... Marion Morris
Jenny Boston..... Rosalind Williams
Monte Meannes..... Otis Bigelow
George Harper, Jr..... Peter Bradley
Farrell Eastman..... Dale Engle
Evelyn Carroll..... Margaret Sheehan
Gloria Linden..... Laura Lee
Television Man..... Robert Lauritzen
2d Television Man..... John Rowe

William Hays, assistant manager of the Robert Daggett playhouse, can point to two of his plays tried out in Westboro, Mass. Last summer his "Whipping Boy" was produced at the Red Barn and

now his "Windfall" is being tested at the Daggett.

"Windfall" is billed as a sophisticated comedy, which in this case means everybody is having an affair and the cast says naughty words. Westboro audiences seem mildly amused, but the outside world will probably never get the chance.

The subject matter has a familiar ring ("Yes, My Darling Daughter," for instance) and the writing sometimes takes abrupt turns for which the audience is not prepared. Hays displays some playwrighting technique but life among the sophisticates is apparently not his dish.

George Harper, Jr. (Peter Bradley) confides to his mother (Marion Morris) that he has had an affair with Ginny Linden (Laura Lee) and is for marrying the gal. But mother and the girl don't think that's reason enough. Then it turns out that mother had an affair 25 years ago with an old boy who has just willed her his farm.

Pop Harper (Bruce Brighton) doesn't like the news, makes a fuss, and wifey walks. A mock courtroom scene in the third act brings everybody together again.

Lee.

Strawhats

Continued from page 50

Shelton, who operates the summer stock in co-operation with the London Little Theatre, has a five-year agreement covering the project. He will direct.

The Shelton-Annos Players is the second group to operate here this summer. The Campus Players '50, a group of U. of Western Ontario students and alumni, is presenting a bill of plays in the university's Convocation Hall. Outfit has operated co-operatively under the wing of the London Little Theatre.

Meanwhile, indications of a renewal of a stock season in Winnipeg this winter. H. K. Baskette, manager of the Grand, has approached the Dominion Theatre in Winnipeg on behalf of Hall Shelton on the prospects of a winter season in the Prairie City.

'Glass Bell' \$10,100

Westport, Conn., Aug. 1.
William Marchant's "Within a Glass Bell," being tried out last week, rang up a hefty gross of \$10,100 at the Westport Country playhouse. It was the sixth offering of the 14-week season.

Dorman's Play Trying Out
"Dark Corridor," murder melodrama by Richard Reich, will be given a one-performance tryout Sunday night (6) at the White Barn, Westport, Conn., under Peter Fry's direction.

The author is stage doorman at the Broadhurst, N. Y.

Mass. Straw Folds

Monson, Mass., Aug. 1.
First casualty of the stock companies in central and western Massachusetts is the Castle Players here. Company was in its second summer and had been playing four nights weekly at Town Hall. In an effort to survive, it had been performing one night in Springfield and one night in Brookfield, cutting the Monson dates to one weekly.

North Conway (N. H.) Opens
North Conway, N. H., Aug. 1.
Eastern Slopes theatre opened here July 25 with "Shadow and Substance." Playhouse is sponsored by the Boston Catholic Theatre. Toni Mendelsen and Ronald Weyand were starred in the first performance.

Recent Harvard Law School graduate, formerly associated with National Labor Relations Board. Subject of feature N. Y. Tribune article. Lecturer on film, television, radio and theatrical industries. Well versed in all phases of entertainment industry. Experience in public and industrial relations. Desire legal position utilizing this background.
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Literati

Albany Daily's Celeb Hoopla

Flock of showfolk, columnists and Hearst bigwigs will tee off the new plant of the Times-Union at a dinner to be held Aug. 11 at the Hotel Ten Eyck. Among those scheduled to appear at the festivities are Ethel Merman, Joe E. Lewis, Kay Francis and Sylvia Sydney.

Emcee will be Bugs Baer. Others slated to be on hand are William R. Hearst, Jr., John Hearst and columnists George Sokolsky, George Dixon and Westbrook Pegler as well as a number of sports luminaries. Coincidentally with the plant unveiling, local Hearst link also marks its 95th anniversary.

Capp's New Digest Mag

Cartoonist Al Capp's organization, which just brought out the first issue of the teenage slanted True Movie and Television mag, is launching another publication late in September. Selling for 25c, it will be tagged Why—The Magazine of Popular Psychology.

New digest-size monthly will cover developments in psychiatry in popular terms. First issue contains a byline piece by Loretta Young. Publisher is Elliott A. Caplin. Lawrence C. Goldsmith is editor.

L. A. Times War Rationing

First of the downtown Los Angeles dailies to start curtailing deliveries to newsboys due to the Korean war is the Times. Sheet has cut orders from street shouters in outlying areas.

Although no shortage of newsprint is current, understood Times management fears that a worsening of the situation will cue another siege of paper allocation, hence the Times' own rationing system.

CHATTER

Noel Busch in Hollywood doing a piece on Cary Grant for Life mag.

Jean Stahl, Hollywood movie editor for Life shifts to the N. Y. office Sept. 1.

Rudd Weatherwax and John Rothwell collaborated on "The Story of Lassie," to be published in October by Duell, Sloan and Pearce, Inc.

Virgil Thomson, New York Herald Tribune music critic, wrote the foreword to "Piano Works of Claude Debussy," which Duell, Sloane & Pearce will issue late this month.

Marguerite Higgins, only woman war correspondent now covering the Korean conflict, is scheduled to pen "War in Korea: The Diary of a Woman Correspondent" for Doubleday publication early next year.

J. Kingsbury Smith, European manager of International News Service, was decorated with the Legion of Honor at a luncheon given in his honor by Guérin de Beaumont, Minister plenipotentiary in charge of press relations of the Foreign Office.

All phases of film production will be covered in a forthcoming volume titled, "The How and Why of Motion Pictures," to be issued under joint sponsorship of the Academy of Motion Picture Arts and Sciences and the University of California at Los Angeles.

C. E. McBride retired as sports editor of the Kansas City Star after turning out his final column of "Sporting Comment" for the July 25 (evening) Star. He came to the Star in 1907, and has been sports editor since 1915. One of the country's eminent sports authorities, McBride was also widely known for his column of chatter and comment.

enlarged because the public will make a greater demand for TV tickets than it ever did for radio show tickets.

10. A lot of people who enter television in the early stages of the medium will fade from the public's eye within a few years. (I hope I'm not one of them).

11. Networks will run out of available time for sale. (I predicted this would happen by 1950, but I was too early. However, I am told it is rapidly becoming true during 1950).

12. Each big show of any standing will have to have its own complete unit—it's own director, writers, etc.—and not share them with one or more other shows. The only one who can be shared efficiently is the musical conductor.

I'm not Nicodemus, but I think my guessing average on television has been pretty high. However, I'll leave it to you in the trade to judge.

Before I close, let me make one hope (instead of a prediction) for the future: I hope that the business end of television is not brought too strongly backstage. Businessmen and entertainers, intelligent people, should be able to find a line of separation in their relationship. This line should come at the footlights, where show business ends and the theatrical profession begins.

Aussie Legit

Continued from page 49

at present a hypnotist). The critics are never excited about anything, not even about the Oliviers, when they were here last season. But the public doesn't pay any attention to the critics. A play runs despite, not because of the reviews. Perhaps that is the reason for not feeling very exuberant about our run here. There isn't the feel of a hit, even when you have a long run.

After playing Melbourne, "Streetcar" had a two-and-a-half week run in Adelaide (population about 50,000). Here, too, the reaction was similar. The critics took it in their stride, but the audiences were much more eager. Now we're in Sydney, where the response has been about ditto.

As to the production set-up here in Australia, it is more of the Little Theatre sort. A company leases or buys a building, then proceeds to import plays and principal players. It is apparently almost impossible to lose money on a play. People come to see it in sufficient numbers to cover the nut easily. Everything over (and there always is) is gravy.

But despite the dependable audiences, there seem to be no Australian playwrights, nor opportunity for any. For that matter, there are virtually no professional actors, directors, designers or any professional theatre people except theatre managers. It's the reverse of Broadway, where the professional theatre people practically outnumber the audiences, where few shows make money and where the critics are the last word. But don't ever say it isn't interesting.

Adele Longmire.
(The writer is a Broadway and Hollywood actress and playwright.—Ed.)

New Faces

Continued from page 1

groom them properly or lack of money, are rushing them into top spots for which they're not yet ready, according to the exhibs. They point to Samuel Goldwyn's "Our Very Own," for example, in which Farley Granger and Ann Blythe are co-starred. While each is a good future star possibility, according to theatremen, neither yet has a name big enough to lure customers to the boxoffice.

Same holds true, they feel, for Metro's "Next Voice You Hear." In that one, James Whittemore and Nancy Davis carry the marquee load. Even though the picture might be a fine production, and it's gotten good reviews on that score, it won't do the business it should because of the lack of top star values. Exhibs think that Metro, on the other hand, did the right thing, for instance, by teaming Elizabeth Taylor with Spencer Tracy and Joan Bennett in "Father of the Bride," thereby giving Miss Taylor a chance to build boxoffice lure of her own for subsequent pictures.

SCULLY'S SCRAPBOOK

By Frank Scully

Success, Cal., July 28.

For years people—well, people like me, anyway—used to confuse J. Stuart Blackton with Sidney Blackmer, Betty Compton with Betty Compson, Ben Blue with Monte Blue, John Wray with John Wayne, Betty Lynn with Diana Lynn, George Montgomery with Robert Montgomery, Bill Halligan with Bill Harrigan, Elizabeth Taylor with Zachary Taylor, Milton Berle with his mother and Sears with Roebuck.

But since Monday (31), when Sidney Blackmer added still another trophy to the earlier acquired "Tony" award for his acting in "Come Back, Little Sheba," fewer people—muggs like me included—should confuse Blackmer with anybody again.

He is currently working in "The Hero" in Hollywood, with John Derek starred, and if Hollywood were what Hollywood used to be they'd shelve the whole thing, call for a new script and star Blackmer in "The Conquering Hero," for certainly no man ever came back to such acclaim, after shuttling between legit and pix for 30 years, as this same Sidney Blackmer.

He's just about as handsome as he ever was. He weighs maybe five or 10 pounds more than when he played the line at the U. of North Carolina and nearly had all his good looks gouged beyond recognition by a Wake Forest tackle named Laurence Stallings. He still has his own hair, his own teeth, his own gracious urbanity and singular modesty as well as his old southern charm with not a you-all in a hundred sides of dialog.

Fifty is the right time for success of this sort to come to a man in any field. He's old enough by then to allow for all the factors that played a part in his success. I dined and wined with him for five hours at the Masquers the other day, and if it were left to Blackmer to fill out the picture with droll tales of Blackmer you'd be practically looking at two columns of lovely white space. There's none of this "Well, enough of me, what did you think of my last picture?" about Blackmer.

When you realize that his legit career began before the first World War, with Richard Bennett in a play Granville Barker directed called "The Morris Dance," you get an inkling of how long art is for time-minded people. I first saw him with Margaret Wycherly in "The 13th Chair." I have a dim idea he was one of the handsomer chairs.

Drink To Me Only With Thine I's

Since those far-off days he has played pictures, vaude, television and Platforms. Right now he could make a million lecturing on the evils of ill temperance. Every lush in the country knows his story of a frustrated chiropractor loused up by young love and old regrets, a fat wife, a dead dog and suppressed desires which only a homicidal bender can seem to satisfy. That he never does quite hack Shirley Booth's fat off with a hatchet but comes to his senses and settles down to accept that "the important thing is to forget the past and live for the present" has made him a hero to similarly frustrated alcoholics now wrapped in the comforting cloak of anonymity.

During the run of "Sheba" he went on one of those midnight disk jockey things to kick it around for five or 10 minutes, but phone calls kept coming in from faraway places, and the questions seemed to indicate that they were confusing him with a Mr. Anthony of sorely troubled stew. It took him hours to get out of the role.

The unanimity of critical opinion has naturally warmed the cockles of his Carolinian heart. Ward Morehouse thought Blackmer and Hepburn were about the season's best. Brooks Atkinson thought Blackmer and Booth deserved the wreaths. Whitney Bolton thought he was not only superb in "Sheba" but would have played "Salesman" better than most of those who had essayed it. Thyra Samter Winslow was the first to say that Blackmer and Booth, at first merely featured, should be starred. The Theatre Guild took the directive and moved them above the title. John Chapman, Gilbert W. Gabriel and Robert Garland tossed their garlands to the spouse of the century. Considering all the simulated drunks on stage and screen, notably Barton, Nugent, Wolheim and Bannister, not to stress Barrymore and the like off stage, Blackmer's performances must have bedazzled even Bacchus.

He will essay the role in pictures for Hal Wallis, but I suspect much of the adult motivation behind the character's actions will have to be watered down and with it may go much of Blackmer's frenzy, if not the character's whole raison d'être.

If you want to get some idea of the span of Blackmer's career take a look at those who have dropped by the wayside since he first played in their company:

Pearl White, James Cruze, Clare Kummer, Alice Duer Miller, John Emerson, Walter Connolly, Otis Skinner, Walter Huston, O. P. Heggie, George Bancroft, Warner Oland, Buck Jones, Guy Kibbee and Henry B. Walthall.

As for those who are hasbeens but still among the living the list represents a long and melancholy trail, for Blackmer shares the civilized view that the saddest words of tongue or pen are "I'm at liberty again." In his time he has taken some awful beatings, particularly in Hollywood where he skidded most imperceptibly through the years from the best of the majors to the most fragile of the indies.

It got so for a while that the only part any casting director thought he could play was Roosevelt. Funny thing that the first time he was tested for it he asked who, F.D.R.? They assured him it was for T.R. He looked around among the prospects and saw one guy who looked the living image of Terrible Teddy, and he hadn't been touched by a makeup man. "What about this guy?" Blackmer asked. "We tested him," explained the casting director, "and on film he looks more like William Jennings Bryan. Come let us take you over to Percy Westmore."

"Which Roosevelt?" He Asks

With that began one of the most strangling type castings in Hollywood history. He played the part of Terrible Teddy 14 times. Once a whole picture was wrapped around T.R. and the Rough Riders. Blackmer played that one, too.

Recently asked to essay the character once again for TV he wired his regrets: "I'm a lifelong Democrat and just don't like to play Republicans anymore." This is being pretty outspoken for an actor in 1950. In fact it's being pretty outspoken for anybody.

Considering now that Blackmer is a happily married man with two small children it's about time he reached the age of discretion or what remains of a once magnificent dynasty may not enjoy chicken every Sunday. His wife, who once played opposite him, is Suzanne Kaaren and the children of this marriage are William Brewster (Blitz) Blackmer and Jonathan (Johnny Cake) Cole Blackmer. The father had no intention of naming any child of his Sidney or Junior or anything like it but at the christening of Johnny Cake there was a pause and somebody shouted the name as Sidney Jonathan Cole, and so it appears in the church record.

That the children may not have such a time establishing their right to eminence as their father was recently illustrated at grace at meals one day. Blitz was saying it. But he took a long pause half way through the prayer. Everybody thought he had either forgotten the prayer or that MacCready had once breathed on his grandfather. Not being able to bear the suspense, the moppet's grandmother took up the prayer.

"Please," interrupted Blitz, "Grandma, that's my line." "I don't know whose line it was that Sidney used in giving thanks for his recent award last Monday night, so I guess we will have to credit old Anon, the greatest poet who ever lived next to I bid, if not before him. It ran:

Things owned are mere oblivion's dues,
Things loved the soul can never lose.

Somehow the quotation seems to fit Sidney Blackmer as if tailored for him. It couldn't have happened to a nicer guy.

Falmouth Hit Sparks

Continued from page 50

strawhats in the country. Besides the auditorium and backstage, the building holds two rehearsal halls, scene shop and prop rooms, besides a first-floor dining room and bar, a dining terrace overlooking Coonamesett lake, and shops in the lobby. The grounds also include the swank Coonamesett Inn, a golf course, tennis courts, swimming, fishing, boating, polo field, airfield (with 90-minute charter plane service to New York).

The playhouse, seating 600, can gross about \$11,600 on a regular eight-performance week (Miss Bankhead's \$14,000 included two extra showings). The operating nut is about \$8,000. With a total gross of approximately \$95,000 on the nine-week schedule, the strawhat made a substantial profit last year, which is something of an accomplishment for a first season's operation. Although costs are slightly higher now, it may better that mark this year. That is in face of generally disappointing business conditions on the Cape this summer.

Besides the Falmouth playhouse here, Richard Aldrich also operates the Cape playhouse in Dennis, about 30 miles away, and the Cape Cod Music Circus in Hyannis, about 20 miles distant. With both spots also playing to near-capacity, Aldrich shows are drawing a total of almost 2,000 people a night. At that rate, the total patronage for the season is expected to reach about 150,000. The summer population of the entire Cape is about 225,000 (the winter figure is about 50,000). In any case, it is already evident that, contrary to Aldrich's fears, the Coonamesett, Dennis and Hyannis operations do not compete with each other.

The setup here is located on the old 25,000-acre Coonamesett ranch owned by the late John Crane, of the Crane plumbing family, early in the 1900's. The Club, originally budgeted at \$125,000, cost about \$250,000 to build, but it always operated at a loss until 1941, when it was taken over by the Army as an officer's club for nearby Camp Edwards and Otis field. After the war, a name-band policy was tried, but failed to draw except for a moderate play Saturday nights. Aldrich's contract to use it as a playhouse is for a seven-year term, with renewal options.

The Coonamesett Inn, which had also been a financial doer up

to that time, was acquired by an outside management in 1941, at a ridiculously low rental. With the entry of the U.S. into the war, trade boomed at the establishment, and there has scarcely ever been a vacant room since then. The entire Coonamesett layout is now owned by Mrs. Francis Crane, brother of the original John Crane, and her son, Robert Crane, who is also associate producer of the Falmouth playhouse. The Cranes were associated with the old University Players when that group, including Joshua Logan, Henry Fonda, Margaret Sullivan and others, ran a summer theatre at Falmouth. Another Crane son is married to Logan's sister.

Ed Wynn

Continued from page 1

I find that my guesses still stack up. Either they have come true or are still in the process of coming true. I'd like to go on record with "Wynn's Willy Wisdoms" on TV:

1. The biggest ratings during the first few years of television will go to the variety shows.

2. Most entertainers will go in for variety shows at first because they are easiest to do.

3. Many programs of the amateur show format will appear because the talent costs are much cheaper.

4. The growth of television will be so great and so fast that networks and sponsors won't be able to keep up with it. It'll be like the stock market crash of 1929 when the ticker-tape couldn't keep up with the falling market.

5. The time will come when dealers will be selling more television sets than radio sets, a fairly obvious conclusion.

Profitable Biz

6. Men who laid out a lot of money to establish a TV station will double or triple their investments. (I am told that this has happened in some cases and is expected to occur in many other instances).

7. Every entertainer of any standing in radio will have to go into television. Again, this is obvious.

8. Weekly shows will be the best type for TV if they can be accomplished.

9. Within two or three years the capacity of studios will have to be

Broadway

Author Anita Loos ("Gentlemen Prefer Blondes") sailing for Europe today (Wed.) on the America.

Ballerina Tamara Toumanova, wife of producer-writer Casey Robinson, due in from Paris this week.

Twentieth prez Spyros P. Skouras expected back at the homeoffice this week, after a short trip to Denver.

Al Friend (& Downing) tossed party for mother on 91st birthday Sunday (30). Joe Laurie, Jr., emceed the affair.

Sam Levenson back to some mountain resort dates after vacationing in Beverly Hills, following his Las Vegas engagement.

Earl Blackwell, prez of Celebrity Service, back from a three-month European tour to set up branches in Paris, Rome and London.

John Wildberg back from London yesterday (Tues.) on the Ile de France to arrange local preem of the London hit, "Black Chiffon."

Hildegard, her manager, Anna Sosenko; radio producer Ralph Edwards and actor Paul Muni in from Paris Sunday (30) on the America.

Ken Murray set Lew Ayres to emote in the playlet, "The Doctor Goes to War," on his CBS-TV show when it resumes following its summer layoff.

Howard Lindsay, playwright and producer, and Albert Nightingale, manager of the D'Oyly Carte Opera Co., in from London on the Mauretania Monday (31).

Former secretary to sports announcer Bill Stern, Dolores Dillon is now singing at the Cape Cod Music Circus, Hyannis, Mass., run by Richard Aldrich.

DAILY VARIETY staffer Charles Daggett east to Darien, Conn., to be near his child, in custody of Ann. (Macfadden Publications) Daggett.

Joseph Gilligan of Metro's flackery is the first M-G employee to be called up for war service. Gilligan has received orders to report for duty with the Marines this week.

Ben (Women's Wear Daily) Schneider back from the Coast, via Tucson, where his 27-year-old son, Leroy, a victim of asthma, is curing. His mother is remaining with him.

Warren Stevens, last seen on Broadway in "Detective Story," inked to a seven-year pact by 20th-Fox through Robert Lantz of the Gale Agency. Reports to the studio the end of the month.

Joseph H. Seidelman, former Universal foreign chief currently acting as consultant, back at his desk at the film company after attending the funeral of his father, who died in Miami Beach.

Bill Doll's indie p.a. setup now includes himself, in Hollywood, handling Fred Finklehoffe's "At War With the Army" film; Michael O'Shea in N. Y., and Byron Bentley and Dick Williams in Chi. Doll heretofore specialized in legit only.

Twentieth-Fox writer-director Joseph L. Mankiewicz, now holidaying in Europe, will cut short his vacation to return to New York in time for the Aug. 16 preem at the Broadway Rivoli of "No Way Out," which he directed and co-scripted with Lesser Samuels.

Arlene Dahl, thespian starred in Metro's "Three Little Words," trained into New York this week to attend the film's world preem at Loew's State, Aug. 9. Cleffer Harry Ruby, whose collaborating with the late Bert Kalmar is the subject of the film biog, also arrives this week.

Pittsburgh

By Hal Cohen

Tony Conforti, wife and young son on a motor tour to the Coast. Allan Clark, Monte Carlo op, and wife celebrated their 14th anni.

Mary Hatcher and husband, Herky Styles, booked into Carousel week after next.

Gino Conte, Playhouse technical director, driving family to California for six weeks.

Jackie Heller already has his bid in War Department to head first show for Korea.

Lawrence Carra, Carnegie Tech drama school director, clipped out to Italy for visit with folks.

Mrs. Eva Simon in Hollywood visiting her son, S. Syvan Simon, Columbia Pictures producer-director.

Alex Gousseff, who ran old Triangle Room at Seventh Avenue hotel, appointed manager of the Ankara.

Dick Fortune has quit Gardens p.a. job with Harris Amus. Co. and gone back to newspaper work at Press.

Doretta Morrow planned out for Dallas right after closing perform-

ance here of "Desert Song" to do same role (Margot) there.

Pearl Bailey just bought a new home in Washington, D. C., and will rest there for several weeks following Copa engagement.

Canonsburg, Pa. High School class of 1933 honored Bandleader Jimmy Palmer with dinner reunion at Kenneywood during his engagement there.

Miami Beach

By Lary Solloway

Club 22 up for sale again. Legit stock at Kitty Davis' a big click.

Danton Walker, N.Y. Daily News columnist, in town for a few days at the Saxony.

Martha Raye held over at Five O'Clock Club through August, then heads for New England dates.

Claude Ritter, newly appointed manager of Municipal auditorium, in N. Y. scanning possible attractions for winter season.

New show at Clover Club features Martha Stewart and the Blackburn Twins. Don Rice handles comedy slot, with Carlyle dancers rounding out show.

Ned and Norman Schuyler at Lake Tarleton Club in New Hampshire for rest, before heading to New York to set bookings for their Copa City, Beachcomber and Five O'Clock Club here.

Minneapolis

By Les Rees

Old Log strawhatter offering "O Mistress Mine."

Prom Ballroom had Gene Krupa for a one-nighter.

Art Lund and Jimmy McPartland into St. Paul Flame Room.

Bob Crosby in from New York to emcee "Queen-of-Lakes" Coronation Ball.

Hotel Radisson Flame Room has Dave Apollon and his gal trio plus Jimmy Ellyn orchestra.

Dorothy Lewis Ice Show will continue through Aug. 20 at Hotel Nicollet Minnesota Terrace.

Locally produced "Water Folies" goes to Seattle for engagement after finishing 10-day run here.

Jimmy Nederlander, Lyceum manager, in New York lining up legitimate roadshow attractions for next season.

E. A. Furni, St. Paul Auditorium manager for 15 years, elected president of International Assn. of Auditorium Managers.

Lyceum, local legit house, to have six Sunday, matinee and evening, recitals during coming season, including Hildegard, Percy Grainger and Hazel Scott.

Australia

By Eric Gorrick

Sir Ben Fuller is planning a London trip end of the year.

John Evans, director of Greater Union, planned back from U.S.-London looksee.

"Love Racket," with British comic Arthur Askey, pulling top biz at Tivoli, Sydney.

Native vaude is only doing so-so biz at Tatler, Sydney, for indie operator Martin Goode.

Norman B. Rydge, head of Greater Union, due back from London-U.S. trip shortly.

Big biz for Elisabeth Bergner in "Two Mrs. Carrolls," now in fourth stanza at Palace, Sydney, for Fullers.

Clay Hake, new Paramount managing director, arrived this week from U.S. He replaces Harry Hunter.

Clifford Mollison, British comedian, will do "High Temptation" at King's, Melbourne, for the Fullers.

Biz has slipped somewhat with "Harvey," starring Joe E. Brown, at Comedy, Melbourne, for J. C. Williamson.

"Streetcar Named Desire" off to strong start at Royal, Sydney, for J. C. Williamson. Season is set for about six weeks.

Robert Kapferer, handling Continental pix here, will plane to New York, London and Rome shortly on a product looksee.

Sir Ben Fuller has secured the rights to Aussie play "Love Me Sailor." Will preem it at King's, Melbourne, in late December.

Selznick-Korda's "The Third Man" preemred for Hoyts at the 2,200-seat Regent, five shows daily. Usual policy at this keyer is four-a-day.

Joe Joel, RKO's Aussie publicity chief, awarded the RKO showmanship top prize for his campaign on "Joseph Young." Award was made by Merian Cooper.

Kroger Babb, head of Hallmark, Inc., will make a third visit Down Under in September. Hallmark's "Secrets of Life," "Prince of Peace" and "Devil's Weed" are being handled here by British Empire Films.

London

Irene Dunne to Paris for few days vacation.

Bill Stern, N.B.C. commentator, is at the Savoy.

Irving Lesser in town on business and pleasure trip. Phil Hyams in hospital with concussion after a motoring accident. Bernard Delfont has set Nellie Lutch for Moss Empires tour, opening Oct. 3.

Ethel Smith, due to open at the Palladium next Monday (7), arriving here tomorrow.

Society misery did so well with Lucienne Boyer it has booked her for return date in November.

Eric Johnston took time out from film talks to attend party at Shepperton for "The Mudlark."

Hyman Zahl and Nat Karson on five day jaunt to Blackpool to ogle shows and pact talent for the Empire shows.

Cafe de Paris going in for big attractions, opening with Kay Thompson and dickerer with Bea Lillie to follow.

Charles Munyard leased Palace theatre, Maidstone, and will operate similar policy as the Intimate Theatre, Palmer's Green.

Stanley French's two character play "The Four-Poster," with Michael Dennison and Dulcie Gray, starts Provincial tour at Cambridge Aug. 21 and comes to London seven weeks later.

Leslie Macdonnell director of Fosters agency, off on talent quest. He'll hit Copenhagen, Stockholm and Oslo on first lap, with Paris, Lisbon, Barcelona, Monte Carlo, Naples and Malta later.

Paris

Lola Leighter to Deauville.

Lucette Caron back in town.

Dave Garraway to Bayonne and Marseille.

Lisa Perrin's miniature barge currently the swankiest after dinner bar in Paris.

Arthur Koestler guest of honor at Anglo American Press Assn. weekly luncheon.

John Jowett's humorous book, "Traveller's Joy," is based upon his BBC radio series.

David Lichine forming his own ballet company to open in Venice and play Paris end of October.

Barbara Stanwyck stopped off on way to Rome to join Robert Taylor.

Francois Perier off to Rio with Andre Roussin play, "Babosse," for one-month season to start Aug. 3.

Claire Olivia signed by Jacqueline Audry to star in "Olivia," to roll Sept. 15 at Fontainebleau.

Jean-Pierre Aumont in to "L'Amant de Paille," to be directed by Gilles Grangier and will co-star Gaby Sylvia.

Julie Gibson landed job in Errol Flynn-Bill Marshall pic, "The Bargain," to start rolling soon on the Riviera.

I.D.H.E.C., official French cinema school, refusing to take in additional students until government gives them a larger building.

VIPs getting ready for the trip to Monte Carlo for the big charity gala of the season, "Le Bals des Petits Lits Blancs." On tap will be Dolores Gray, Laurel and Hardy, Bernard Bros., Maurice Chevalier and others.

Anouk Aimee, over from London on the Riviera, seen mostly with Sadri Khan, Rita Hayworth's brother-in-law and second son of the Aga Khan. She is still trying to have her early marriage annulled.

French pix to be presented at Venice Film Festival Aug. 20 are Jean Cocteau's "Orpheus"; Max Ophul's "La Ronde"; Andre Cayatte's "Justice Est Faite"; Jean Dealannoy's "Dieu a Besoin des Hommes"; Emile Reinert's "Rendezvous Avec la Chance"; Nicole Verdre's "La Vie Commence Demain"; and Blasetti's "Sa Majeste Monsieur Dupont." Three of the films are by foreign directors.

Cape Cod

Scene designer Jane Berlandina convalescing at Wellfleet after major surgery.

Brian Aherne here for the appearance at the Cape playhouse, Dennis, next week in "Dear Brutus."

Virginia Haskins, soprano lead last week in "Song of Norway" at the Music Circus, set a local record for long-distance confabs.

Bert McCord, legit reporter of the N. Y. Herald Tribune, was a house guest last week at the Chatham home of Julius Fleischmann.

Denis Johnston here for rehearsals of his new play, "The Hound Cuckoo," premiering Monday (7) at the Provincetown playhouse.

A performance hazard at Falmouth playhouse, Coonamessett, are the deafening jet-plane take-

offs at nearby Otis field, Army training base.

Louis Lotito, president of City Playhouses, Inc., and manager of the Martin Beck theatre, N. Y., weekending with Joseph P. Kennedy, at Hyannisport.

Fred Allen, summering at West Harwich, became godfather last week to the infant daughter of newswriter Frank Campbell, of the Cape Cod Standard Times.

Jim Hawthorne, resident tenor with the Cape Cod Music Circus, Hyannis, will sing his first leading role of the season when he does Capt. Warrington in "Naughty Marietta" next week.

Vernon Rice, of the N. Y. Post; Ward Morehouse, of the N. Y. World-Telegram & Sun, and Mrs. Dana Tasker, wife of the editor of Time mag, here to catch various strawhats and collect suntan.

Mrs. Cornelius Vanderbilt (Sonny) Whitney, a former musical comedy singer, visiting here last week, turned down a bid from Richard Aldrich of a leading role in a Music Circus production.

Messmore Kendall, owner of the Capitol theatre, N. Y., arrived over the weekend with Nancy Randolph, of the N. Y. News to attend the Music Circus. Kendall is trying to persuade Richard Aldrich to open one in Palm Beach next winter.

Rome

By Helen McGill Tubbs

Jack Bennys at the Grand hotel in Rome.

Sixteen film houses closed during the hot spell.

Ilya Lopert spending a few days on the Adriatic Sea resort.

The Acqua Parade doing a good business at the Foro Italia.

Television actress, Joan Simmons visiting Rome for a few days.

Mrs. Spencer Tracy and children are at the Excelsior Lido in Venice. Buster Crabbe's "Revista dell'Acqua" well attended at the Foro Italia.

Mrs. Raymond Rubicam (Young & Rubicam) a Holy Year visitor in Rome.

Rita Hayworth and Prince Ali Khan sailed on their yacht from Capri to Amalfi.

"Thief of Venice," the Maria Montez-Paul Christian starrer, now in the dubbing stage.

The Buddy Baers gave a party for the "Quo Vadis" company in their new apartment.

George OrNSTein of the Italian Branch of United Artists off to New York for biz confabs.

Actor Bill Tubbs interviewed by Winston Burdette for taped recording to be aired on CBS, tagged "Motion Pictures in Rome."

Berlin

By Bill Conlan

Don Poynter, baton twirler with the Harlem Globe Trotters offered a lead in the "International Ice Show."

Hamilton McFadden, chief of the State Dept. Motion Picture Branch, in from Washington for a few days.

Central Europa Film Corp. has engaged Waldmark Frank, Berlin script writer, and Paul Gordon, director, for its first production, "Berlin by Night."

Tony Lavelli in town with the All Star basketball team. He was featured with his accordion at the Harnack House, where he received an ovation.

RIAS, American-sponsored German radio, will join a European-wide hookup for Sunday afternoon concerts. First concert will be by the Vienna Philharmonic Orchestra.

Vienna

Cornel Wilde here.

Oskar Homolka vacationing in Bad Gastein.

Most famous Salzburg cafe, Tomaselli, reopened.

Bush-Fekete's "Backhendl" set for Die Insel theatre.

Josef Hadrawa, 81, poet and lyricist, died here recently.

Bach Festivals in Mondsee, Upper Austria, in full swing.

Hans Jellinek to Locarno as delegate of Austrian Composers Congress.

Austrian-born Oskar Homolka vacationing at Bad Gastein, near Salzburg.

Loewenfilm signed Siegfried Breuer to direct and play lead in "House 13."

Kathe Gold inked by Academy Theatre for leading role in "Streetcar," due in early fall.

Kathe Gold to play lead in fall production of "Streetcar Named Desire" in Akademie theatre.

Mort Briskin producing "The Magic Face" in Vienna, has been unable to obtain suitable camera, and moldering up production while one is aired in from Hollywood.

Hollywood

Robert Stack vacationing at Lake Tahoe.

Richard Basehart's wife seriously ill.

Tito Guizar to Miami for a nitery stand.

Claude Jarman home to Nashville until Autumn.

Fred Astaire bought a horse ranch near Chatsworth.

Gale Storm to Houston for two weeks of summer stock.

U. S. Supreme Court Justice Tom Clark in town on vacation.

Bill Thomas to Balboa for a month's yachting vacation.

Bonita Fieldler Davis was granted final divorce from David Brian.

Eugene J. Zukor elected president of the Paramount Studio Club.

Rouben Mamoulian to San Francisco to supervise opening of "Lost in the Stars."

Mona Graham Malden, wife of thesp Karl Malden, recuping from major surgery.

Edmond O'Brien to Philadelphia for the world preem of "The Admiral Was a Lady."

Robert Turner hospitalized in Gallup, N.M., where he was on location with "Only the Valiant."

Douglas Sirk leaves for Rome late this month with a print of "The First Legion" for Pope Pius.

Louis B. Mayer and Howard Strickland returned from visit in Washington, New York and Lexington, Ky.

Rev. Neal Dodd, who "officiated" in more than 300 film weddings, celebrated his 43 anniversary as a clergyman.

Norman Taurog settled his alimony difficulties with an agreement to pay his former wife \$12,500 a year for life.

Sanford Adler, owner of Hotel Del Mar and Cal-Neva Lodge at Lake Tahoe, bedded at his Del Mar Ranch following a severe ulcer attack in Reno.

Superior Judge W. Turney Fox approved Paramount thespact for William Regnolds, 18, starting at \$200 a week, and agency contract with Mishkin agency.

The Bill Perlbergs (Bobbie Brox) building in Beverly Hills; all on one floor. They sold their big Bel Air house and are currently occupying a Beverly Hills hotel apt.

Bob Considine off to Tokyo for Hearst but war correspondent Lionel S. B. Shapiro still standing by until getting the assignment. He drove out with Louis (newlywed) Sobol and Lyman (Billy) Bloomingdale.

Jerry Horwin, Coast scripter, invented and patented a beach robe which converts into a beach bag and carryall. It will be brought out for next year's line by Harry Greenberg, so-called "bathrobe king" in N. Y.

Ike Levy and his wife remaining at the Bevill's hotel another week, before returning to Philly. With Loew's veepee Charlie Moskowitz, Jesse Kaye and Robert Merrill around the pool, he headquartered in Jonie Taps' cabana.

Ted and Dorothy Friend (VARIETY's San Francisco reps) here over weekend for a gander at Greek Theatre's production of "Finian's Rainbow." They came in with a group of Bay City press people as guests of Greek topper Gene Mann.

Ireland

By Maxwell Sweeney

Harmonica virtuoso Larry Adler inked for Theatre Royal, Dublin.

Dan O'Herlihy expected in from Hollywood, with family, on vacation.

French hypnotist Paul Goldin doing socko biz on provincial tour here.

Carl Clopet Productions in from England for season in Cork Opera House.

Walter Mahon Smith named film critic for leading Catholic weekly, The Standard.

Mezzo-soprano Patricia Black inked for title role in "Carmen" Palermo, Sicily, this fall.

Niall Boden named manager for Roy Fox's new band, now touring Irish provincial terperies.

Polish batoneer Matteo Glinski in for stint as guest conductor with Radio Eireann Symphony orch.

Mona Ingoldsby, International Ballet topper, rejoined company in Dublin after resting up with foot injury.

R. C. McKew, G. F. D. Irish manager, planned to London for J. Arthur Rank Organization awards in recent sales drive.

Stuart Schulberg, films chief of European Cooperation Administration Paris office, in from France

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Chatter

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Ireland

to set screenings of ECA shorts here.

Thesper Dennis Edwards here from England to join Longford Productions. Sheila Lyne also packed for season with same company.

Abbeyite Michael J. Dolan to London for screen role in Associated British production of Louis D'Alton's Abbey winner, "They Got What They Wanted."

Former Abbeyite Maire Ni Shuiblaigh has written theatre's history with Edward Kenny under title, "The Splendid Years." She was in first Abbey company.

Irene Dunne expected in for vacation at Kiltcroney, County Wicklow, after completing Queen Victoria role in "The Mudlark" for 20th-Fox at Shepperton, England.

Bucks County, Pa.

By Sol Jacobson

Mike Ellis and James Russo weekending at Don Walkers.

Naomi Riordan checked out of Playhouse for vacation on Cape Cod.

Ezra Stone back at Newtown farm after talent trip to France for Milton Shubert.

Victor Jory and family in from Norwich, Conn., to appear in "The Spider" at New Hope.

Leo and Ada Freedman in for weekend. Ditto Bernard Hart and the Jerome Chodorovs.

Robert Schneider, art film producer, down for confabs with Bill Chapman at his New Hope manse.

Bob Coleman, N.Y. Mirror critic, in last week to catch preem of "Anything Goes" at Lambertville.

Bob Hector, associate p.a. to Barry Hyams on "Member of The Wedding," here for fortnight to ogle Playhouse operation.

Justin Herman, local resident, shooting 2 reeler at Music Circus for Paramount release. Made one of Playhouse last summer.

Bob Feyti checked out to work at Hyannis tent last week. Local weeklies carried belated buildup on singer who has worked at Music Circus since June.

India

Product shortage in South causing some South Indian producers to dub Hindi pictures produced in Bombay into Tamil. Three mythological subjects dealing with the Indian hero Ramana are currently being dubbed in Madras.

Indian exhibition rights to Paramount's "Samson and Delilah" will go to those exhibitors making the highest bids for the film. Move marks the first time that the bidding practice was used in distribution of foreign pictures in India.

A fire in temporary film vaults in old Delhi destroyed some 1,600 reels of film at an estimated loss of \$700,000. Both Indian and foreign films were stored in the vaults. The insurance companies had refused to insure the stock because of temporary nature of the vaults.

Technicolor equipment used by Orient International Film, Inc., for its production of "River," recently completed in Calcutta, has been left behind for utilization by Indian studios there with the understanding that OIF would have access to it for any other of its films to be made in Calcutta.

Scotland

By Gordon Irving

Rochester's date at the Empire now set for August 14.

Emlyn Williams due in Glasgow Aug. 14 in his own play, "Accolade."

Strawhat shows at coast doing good business, with Ayr Gaiety outstanding.

Glasgow Unity Theatre offered 12-weeks' season at Saville Theatre, London.

BBC's Richard Dimbleby recording programs in Hebridean Island of Benbecula and in Dunfermline.

Peter Sinclair, Scots comedian and minstrel, plays Miami, Philadelphia, Montreal and Toronto this fall.

Louise Boyd, Glasgow singer, to have lead in South African tour of "Brigadoon," opening in Johannesburg in September.

Lena Horne recorded interview with Regal cinema manager Bob Scott to bally her latest pic "Duchess of Idaho."

Dame Edith Evans set for Theatre Royal, Glasgow, Aug. 7, in James Bridie's "Daphne Laureola." Play is on pre-Broadway run.

Italian film "Domenica D'Agosto" ("A Sunday in August") to be shown at Edinburgh Film Festival.

It won kudos at recent Locarno festival.

Gordon Jackson, Scots actor, doing part of show-business reporter in "Happy-Go-Lovely" musical at Elstree. He'll also join Perth Repertory Theatre in Scottish Highlands.

Dundee's Kinnaird Cinema getting British premiere Aug. 14 of Alfred Hitchcock's "Stage Fright," in which Richard Todd stars. Todd began as actor with Dundee Repertory Theatre.

Queen Elizabeth will attend performance of "The Atom Doctor" by the Glasgow Citizens' Theatre in Lyceum theatre, Edinburgh, September 5, during three-day visit to International Festival.

Australia

Arthur Rigby, British comedian, will do "Madame Louise" for the Fullers at Palace, Sydney, at conclusion of the Elizabeth Bergner season in "Two Mrs. Carrolls."

Sydney, the "New York of the Pacific" is having its wettest year since Captain Cook first took a gander at the spot away back in 1770. Terrific rain has crippled theatre biz.

"Song of Norway" off to a fine start at His Majesty's, Melbourne, for Williamson-Tait. Cast includes Charles Dornin, Doreen Ansell, Robert Bernard, Marjorie Cook and Hendrick DeBoer.

Aussie commercial radio sponsors are going overboard on giveaways. One local sponsor has upped his giveaway to \$18,000 spread over a limited span. It's a major headache to the local pix boys.

New Haven

By Harold M. Bone

Charles Coburn due Aug. 15 for an appearance with "Loulisa."

Ben Witken readying the Shubert for Aug. 30 opening with "Affairs of State."

Paramount mgr. Jim Darby spending his vacation building a home tennis court.

No announcement yet on preem of "Call Me Madam," but Shubert already has a flock of reservation requests.

Yale Bowl pop concerts, sponsored by Junior Chamber of Commerce, doing okay to date. This week's session has Benny Goodman soloist.

Lou Brown handling publicity for Conn. M.P.T.O. annual outing and golf tournament at Race Brook Aug. 15. George Wilkinson and Al Pickus are co-chairmen.

Barcelona

By Joaquina C. Vidal-Gomis

Josephine Baker headlined bullring show for producer Jumar.

Rosina Mendia, legit actress, will make a film comeback in "Amaya," directed by Juan de Orduña.

Juan Toren, vet Spanish pic actor, in from the U. S. to appear in "A Man From Tangier," Roland Young starer.

Producer-director Juan de Orduña will start work on "Lola la Piconera" upon completion of "Agustina de Aragon."

Philippe Rothchild off to the Costa Brava to huddle with Salvador Dali on sets for his new ballet to be staged at the Paris Opera.

Two versions will be made of the pic, "Andalusie," Spanish and French. Former will be directed by Luis Lucia and latter by Robert Vernay.

Portland, Ore.

Billy Bishop and Ann held over at the Clover Club.

Arthur Lee Simpkins playing repeat at Amato's Supper Club.

Horace Heidt show set for the Portland Arena Aug. 6, under auspices of local charity group.

Phil Silvers, Gale Storm, and Rose Marie appeared at the Cosmopolitan Club anniversary show.

Al Donahue Orch at Jantzen Ballroom. Lionel Hampton and Spike Jones Revue set for later dates.

Riviera

By Margaret Gardner

Nat Pendleton relaxing at the Carlton.

Liz and Nick Hilton prolonging their Cannes holiday.

Rosario and Antonio stars of the Palm Beach Casino gala.

Ed Sullivan, cutting short his Riviera stay, off to Rome.

Alice Faye and Phil Harris at the Carlton for a quickie-look at Cannes.

Michael Redgrave at the Martinez, preparing for the film, "Dan-

gerous Meeting" which he'll do in Cannes.

Roland Petit, vacationing in Cannes, plans to preem a new ballet at the Winter Garden, N. Y., in September.

Charles Trenet in his first Riviera appearance since his return from America, stars at the Juanes-Pins-Casino gala.

"Holiday on Ice" terrific success at Esplanade-De Gaulle stadium in Nice.

Chicago

Milton Berle in for Evelyn Knight opening at the Palmer House.

Kim Hunter, who withdrew from "Two Blind Mice," has been replaced by Ann Sturges.

Singer, Vic Damone, currently at the Chez Paree, will be feted at Italian Festival here this week.

Tom Drake playing lead in Chevy Chase strawwhatter production of "Here Comes Mr. Jordan."

Eileen Mack, flack for "Dixieland" at the Chicago Fair, has joined Harry Davies legit publicity office.

During last week's stint at Chicago theatre, acts and house staff feted Margaret Whiting on 25th birthday.

Actress Arlene Dahl in town to ballyhoo latest pic, "Three Little Words." Same for Ruth Roman, here to thumbtump her starer, "Three Secrets."

Equity-League

Continued from page 49

other unions to demand pensions or welfare funds. According to the producer group, the grips' and tooters' unions have been delaying the start of their negotiations in order to see if Equity won its pension demand. If such demands are made by other unions now, it's predicted, the League will merely tell them to get together with Equity to share in the benefit performance setup.

To Equity's demand that the road minimum be raised from \$80 to \$100 a week, the League has offered a compromise of \$85 for the coming season and \$90 for next, but has since okayed the \$100 rate. However, this, like the benefit performance proposal, was reportedly made contingent upon Equity's acceptance of some of the League demands for modification of the terms of the existing contract. The latter demands are understood to include withdrawal of several recent Equity "rulings," such as a new interpretation of the unit company rule and the regulation permitting a producer to change an actor's contract from two-week clause to run-of-the-play.

The producer organization is also seeking to have the expiration date of the next contract changed from Aug. 15 to sometime in either the spring or fall. The idea would be that it would be more practical to hold negotiations for a new agreement during the spring or fall than during the height of the summer, when many people normally are out of town.

BIRTHS

Mr. and Mrs. Walter Jones, daughter, in Pittsburgh, July 25. Father's comptroller of station KQV.

Mr. and Mrs. Larry Taylor, daughter, Chicago, July 23. Father is member of WBBM orch.

Mr. and Mrs. Hooper White, twins, Chicago, July 23. Father is WBBM producer.

Mr. and Mrs. Dean A. Myers, daughter, Columbus, O., July 13. Father's Columbus Dispatch radio-TV ad and VARIETY mugg in that area.

Mr. and Mrs. Fred Coe, daughter, New York, recently. Father is producer of NBC's "Philco Television Playhouse."

Mr. and Mrs. John P. Sonlightner, daughter, Hollywood, July 23. Mother is Jessica Jordan, singer.

Mr. and Mrs. Jim Dyle, son, Houston, recently. Father is announcing staff there for KNUZ.

Mr. and Mrs. Hal Studer, son, New York, July 24. Mother is actress Billie Lou Watt; father is an actor.

Mr. and Mrs. Leonard H. Golden-son, daughter, White Plains, N.Y., July 31. Father is prez of United Paramount Theatres.

Mr. and Mrs. Peter Cookson, son, July 30, Roslyn, L. I. Father is a legit producer-actor; mother is actress Beatrice Straight.

Mr. and Mrs. Jan Murray, daughter, New York, July 30. Mother is former Toni Kelly, ex-nitery dancer; father is comedian.

Mr. and Mrs. Eugene A. Coen, son, July 21, N.Y. He was former Metro foreign executive, later owning Peerless Travel Bureau.

OBITUARIES

HELEN TYLER

Helen Tyler, 78, one-time legit producer and play broker, died in Ebensburg Falls, Vt., July 29. Miss Tyler entered play brokerage field in the early 1900's when she joined Alice Kauser's play agency. In 1908 she became associated with Edgar and Archie Selwyn as general manager of their Play Co. While with the Selwyns, Miss Tyler acquired interests in such plays as, "Paid in Full" and "The House Next Door."

In 1915, in association with the Selwyns, she produced Bayard Veiller's "Within the Law," which enjoyed long runs on Broadway and on tour, bringing its producers an annual income of \$500,000 for nearly four years, which netted Miss Tyler \$50,000 a year.

Prior to World War I she produced (also with the Selwyns) such hits as "Under Cover," "The Dummy" and "Polygamy."

Surviving are a nephew and two nieces.

ARTHUR R. ZITA

Arthur R. Zita, 75, orchestra leader and composer, died July 30 at his home in Albany, N. Y. A native of Naples, Zita came to the U. S. as a boy. Years later with a younger brother, Anthony, he formed an orchestra which received its first big break in playing for the inauguration of Governor Charles S. Whitman in 1914.

Zita played in the pit at the Capitol (now the Playhouse), Albany, for musical shows and led orchestras at hotels in Albany and other upper New York areas. He composed eight tango, waltz and march tunes.

Wife and a sister survive.

AUSTIN E. LATHROP

Austin Eugene Lathrop, 84, industrialist and owner of five theatres in Alaska and radio stations in Anchorage and Fairbanks, died in Sumtara, Alaska, July 26.

Lathrop got his start and built up a fortune estimated at \$15,000,000 in Seattle, after the fire of 1889, as a building contractor. Later he operated steamers in Alaska and engaged in contracting business.

LUCILLE FLAVEN

Mrs. A. Maurice Grail, former actress known professionally as Lucille Flaven, died in New York July 30.

During stage career she had appeared with Richard Mansfield, E. M. Holland and others. She had a leading part in "The Girl With the Green Eyes," appearing with William H. Crane and Clara Bloodgood.

CARLIE LOEW

Mrs. David J. Marks, 51, former vaude performer known as Carlie Loew, died in New York, July 28.

Starting out as a child performer, she later appeared in comedy act of Bert and John Swor.

Survived by husband and sister, Florence, also a former vaude performer known as Lestro.

HERMAN WOHL

Herman Wohl, 48, former production manager for Chadwick Productions, died July 25 in Hollywood after a heart attack. In recent years he was engaged in selling films for television.

Interment was in Cleveland, where he is survived by a brother and two sisters.

LAWSON WILLIAMS

Lawson Williams, 54, longtime employee of Universal in the prints and shipping department, died in New York, July 25, after a protracted illness. Williams joined the old Universal Co. in 1918 and served in various h.o. depts.

Survived by wife and two children.

ZEFFIE TILBURY

Zeffie Tilbury, 87, character stage and screen actress, died July 24, in Los Angeles after a long illness.

Her film career started in 1925 after years in legit during which she played support roles in a number of films. She had been in retirement since 1941.

EDWIN B. BAILEY

Edwin B. Bailey, 77, former vaudeville performer and silent film player, died July 22 at his home in Santa Monica. He had spent 60 years in show business.

Surviving are his wife, Grace Lockwood Bailey, and two sons, one of whom, George Bailey, is in radio.

ADOLPH BURES

Adolph Bures, 42, violinist, died in Philadelphia, July 30. He had

played first violin with the Philadelphia Orch at Robin Hood Dell concerts for several seasons, and also performed with the Indianapolis and Minneapolis Symphony orchestras.

Wife survives.

EDWARD GRANT JACKSON

Edward Grant Jackson, 35, for the past 15 years tenor with the Charleaters, vocal group, died in New York, July 30 following an illness of two months.

Wife, son, father and two sisters survive.

PAUL H. FIEBERG, JR.

Paul H. Fieberg, Jr., 36, publisher of the Chicago Stagebill, a theatre weekly, died in Wilmette, Ill. July 22. He also was a partner in the Fieberg Press, Chicago.

Wife, two sons, and a brother survive.

CHITO IZAR

Chito Izar, 32, singer-emcee, who had been appearing at the S'naloda nitery, in San Francisco, died as result of an auto collision last week.

Survived by wife and child.

JACK OKIE

Jack Okie, 47, orch leader, died in Detroit July 25.

He was bandleader for 10 years aboard the old steamer Tashmoo on Detroit River. His orch also played at the Grosse Pointe Yacht Club and Harmonie Society.

ANGELO DESFIS

Angelo Desfis, 62, film character actor, died July 28 in Hollywood. A legit player in his youth, Desfis appeared in 110 motion pictures, both silent and talkers.

MAURICE L. GAFFNEY

Maurice L. Gaffney, 46, ABC sales presentation director, died in N. Y. Thursday (27). Details in Radio Section.

ISADORE FRIEDMAN

Isadore Friedman, 87, Yiddish actor and playwright, died July 28 at the Veteran's Hospital, N. Y. Survived by wife and son.

Leo Nathan, 63, retired labor foreman at Warners, died July 25 in Los Angeles. He was the father of Paul Nathan, casting director for Hal Wallis Productions, and Irwin Nathan, talent agent.

Father of Lucette Caron, VARIETY fashion editor in Paris, died in Cannes, July 25. He was also uncle of Leslie Caron, Metro actress.

Joseph Albert Thompson, 71, prop man at Universal for more than a quarter century, died July 25 in Hollywood, following a heart attack.

Stephanie Basehart, 36, wife of Richard Basehart, screen actor, died July 28 in Hollywood following brain surgery.

Widow, 88, of Charles F. Whitaker, theatrical manager, died in New York, July 30. Survived by two daughters.

Mother of David Ross, radio announcer, died July 25 in New York.

MARRIAGES

Betty Rembert to David Milam, Dallas, July 14. Bride is the daughter of Clyde W. Rembert, managing director of KRLD-AM and TV there.

Bette Davis to Gary Merrill, Juarez, Mexico, July 28. Both are screen players.

Peggy Strohl to Louis Sobol, Santa Barbara, July 28. He's the N. Y. Journal-American columnist; bride is former pressagent.

Patricia Sims to Jess Swope, Los Angeles, July 23. Bride is a ballerina with the Civic Light Opera.

Terry Leahy to James Jenkins, Dallas, July 28. Bride is vocalist on station WFAA in that city.

Marcella Erwin to Max Gruenberg, Las Vegas, July 22. Bride is with the Mayfair-Morris Music Co.

Helen S. Goodwin to John H. Cranston, St. Andrews, Scotland, July 20. Bride is a singer.

Anne King to Del Ray, Pittsburgh, July 22. Bride's a theatrical agent; he's a magician.

Mary Aileen Ranney to Charles W. Matheis, Troy, N. Y., July 28. Bride is former director of women's programs for WROW, Albany.

Thea Dispeker to Lawrence Greig, Scarsdale, N. Y., July 28. Bride is general manager of the Little Orchestra Society and also personal rep for concert artists.

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VARIETY

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PRICE 25 CENTS

PIX BIZ SPURTS WITH WAR FEVER

NBC's 'I Got a Million of 'Em' (\$'s), So Jimmy Ups to Them for the Gimme

Las Vegas, Aug. 8.

Jimmy Durante signed an exclusive radio-television contract with NBC last Wednesday midnight that will (a) net him a guaranteed minimum of \$800,000 for the next four years; (b) move him back to N. Y.; (c) practically take him out of pictures and bring him back to the Broadway nitery belt. It was all done with the stroke of a pen, witnessed and negotiated by Pat Weaver for NBC; Abe Lastfogel and George Gruskin for William Morris, and Lou Clayton for The Schnoz.

Under his commitment for the next four years, Durante will do nine video shows and 10 radio guest shots each year for the next two, and for the last two may devote his full time to TV and do as many as 20 shows a year.

Deal was consummated with the utmost secrecy, and to cover their tracks the visiting negotiators were said to have used John Smith and Bill Jones on the Desert Inn register. Durante is the star attraction at the hotel's nitery, turning them away nightly and cutting in on the take at the gaming tables. It was in his suite that the negotiators converged for the signing ceremony and the champagne supper that followed.

Not one to sign only one deal when there are other clients to be (Continued on page 55)

Japs 'Important' to U.S. In Korean War; 'Go Easy' Asked on Atrocity Films

Washington, Aug. 8.

U.S. State Dept. is worried that the public will get the wrong steer from the flood of oldie war pix which the companies are bringing out to meet the revived interest of the customers in military affairs. Government officials from the dept. are requesting distributors to hold off on releases of films covering the war against Japan where these pix play up the atrocity angles or stress the unworthiness of the Nips in other ways.

On a voluntary basis, the film companies are screening all war features in Washington before tabbing them for release. Several of the companies have already abided by requests of the State Dept. to withhold films although it is stressed that the Government action is not a mandate under censorship powers.

Understood the Government does not object to films centering on the war and even the Pacific end of it. Where the pic concentrates on American action with little reference to Japanese activities, no objection is being raised. However, because the Japs are now considered an important cog in the Korean war, State Dept. does not want to stir up old feelings of hatred for that country.

1-Pic 'Sensation' Seeks To Peddle Film Biog

The tribulations of an actor who is rocketed to stardom in one film, but cannot find work thereafter, are currently making the rounds of major U. S. companies in the form of a screen script. Story is real in that it refers to Lamberto Maggiorani, the Italian factory hand who became a 30-day wonder for his performance in the Italian-lingo film, "The Bicycle Thief." Maggiorani's saga is being peddled around by Francital Films, which is looking for a major U. S. distrib to back production.

Understood that Maggiorani has an interest in the script and would play the leading role. He has never been to America. Present intent is for the Yank company to produce in Rome.

N.Y. Circuits Eye Berle, Others For Direct Theatre TV

Metropolitan New York theatre circuits are currently dickering for permission to project the Milton Berle program and other top-rated television shows directly into their theatres via large-screen video. Apparently recalling the old "if you can't lick 'em, join 'em" adage, the chains believe that making the TV programs available in theatres as an adjunct to their regular film programs will get the customers away from their home sets and line them up at the boxoffice.

An unidentified top circuit in the metropolitan area this week requested its TV representative to scout the possibility of getting Berle's "Texaco Star Theatre" and other programs for use in theatres at the same time they are trans-

(Continued on page 63)

JEHOVAH'S WITNESSES NO HELP TO B'WAY BIZ

Some 80,000 members of Jehovah's Witnesses from 67 countries crowded into New York last week for one of the biggest conventions the city has ever seen—but were no help to film and legit houses.

Witnesses avoided places of amusement as being "worldly." They have no direct prohibition on theatre attendance, but it is frowned on in the sect. As a result, many of the conventioners either spent their time at their Yankee stadium meetings or on downtown streets selling copies of their publications.

BETTER PRODUCT ANOTHER FACTOR

War fever which hit the U.S. with the invasion of South Korea June 25 is being reflected in box-office grosses. Biz took an upswing at that point, which is giving the industry a summer far better than was foreshadowed by the gloomy spring.

How much of the hypo is attributable directly to the war psychology and how much to other causes is anyone's guess. Actually, a large measure of it is being credited by seasoned showmen to somewhat stronger dog-days product than last year, better theatre-going weather this summer than last and a general improvement in the country's economic condition.

Whatever the cause, the upsurge began to be felt about July 1, a check of major distributors and circuit operators disclosed this week.

Despite the improvement, grosses are still off about 5% from last year. The only reason that looks good to theatremen is that biz was so brutal during the spring, it was anticipated that the b.o. would continue to ride a down-wave. Instead, it leveled off and then started to climb, so that the offish tone is considerably less than that of the preceding three months.

Distributors are tending to credit the war scare for at least part of the upturn since the improvement is particularly noticeable in the west. That's in line with experience in World War II, when giant aircraft factories and other war industries hypoed Coast biz. These plants again are starting up.

Conversely, the west suffered (Continued on page 55)

Set Theatre TV For Big 10 Grid

Chicago, Aug. 8. Theatre TV came up with its first major victory in struggle with regular video for spotlight sporting events when United Paramount Theatres grabbed off rights to televise Big Ten football games this fall. Deal between Par and Big Ten, will permit theatre televising of conference games in Detroit and Chicago theatres.

Big Ten, made up of 10 major midwestern colleges, earlier this year banned live telecasts on commercial stations.

Nine-game schedule based on Northwestern U. and Illinois U. home games will be televised in three Balaban & Katz houses—State Lake, Uptown and Tivoli, with combined seating capacity of 10,383. U. of Michigan games will be shown in 4,029-seat Michigan, Detroit flagship of United Detroit Theatres.

B&K station WBKB will do closed-circuit feed for Chi theatres, (Continued on page 61)

Music Biz Spurred by Sharp Rise, Big Fall-Winter Season Expected

Bolger Doesn't Wanna Dance for NBC Yet

If there's a Ray Bolger in NBC's future, it's not on the immediate horizon. Bolger, star of the "Where's Charley?" musical legit, notified the web last week, following reports that he was auditioning a morning cross-the-board show, that such a plan wouldn't be feasible at this time and that he'd prefer to "sit it out."

NBC had hoped to slot Bolger in a variety stanza to offset the heavy Arthur Godfrey competition on CBS.

U.S. Aid to Spain Seen Upping Biz For Yank Films

Washington, Aug. 8. Prospect of U. S. economic aid to Spain, plus greatly expanded Yank tourist biz this season, is seen greatly upping chances of American distributors for improving their take. Effort will be made by the Motion Picture Assn. of America to push through a new pact with the Spanish government this fall.

John G. McCarthy, Motion Picture Assn. of America international division chief, proposed in Madrid recently that the entire present system of issuing import permits be revised. A number of more liberal members of the Spanish government favor the plan, and if the \$100,000,000 U. S. loan, okayed by the Senate last week, gets final approval, it's felt certain there will be a change.

Under the present setup, government issues permits to Spanish (Continued on page 56)

Getting off to a fast summer start on the basis of a spending spree apparently created by the international situation, the pop music business is anticipating a boom period this fall and winter. Trade upbeat, which started just after the July 4 weekend, is already lifting both disk and sheet music sales to unusually high levels for this time of year and is creating a deep undercurrent of confidence among industry execs.

Music publishers and jobbers are frankly baffled to explain the current sharp rise in sheet sales after a long period of stagnation. In some key cities around the country, sales have shot up nearly 300% in the last three weeks while all points are reporting steadily improving business.

The revival is generally ascribed to the Korean war, the mobilization of both men and industry, and the outlook for steady employment and relatively high wages. Trade leaders declare the 1940-41 situation is being repeated with a wave of sentiment leading the public back to the basic entertainment form—music.

Rise of copy sales is being felt across the board, affecting big and (Continued on page 48)

Olivia Asks Steepest Terms in History To Play Broadway 'Juliet'

Hollywood, Aug. 8.

Asking terms for Olivia DeHavilland's proposed appearance on Broadway this fall in "Romeo and Juliet" are reportedly the steepest on record. Film actress' representatives are understood demanding 15% of the gross, plus 50% of the profits, with a \$3,000 guarantee. Miss De Havilland wouldn't bring in any of the financing for the produc-

(Continued on page 53)

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Changing Fashions on Borscht Belt Since Kober Wrote 'Wonderful Time'

By BOB CHANDLER

Thirteen years is a long time, and even the tradition-stained Borscht Circuit, where cottage cheese and sour cream is a daily must, where a singer's repertoire has to include "Eli, Eli" and "My Yiddishe Mamma," and where, if the Working Girl fails to get her man, she can, like the Dodgers, wait till next year—even the Borscht Belt must undergo some changes.

So Arthur Kober, who is revising his 1937 saga of the Berkshires, "Having Wonderful Time," into a musical comedy for spring presentation, decided to tour his old happy hunting grounds to see what changes these 13 years have wrought. The new musical, incidentally, will be produced by Max Gordon and scored by Harold J. Rome.

Basic ingredient of his 1937 comedy, later turned into a film, is still there, Kober says. That's the good old love story. "The girl still comes up looking for romance. She's got two uninhibited weeks away from the discipline of home. And the hotel manager still has his basic problem, trying to get enough men into the place to take care of all the women—especially what are known as 'the dogs'."

"One hotel has tried to do something about it," Kober says. "The Berkshire Country Club has a special men's camp at low rates to get the men up there. But even then they flock to the pretty girls and leave the ugly ones to themselves."

Kober offers evidence that the romantic aspect of Borscht Belt life is still the same. "Larry Stuart, emcee at Camp Copake, met his wife at one of the camps; Lou Schorr, Berkshire Country Club emcee, and his missus, who now is a member of the staff at Berkshire, owe their marriage to their meeting at this camp; and Mickey Michaels, owner of Camp Milford, managed to elude his more romantic female guests at Milford, only to be caught in Florida four years ago when he was running a hotel there."

But Kober's story will have to undergo many other changes. "In the old days the waiters did everything. They waited on table, they drove the bus, they entertained in the social hall, and they took care of the girls when there weren't enough men to go round. Today they're just waiters, and most places don't even make them stay up at night to dance with the girls."

Emcee Plus Acts

"The social staff has been replaced by an emcee and acts booked for the weekend. In my day there used to be a social director and a couple of assistants, and the waiters. They'd provide all the entertainment. Today there is an actual circuit whereby a booker will make dates for a three-night weekend on which acts will hit three hotels in the same area. Acts are booked in by the hotel management, and the show is run after a fashion by the emcee."

"Even the emcee has changed. The social director used to be on top of the guests most of the time, popping from table to table in the dining room and from group to group on the outside. Today there are few emcees who are active all the time, but most of them save their efforts for the evening."

(Continued on page 55)

Pabst to Do Musmano's Book on Hitler's Final Days in Rome Studios

Rome, Aug. 1.

Vet Austrian director G. W. Pabst has announced he will make his next film in Italy. It will be "Ten Days To Die," from a book by Michael Musmano, a Pennsylvania Judge. Musmano, who was one of those presiding at the Nuremberg Trials, saw a Pabst film, "Process," and went to Vienna to ask him to direct his story.

Picture will be made in Rome film studios although all scenes depicted are in Germany. It will be done entirely in English. Pabst said that he will use actors but not big names since he believes the dramatic values of the story should carry the film rather than the performance of a screen favorite.

Judge Musmano's book is about the last 10 days of the life of Adolph Hitler, based upon the records and documents the author had access to when he was in Europe. Author, Naval Commander and a judge who is a nominee for Lieutenant Governor in Pennsylvania, he will be unable to come for the shooting of the pic.

Leo Lenya, known for his screen adaptation of "Beggars' Opera," film made in Berlin before the war, is making the screen adaptation of "Ten Days." It should be ready in the next four or five weeks. Upon completion, Pabst will fly to the U. S. to get his production deal set.

Recently, Pabst's name has been connected with "Odyssey," a picture he intends to make in the near future.

Pitt Dailies Tiring Of Film Star Interviews

Pittsburgh, Aug. 8.

Rush of film stars into the key cities to ballyhoo their pictures is starting to boomerang, here at least, in the matter of publicity. Dailies are getting a little fed up doing interviews with the star-studded visitors who merely offer the same old stuff on which to peg a story.

In a couple of cases, it is known that city eds have told publicity men handling the personalities that they are tired of the conventional routine and that something extraordinary's got to be on tap to rate space, especially since there has been tightening up on account of Korean war.

In the space of a month, town will have had Gloria Swanson ("Sunset Boulevard"), Burt Lancaster ("Flame and Arrow"), Ruth Roman ("Three Secrets"), Joan Evans ("Our Very Own") and Ruth Hussey ("Louisa") in addition to Rosebud Yellow Robe, Indian gal making the circuit to drumbeat "Broken Arrow." In a couple of cases, the net publicity return in the newspapers here was confined to a couple of column mentions.

Radio is still a strong outlet for the visitors, however. They can get as many interview spots with the local air fraternity as they can handle, but the dailies are becoming another story.



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Hildegard's Strawhats, Nitory, TV in Between 65 Concert One-Nighters

Hildegard kicks off her concert tour of 65 one-nighters Oct. 21 in Kohler, Minn., perhaps the nearest to her home town of Milwaukee which Anna Sosenko, her personal rep, purposely eliminated. Copicus & Schang have the chantoosey booked in two segments, first portion ending Dec. 3 and the second half of the concert tour running from March 25 to April 30. Most bookings are at \$2,000 and \$2,500 against 60%.

Songstress, recently returned from London and Paris dates, is currently on a strawhat tour, this week in Beverly, Mass., followed by Falmouth and Olney where she is repeating her one-woman shows of last summer, in lieu of the usual summer theatre policy of old and new plays. She is slated for a return at the Hotel Savoy, London, and there is a deal cooking for her to take over a previously unused downstairs room in the Hotel George V, Paris, and bill it the Chez Hildegard. The European dates, of course, hinge on world affairs and next year's tourism abroad. The chirper fills in at her old nitory standby with four weeks at the Hotel Chase, St. Louis, commencing mid-September. The mid-winter period is also kept open for choice of a video show, which is cooking, and/or Miami dates.

KOREA NO K.O. TO PARIS FASHION SHOWMANSHIP

By LUCETTE CARON

Paris, Aug. 3.

War rumors are not affecting the Paris couture premieres. Elaborate displays, sumptuous fabrics, an enthusiastic public and French optimism give confidence to American buyers. Few cancelled their trip and the 1951 American woman will definitely have a flavor of Place Vendome and rue de la Paix.

Without really modifying the silhouette, Paris couturiers have a way of changing details so that a 1951 dress looks entirely different from its predecessors.

The curtain opened on Christian Dior. Dior does not try to be anything else but Dior: year after year he sticks to his own style. His 1951 woman is curved and feminine with sloping shoulders widened by large cape collars and she carries huge muffs. There is much more fullness than last season, usually starting just above the knees; skirts are creeping down, hair is growing. One of the sensations of the collection is the Dior "chignon": a coil of hair in the shape of an inverted cone placed at different angles on the head, making women look like a unicorn. One almost gets used to it by the end of the collection: it seems to complete and give a lift to the silhouette. His long evening gloves also made a hit: they are buttoned at the back of the neck like a stole.

Jacques Fath came next. He gave the usual spectacular night performance in his illuminated garden. In white tuxedo, he bowed and kissed the hands of diplomacy.

(Continued on page 55)

Salzburg Festival Tees Off Big But Only 'Everyman' Looms as Sure Hit

By JOSEF ISRAELS II

Salzburg, Aug. 2.

War Scare Puts Brake On Reckless Spending But Monte Carlo Biz Big

By MARGARET GARDNER

Cannes, Aug. 1.

Several galas at the Monte Carlo Summer Sporting Club this season have been successful from the sartorial, social and financial angles despite the war scare that has put a brake on a lot of reckless spending. Business at one recent festival established a record of sorts as compared with last year. Some 375 covers were served, representing an increase of 25% over the same 1949 period.

This record-breaking gala also marked the debut of eight Scandinavian showgirls who were brought to Monte Carlo for the season. They proved a minor sensation and were well worth a looksee by some talent scout.

Conservatism brought on by the war scare is evident in the play at the gaming tables. The famous table of nine, usually the center of everyone's attention at the galas, is missing. This table's members are selected beforehand by the administration for congeniality of company but, more important, for uniform affluence. It is a table where stakes are breathtakingly high, and often a banco of 5,000,000 francs (\$145,000) depends upon the turn of a solitary card. Caution is the watchword at the tables, even for such faithful gala attendees as Mr. and Mrs. Irving Netcher (Rosie Dolly). Their presence inspired in one Monte Carlo resident memories of the early 20s, when the Dolly Sisters, then at the height of their fame, used to throw 10,000 francs on numbers with the same ease as the average tourist does with 100 francs.

Long neglected by filmmakers as a location spot, the Riviera is now host to some three picture units. British producer Harry Reynolds brought Michael Redgrave and Anouk Aimee to Antibes for ex-

(Continued on page 56)

Goldwyn Suspend Granger in Bally Row

Farley Granger put "soaking up European culture" ahead of an exploitation tour for "Edge of Doom" last week, and Samuel Goldwyn promptly slapped a salary suspension on him. Actor, after some heated argument with the producer, said he preferred to be off salary than to go on the road ahead of the pic, in which he stars.

Granger flew to Paris last Thursday (3). He had returned to New York from there only 2½ weeks previously under threats of suspension by Goldwyn. He did a flock of radio, tele and newspaper interviews and other publicity chores during his New York stay, which preceded the Broadway opening.

Schwarzkopf, Welitsch Score

The honors went to Welitsch and Schwarzkopf. The performance was laborious but seemed to be loosening up as the last scene began. If Fuerty had another hour

(Continued on page 55)

LOMBARDO'S 25¢ FOR 9 DAYS AT TORONTO EXPO

Guy Lombardo orch has been inked for a nine-day stand at the Toronto Exposition, starting Aug. 25, for a flat \$25,000. Booking, handled by Music Corp. of America, is top coin for a booking of this type.

Lombardo, incidentally, was born near the exposition site, in London, Ontario.

Aylesworth's Predictions

M. H. ("Deke") Aylesworth, one-time prez of both NBC and RKO-Radio and former publisher of the N. Y. World-Telegram, in an exclusive interview in VARIETY Oct. 27, 1945, when TV was still on its wartime experimental basis, gave out with such Nostradamus-type items as: "Films are a natural for video and Hollywood producers will be buying time to telecast their trailers into the home."

Gist of Aylesworth's statement almost five years ago was that the film industry would be erring if it considered the then-diapered TV medium as a potential threat and tried to fight instead of cooperate. Noting that "radio not only stimulated the movie biz but created stars for the cinematic marquee," he predicted the same would hold true of TV. In addition, he pointed out that radio stars never killed the boxoffice but hypoed grosses to record-breaking results and claimed video stars would do the same.

Other Aylesworth predictions in 1945: Set manufacturers will underwrite broadcasting and then bow out when the medium goes bigtime; set circulation will hit 3,000,000 by 1947 and 10,000,000 "before 1950" (actually, that's the total estimated for the end of 1950); TV commercials will "assume exaggerated values of a news category," similar to the way ads in the Satepost and other magazines are considered newsworthy. Aylesworth wrapped up his predictions with this:

"Before you know it, there will be 18 or 20 manufacturers bidding for the home-television dollar and large-screen sets will be down in the \$115 class, within reach of almost anybody. Having already spent millions for experimentation, TV will cash in faster than any recent scientific-art entertainment, such as the talkies, radio and the like. More people are sold on TV now than they were on radio at its inception. . . . For once here is a market which manufacturers may not be able to keep pace for decades."

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YANKS SHOW BIG GAINS ABROAD

Let Us Not Lose COMPO

The Council of Motion Picture Organizations is timetabled to get rolling Sept. 1. Though that's only three weeks off, COMPO is still far from organized as a going business.

Ned Depinet, who has done a yeoman job, first as acting and now as elected president, is calling a turn on the industry today (Wed.) in New York, in a series of sessions which may run into the next day. And not without justification. It's a vexation that has bordered on frustration, not only for Depinet but for most of the industry.

It will be a sorry note for all concerned, and particularly for the dissidents, if something happens to k.o. COMPO. Set up on a high plane, attested to and saluted by almost all segments of the film industry as a very worthwhile undertaking, it has yet to get off the ground. This week's sessions should give the answer on the degree of intra-trade politics, double-talk and lip service. If COMPO flops it will be a black mark on the industry's record. It will keynote but one thing—jealousy and fear.

Jealousy and fear of perhaps delegating certain special powers, favors or influences can militate against the common weal of an entire industry. If some of these jealousies and fears are well-grounded, this week's COMPO powwows should clarify them—and, it is hoped, lead to a wholesome end result. COMPO can well become the Gibraltar of the motion picture industry now, during the war effort, and forever become a symbol of intra-trade amity and a potent force in the industry's relations outside—with Government, legislators, press, public, and, perhaps, beyond the seas.

Depinet is justified in calling the signals this week. If the industry, in all its segments, is sincere in the principles set down in Chicago almost a year ago, Depinet has the makings of a great all-American film industry team. But it calls for 100% teamwork. The reservationists and the lip-service rooters would do better to withdraw from the ballgame. That the onus of creating disunity will forever brand them is something they will have to be prepared to face. In light of world affairs this is not the most propitious time for a universal industry, such as motion pictures, to be disrupted from within. *Abel.*

RKO-Brandt Deal Set, Sez Dietrich; Now Up to Attys.

"The principals are in full agreement on price and terms," Noah Dietrich, RKO board chairman and prime adviser to Howard Hughes, said yesterday (Tuesday) of the pending deal for purchase by Harry Brandt's syndicate of Hughes' control of the RKO theatre circuit.

"It's all up to the lawyers now," Dietrich declared. He said the legalities were facing a very difficult problem because of the "delayed delivery" nature of the sale. These are strictly technicalities, the Hughes exec explained, but whether they could be surmounted or not he refused to guess.

The "delayed delivery" is the fact that the purchase by Brandt's group, of the 24% stock interest of Hughes won't become effective until next Jan. 1, the deadline set by the court for divorcee Hughes of his theatre and production-distribution interests in RKO. "Anything can happen between now and then," Dietrich stated. "So naturally a great number of warranties are involved. Like—"

(Continued on page 18)

SCHARY DENIES EXIT AS METRO TOPPER

Hollywood, Aug. 8.

Reports he was quitting as production topper at Metro, to concentrate on two or three personal productions annually, were denied by Dore Schary, who returns to the studio tomorrow (9) to start mapping immediately Metro's lensing program for next 12 months. He's been resting at Coronado since Friday.

Schary said he had received calls from his attorney, David Tannenbaum, and others who had heard he would exit post because of his back ailment. He told all callers it wasn't true, that his present contract, on which he has spent two years, still has four and a half to go. He'll also assume his new post as head of Permanent Charities Committee and will propose the post be a rotating one, so "each studio head can get a crack at it."

Naughty, Naughty

Exception has been made by the Motion Picture Assn. of America's board to permit 20th-Fox to use the word "damned" in a title. It's on the list of naughty words not ordinarily allowed by the MPAA.

Pic label for which the exception was made is "Legion of the Damned."

'Scheduled Show' Test for 20th Pic

New system of exhibition, in which theatres will run a picture only three or four performances per day but without boosting their admission prices, as in standard roadshow procedure, is to be tried out by 20th-Fox for its upcoming "All About Eve". As detailed yesterday (Tues.) by 20th prez Spyros P. Skouras and other top company execs, each theatre booking the picture will be "requested" to play it under the so-called "scheduled performance" method. Any exhib who doesn't go for the idea, Skouras said, will not be able to buy the film.

Twentieth prez, along with veepees Andy W. Smith, Jr., and Charles Einfeld, defined the new policy as being another phase in the company's showmanship drive. Too many potential customers are staying away from theatres, he said, because they object to coming in on the middle of a picture or standing in line to buy tickets. (Continued on page 6)

Zanuck to Europe

Twentieth-Fox production veepee Darryl F. Zanuck is slated to arrive in New York from the Coast Monday (14), planning out the following day for a combined six-week business-vacation trip to Europe. He plans to oncover 20th films now shooting in Europe, particularly "Mudlark," which is now before the cameras in England. Zanuck also will spend some time in Paris and on the Riviera.

During his overnight stay in N.Y., the 20th studio topper is scheduled to receive a special award for "No Way Out," which he personally produced, from the N.Y. Foreign Language Press Film Critics. Film preems next Wednesday (16) at the Broadway Rivoli.

UP 10-15% SO FAR THIS YEAR

Proportion of overseas revenues to the entire take of the film industry is once again climbing toward the 40% mark; traditional goal of foreign depts., after a long series of reverses abroad which kept the ratio below one-third. Pic returns from beyond the U. S. borders are showing a surprising bounce in the past few months with this aspect regarded as the most promising development for the film companies during the current year.

Checkup by VARIETY among a number of majors has resulted in uniformly optimistic estimates. Overall grosses on films abroad are up 10%-15% for the first seven months of the year. Actual remittable dollars received at the home-offices are about even with 1949, only reason for the discrepancy being the devaluation chain reaction of last year.

Fact that dollar totals are up with those of '49 is regarded as unexpectedly good. During 1949, the companies cashed in on a batch of accumulated frozen funds in various countries through special com-

(Continued on page 18)

Few Theatres Expected To Be Acquired by U.S. Cos. in Auction of UFA

Few theatres are expected to be acquired by American companies in the forthcoming auction by the Allied High Commission for Germany of the assets of the former state-owned Universal Film Co. (UFA). It is unlikely, too, that any one company will acquire more than one house.

Reason, it was said in New York this week, is the number of restrictions placed by the Allied Commission on the sale. While the Yanks will be permitted to bid for full ownership of any of the 40 UFA theatres, they cannot acquire more than 25% of any of the three studios to be offered.

There's no grouching at the limitations imposed by the commission, since the breakup of the giant UFA combine is in line with recommendations by the U. S. film industry itself. It feels that only by such a complete split could

(Continued on page 18)

Both TOA and COMPO in a Mood To Dicker; Compromise Hoped For

Yates Going to Europe

Republic prexy Herbert J. Yates is due in New York shortly from the Coast on his way to Europe.

He expects to be abroad several months, visiting England, France and Italy. Similarly to his trip last year, he'll combine biz and vacation, looking over Rep's distribution facilities on the Continent.

Theatre TV No Threat to H'wood, Exhibs Reps Aver

The low view that many Coast production execs take of theatre television installations as a threat to the primacy of Hollywood's feature output is based on a mistaken sizeup of the situation, a number of top exhib officials in the east are convinced. Allowing that there is such an undercurrent of fear among indie producers, guild and union officials, hot sponsors of theatre TV, including Nathan L. Halpern, tele consultant to the Theatre Owners of America, and TOA exec director Gael Sullivan argue that the spectre is false and that Hollywood can only gain from a wide use of the new medium.

Halpern, Sullivan, et al., maintain that Hollywood's cooperation is essential in getting large-screen TV off the ground. For that matter, because they foresee Hollywood as the primary production center for theatre TV shows, it is their conviction that producers and guilds, unions, etc., will find a new employment mine in the theatres' adoption of video.

In answer to the Hollywood conception of theatre tele as removing films and their makers from the driver's seat in bargaining with exhibs, they contend that the Coast pundits are simply attaching too much importance to the part which video would play in the theatres. Pix could not be forced into a secondary spot, they

(Continued on page 20)

Deadlock on creating a liaison agency to handle the industry's collaboration with the Government in the war effort is expected to be solved today (Wed.) at an emergency meeting of COMPO (Council of Motion Picture Organizations) called by Ned E. Depinet, RKO prez who heads the group. After a period of strain stemming from Theatre Owners of America's insistence on exhib autonomy, both sides are showing willingness to compromise.

TOA, for its part, will propose formation of a liaison machinery similar to the War Activities Committee as it operated in World War II. COMPO had passed a resolution that the all-industry group's officers act as a committee-of-the-whole for this purpose. However, both have privately expressed readiness to meet somewhere, in between so that the urgent need for an industry spokesman can be worked out.

TOA insists that it has no intention of blocking a satisfactory compromise. Its reps, including Gael Sullivan, exec director; Si Fabian, Leonard H. Goldenson and Samuel Pinanski will be on hand ready "for a constructive solution." Only if COMPO's board refuses to

(Continued on page 24)

HELEN KANE TO BOOP AGAIN FOR '3 WORDS'

Helen Kane, who baby-voiced a boop-boop-a-doop tagline on lyrics into a national fad in the late '20's, is coming out of retirement to plug Metro's "Three Little Words." Singer, now Mrs. Dan Healy, will do a number of on-stage appearances today (Wed.) at Loew's State, Broadway showcase, timed with the preem of the film.

Miss Kane takes to the stage with Harry Ruby and Arlene Dahl, Metro thespier, in from the Coast for the opening. It was Miss Kane's rendition of Ruby & (Bert) Kalmar's "I Wanna Be Loved By You" that touched off b.o. excitement in the Prohibition Era.

National Boxoffice Survey Cool Weather, New Fare Hypo Biz; 'Words' Soars To First Place; 'Treasure' Second, 'Flame' 3d

More favorable boxoffice weather, with many key cities having the benefit of coolest weekend this summer, is boosting biz in many exchange centers this week. Reports from VARIETY correspondents in some 24 key spots shows that the total gross of first five pictures will be nearly \$750,000, best showing in many weeks. Release of new, strong fare also is upping totals.

On first week out on extensive bookings, "Three Little Words" (M-G) is taking over national leadership by a wide margin. The Fred Astaire-Red Skelton musical is turning in fine to smash trade in all keys where playing currently, with holdovers insured in most locations.

"Treasure Island" (RKO), which has been gradually building up, is second place winner. Disney opus is doing mostly okay to terrific trade. "Flame and Arrow" (WB) has dropped back to third position while "Annie Get Gun" (M-G), long at the top, is a strong fourth.

Fifth money goes to "Duchess of Idaho" (M-G) although this session is mainly on holdover. "Irma Goes West" (Par) is taking a spurt to land sixth spot.

"Our Very Own" (RKO), starting out in most keys this week, is landing seventh place although only in four cities. "Stella" (20th), doing better than previously; "Broken Arrow" (20th) and "So Young,

So Bad" (UA) round out the Big 10 list in that order.

Strongest runnerup films are "Foreign Legion" (U) and "Where Sidewalk Ends" (20th).

"Kiss Tomorrow Goodbye" (WB) shapes stand-out of new entries, with big session at N.Y. Strand. "Panic in Streets" (20th) also shows possibilities, with one nice showing, trim week in Toronto and big session at N.Y. Roxy. "In Lonely Place" (Col), nice in Philly. is okay in Portland, Ore., and fair in Cincy.

"Admiral Was a Lady" (UA) is disappointing on showings this frame. Also new, "Lady Without Passport" (M-G) is in same category, being fair in Washington, mild in Baltimore and lightweight in N.Y. "Furies" (Par), another newcomer, shapes fine in Detroit, sturdy in Philly but modest in Baltimore. "Modern Marriage" (Mono) looms fair in Philly.

"Winchester '73" (U) shapes fine in Seattle. "Gun Crazy" (UA) is doing neat biz in Louisville. "Father of Bride" (M-G) is hot in Cincy.

"All Quiet on Western Front," out on reissue, is okay in Cleveland and sock in N.Y. It was a big winner last week. "Kind Hearts and Coronets" (EL) ranges from fine to great this round. "Rocketship X-M" (Lip) is okay in Omaha. (Complete Boxoffice Reports on Pages 12-13)

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DAILY VARIETY
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Syndicate Dickers for B'way House To Show Tri-Dimensional Films

Special house showing tri-dimensional pix may be in operation on Broadway before the end of the year. Syndicate which this week acquired control of the Cinerama process is currently negotiating for a Times Square showcase.

New group is headed by Hazard E. Reeves, prez of Reeves Sound Studios, N. Y. They have bought out the interests of Laurence S. Rockefeller and Time, Inc. Fred Waller, who invented the process, will be chairman of the new board; Reeves, prez, and W. French Githens, former partner in the Embassy Newsreel chain, exec v.p.

Reeves refused Monday (7) to disclose the name of the house for which he's negotiating, but said the group was prepared to spend \$5,000 remodeling it to put in the giant screen and the three projection booths required for Cinerama. It will also make sufficient product in the process to provide a 1½-to-2-hour show.

Hope is, Reeves said, that the public will flock to the b.o. in sufficient number to make this test-run profitable. If so, it will be followed by the opening of similar houses to exploit the new process in various cities. Eventually, it is hoped, the demonstrations will force Hollywood and the nation's exhibitors into universal use of the Cinerama technique.

Hundreds of industries have tracked to Oyster Bay, L. I., during the past six months to view demonstrations of the process in an indoor tennis court building converted by Waller into a lab. Most of them have been more impressed with the multi-directional sound which is a part of the process than by the image itself.

Picture is not actually three-dimensional, but gives something of that effect by the simultaneous projection on a giant, curved screen of images from three machines. These join at the edges to provide what is known as "peripheral vision."

While the effect is not as startling as that of the new Polaroid process, it has the advantage of re-

(Continued on page 22)

DU PONT RAISES PRICES ON NITRATE RAWSTOCK

Wilmington, Del., Aug. 8. DuPont prices on nitrate rawstock have been boosted an average 5.3% in action taken by the company yesterday (Monday). Uping of the tab is attributed by DuPont to increased costs of production. It is believed to be the first repercussion in the film industry to climbing prices stemming from the Korean war crisis.

Hiked prices will not cover safety (acetate) rawstock, which remains unchanged. Almost all feature prints are now manufactured in acetate, with the price slightly higher than that of nitrate.

Under the boost, nitrate release positive will sell for \$11.50 per thousand feet instead of \$11: Nitrate sound rawstock is raised to \$14.50 per thousand feet from a previous price of \$13.

Boost is effective on all shipments as of yesterday.

Margolies-Rosenberg In Distrib Partnership

Albert Margolies and Max J. Rosenberg have formed a partnership for distribution of foreign and perhaps some specialized domestic product. New outfit will have headquarters in New York, where Rosenberg has been an indie distributor of art pix for a number of years.

Margolies is former Gaumont and United Artists publicity chief. More recently he has been handling flackwork in England for Warner Bros. production there, and has long been publicity aide to Alfred Hitchcock.

New distrib firm's initial release will be "The Blue Angel," German film which brought Marlene Dietrich to stardom. It was originally released in the U. S. by Paramount in 1930. Margolies and Rosenberg acquired it from the Allen Property Custodian, who had vested it during the war as German-owned. Release date has been set for Sept. 15.

Fast Traveler

Columbia's "B" specialist, Sam Katzman, switched destinations last week. In June he registered with the Motion Picture Assn. the title "Space Ship to Jupiter." Last week he changed it to "Space Ship to Mars."

He's in the "Mars" line behind Paramount, which holds "Ship That Sailed to Mars" (registered way back in 1934) and Argosy, which owns "Road to Mars" (registered 1947).

New Co. Invites H'wood Talent As Creative Forum

Forum for exhibs and Hollywood's creative talent to trade ideas may be created out of the board of Cinema Productions, Inc. Latter is the new exhib-financed company for lensing of novelty pix. Initialer will be produced for it by Lester Cowan in Polaroid's third-dimensional process.

Decision to widen the usefulness of CPI by melding ideas of theatremen and production people was broached and tentatively okayed at an organizational meeting of the shareholders in New York Monday (7). It will be accomplished by inviting producers, players, directors and other Hollywoodites to serve as board members.

Plan evolved out of the recent Coast trip by M. A. Lightman, prez of CPI. The Memphis circuit operator confabbed with more than 30 people, including producers, agents and exhibs, during his three-day stay and reported on his findings at Monday's conclave. Hope of the exhib group is to keep various of its members circulating to the Coast on similar trips for idea-trading to supplement the enlarged board plan.

In formal confirmation of previ-

(Continued on page 24)

'Robinson' Profit Assured Film's Sundry Backers

The chances of a flock of film-lites, mostly employees of Eagle Lion Classics, extracting their investment plus a profit out of "The Jackie Robinson Story," filmization of the life of the Negro Dodger ballplayer, now looks to be a sure thing. In its first seven-eight weeks of general release, "Robinson" has passed the \$200,000 mark on rentals. Film needs \$375,000-\$400,000 gross take before it starts paying off its ELC investors.

"Robinson" has done a middling business in big cities but is racking up substantial returns in smaller towns. Strangely enough, film is doing much better in locales where no big league baseball teams have their homes. ELC-ers figure that fans who have had little or no chance to see Robinson in the flesh are flocking to the flickeries. Another surprise twist is that the pic is doing better in the south than in many spots in Yankee-land.

Film brought in close to \$50,000 last week. In a first of its kind, over 50 employees of ELC put up from \$500 to \$10,000 as second money in the film, which was produced by ELC sales veepee William J. Heineman.

Dorothy Abbott
Eddie Albert
Art Arthur
Shirley Ballard
Barbara Bel Geddes
William Bergen
Betsy Blair
Roy Brewer
Janis Carter
Owen Crump
Linda Darnell
Howard Dietz
Peggy Dow
Errol Flynn

L. A. to N. Y.

Frank Fontaine
Barbara Freking
George Gruskin
Russell Holman
Arthur Hornblow, Jr.
Jerry Horwin
Milt Kaufman
Arthur Kennedy
Douglas Kennedy
Mona Knox
Ike Levy
Mara Lynn
Richard Maibaum
Jerry Pickman

Fred Polangin
Hal E. Roach
Mark Robson
Al Rogell
Sigmund Romberg
Bubbles Schinasi
J. Myer Schine
Ann Sheridan
Helen Strauss
Margaret Sullivan
Kenneth Thomson
Dmitri Tiomkin
Max Wilk

Pic Titlers Kept Busy As War Gives 'Em Ideas

War continued a fruitful source of ideas for film stories, it was indicated by Motion Picture Ass'n of America title registration reports during the past week. Sam Katzman staked claim to "Jeeps in the Sky" and "Flying Jeeps" for a yarn about the tiny planes that do artillery spotting. Pic would be made for Columbia release. Col also registered "Pentagon."

Albert Jay Cohen registered "Invasion," while RKO put its brand on "Hiroshima, U. S. A." "The U. S. O. Story," "U. S. O. Troupe," "The Rebirth of U. S. O." and "Special Services." Columbia latched on to "Back to Korea," but stands behind a flock of previous "Korea" title registrations, including Christina's "First Battalion in Korea" (July 24), Samuel Goldwyn's "Date-line Korea" (July 26), Wallis-Hazen's "Korea" (July 14), Republic's "Flying Tigers of Korea" (July 17) and David O. Selznick's "South Korea," "Korea" and "Crisis in Korea" (June 28).

Republic registered a reissue of "The Marines Have Landed," originally released in 1936 and Dismet-Moore Productions asked exclusivity on "Formosa Guarded Island."

Film Wages, TV Top IA Agenda

Detroit, Aug. 8.

Problems pertaining to collective bargaining in the motion picture industry in light of boxoffice recessions and organizational and jurisdictional problems in the television industry are expected to top the agenda at the International Alliance of Theatrical Employees biannual convention here Aug. 14-18. Those matters are expected to highlight the report of Richard F. Walsh, IATSE president. The report will be made to the 1,100 delegates from all parts of the U. S. and Canada either Tuesday (15) or Wednesday.

Although Walsh's report has not been made available, it probably will have something to say specifically in regard to the jurisdictional problems between IATSE and the National Assn. of Broadcast Engineers and Technicians in the television field. Walsh also is expected to report on IATSE political activity in an effort to obtain repeal of the Taft-Hartley Law.

General executive board, which went into a huddle Monday (7) that will continue all this week, is working on recommendations for collective bargaining and organizing policies. Recommendations will be given to the delegates tomorrow (9) or Thursday.

SEE SPG BD. BUDGET NIPPING DUES BOOST

Hollywood, Aug. 8.

Executive board of Screen Publicists Guild has set up a balanced budget which will prevent a dues increase. It will be presented to membership at Aug. 15 meeting.

Plan includes sharp reduction in overhead, including employment of part-time business manager at salary greatly reduced from that formerly paid Milton Gottlieb. Also provides that manager won't get contract but must be reelected annually. If plan is okayed, executive board will select business manager from several current candidates and submit name for approval.

Films, B'casting Listed as Essential Activities for Deferment Basis

Washington, Aug. 8.

Central Sifts Extras

Hollywood, Aug. 8.

Roster of film extras is going through its annual sifting process at the hands of Central Casting, eliminating atmosphere players whose records during the last 12 months show no appreciable work or earnings.

Annual revision is part of Central's regular policy. Idea is to spread the work among employable extras and drop the names of occasional extras who are often unavailable when called.

Await IA Execs' Return to N. Y. For UA, U Talks

First meeting on a possible wage hike for United Artists' homeoffice white-collarites, following UA's exec realignment, is scheduled for today (Wed.) between C. J. (Pat) Scollard, new UA exec veepee, and Russell Moss, exec veepee of the employees' union. Union, Local H-63 of the International Alliance of Theatrical Stage Employees, last week evoked a wage offer by Universal to forestall a threatened walkout at that company, but is delaying inking of a new pact in an effort to make the pay boost retroactive to August, 1949, expiration date of the previous contract.

Further huddles between company and union chiefs on both the UA and U contracts will await the return of IA execs from the International union's convention in Detroit, scheduled for Aug. 13 (Sunday) to 18. IA prez Richard L. Walsh and other union toppers left over the weekend for Detroit for preliminary exec board huddles. Moss is slated to train out tomorrow (Thurs.).

Spokesmen for H-63 declared there have been no recent layoffs at U, but confirmed their intention to press for the retroactive clause in the contract. While specifics on the wage boost were not revealed, it's believed to be based on the new contract inked by the union with Warners recently, which called for a 7% hike. WB pay raise was made retroactive for several months.

Motion pictures, broadcasting and radio communications are included in a list of essential activities compiled by the Commerce Dept. last week to provide basic criteria for deferment of reservists in civilian occupation. Deferment policy, according to a directive of the Defense Dept., provides that the reservist "must be engaged in a critical occupation necessary to a highly essential activity and he will be deferred only until he can be satisfactorily replaced in that occupation. A delay in call to active duty may not be considered as an indefinite exemption from military service."

Initial deferments of reservists in critical occupations in essential activities may not exceed a period of six months and no extension may be for more than that time. In all cases, deferments will be on an individual basis "and may be terminated at any time because of overriding military considerations." Deferments for dependency are not included in the criteria, "inasmuch as members of reserve components are liable to call to active duty in time of need. Their status, therefore, is different from that of men called to service under the Selective Service Act. However, it is the policy of the military departments to give consideration to hardship cases."

The policy applies to Army, Navy and Air Force reserves and National Guardsmen.

Motion picture category, as listed by Commerce, includes "establishments producing and distributing" (Continued on page 20)

PIX TO PLAY BIGGER ROLE IN 'VOICE' SETUP

Washington, Aug. 8.

Motion pictures will play a big role in the expanded "Voice of America" program recommended last week by a subcommittee of the House Appropriations Committee. Of the \$64,000,000 voted by the subcommittee (the State Department had asked for \$82,000,000), \$11,017,000 will go to the International Motion Picture Division, in addition to the regular budget of \$2,450,000 for the 1951 fiscal year.

Transcript of hearings held a few weeks ago, made public Friday (4) by the subcommittee, reveals detailed plans of the "Voice" for greater use of films.

N. Y. to Europe

Alicia Alonzo
Charlyne Baker
Anne Barlow
Virginia Barnes
Joseph Bastien
Kurt Baum
Jack Beaber
Eric Braun
William Brooks
Kelly Brown
Mrs. Jack Buchanan
Mary Burr
Edward Caton
Lucia Chase
Thomas B. Costain
Michael Delaroff
Scott Douglas
Thornton Freeland
Peter Gladke
Paul Godkin
Irma Grant
Ferde Grofe

Jan Hollar
Ruth Hunter
William Inglis
Nora Kaye
Sidney Kingsley
Ruth Ann Koesun
John Kriza
Harry Kopf
Lillian Lanese
Joseph Levine
Michael Lland
Barbara Lloyd
Paula Lloyd
Vernon Lusby
Enrique Martinez
Burton McEvilly
J. P. McEvoy
Allyn McLerie
Ralph McWilliams
Seymour Milbert
Isabel Mirrow
James Mitchell

Mary Ellen Moylan
Fernand Nault
Charles Payne
C. C. Philippe
Liane Plane
Lila Popper
Shirley Rich
Dimitri Romanoff
Frederic Schaffen
Robert C. Schnitzer
Dorothy Scott
Alexander Smallens
Joan Smith
John R. Tunis
Norma Vance
Angela Velez
King Vidor
Tamara Venmar
Jenny Workman
Igor Youkevitch
Darryl F. Zanuck

Europe to N. Y.

Milton Berle
Carl Fisher
Ava Gardner
Bob Goldstein
Benit W. Levy

Frederick Lonsdale
Don McNeill
Jo Mielziner
Mack Miller
Milton Shubert

Frank Sinatra
Ed Sullivan
John Wildberg
Iva Withers

N. Y. to L. A.

Roy Allen
Leon Bibb
Edward Brinkman
Sibol Cain
Herbert Coleman
Warren Coleman
Yvonne Coleman
William Dillard
Ken Emery
Ken Englund
Lynn Farnol
La Verne French
John Garth, 3d
William Greaves
Charles Grunwell
Sheila Guyse
Mabel Hart

Van Hawley
Peg Hillias
Anne Humphrey
Joseph James
Gertrude Jeannette
Mark Kramer
Peter Levathes
Maurice Levine
Alma Lillie
Elen Longone
Paul Mario
Inez Matthews
Julian Mayfield
Robert McFerrin
Moses McMarr
June McMechen
Arthur Miller

John Morley
Van Prince
George Rees
Judson Rees
Frank Roane
Ben Rosenberg
Arthur Schwartz
Jerome Shaw
Gloria Smith
Christine Spencer
John W. Stanley
Constance Stokes
Joseph Thead
Clyde Turner
Edward Wallerstein
J. Arthur Warner
Lucretia West

YANKS EYE BRIT. BONUS CLAUSES

'Now, Down in Georgia, Suh...'

London, Aug. 8.

Burst of righteous indignation by Ellis G. Arnall, plus the fortunate and timely intervention of the U. S. Embassy here were the only two reasons the American team here to negotiate a new British film monetary agreement was able to go home with any pact at all. Harold Wilson, prez of the British Board of Trade, had calmly told the four-man U. S. delegation, after it had already been in England for several weeks, that he was going off on a vacation and that if they cared to wait around a couple more weeks he'd talk to them again. That was just one day before the Yanks were preparing to go home.

Arnall, repping the Society of Independent Motion Picture Producers in the negotiations, blew up. Already convinced by that time that Wilson was using "wearing down" tactics, Arnall exploded that the B. of T. topper was being mighty cavalier with a delegation that had come 3,000 miles to see him.

The force of the outburst in Arnall's Georgia drawl apparently took Wilson aback and changed the tone of the talks. Whether it would have done much good, however, is doubtful if at the same time Ambassador Lewis Douglas had not also strongly protested. As a result, negotiations were completed within a matter of hours on a plan which the Americans had developed during the weeks of waiting for Wilson to find time to talk with them.

Metro Ends Long Rental Battle With Skouras Theatres, United Cal.

Metro's long-running battle on rental terms with two big circuits, Skouras Theatres and Mike Naify's United California chain, ended peacefully this week. The major will immediately renew bookings. Reportedly, the hassle with the George Skouras outfit faded because of the personal intervention of Spyros Skouras, 20th-Fox prez, who shares an interest in the circuit with his brothers George and Charles. On the Coast, the Naify tiff ended after three years, with Joseph Schenck, 50% owner in the chain, said to have thrown in his weight for peace.

Metro had been selling away from Skouras houses for the past year. Company took that action after the circuit objected to the company's sales policy, which required a minimum guarantee of 25% on percentage films. It is said that the Skouras outfit has now agreed to meet that requirement. Metro was adamant because a change in that provision would have weakened its position with other exhibs.

Two reconciliations give Metro the healthiest outlook, so far as the number of accounts are concerned, in many years. Approximately 300 houses are covered by the two (Continued on page 63)

Hughes, Wald-Krasna Thrash Out Final Points As Talks Go Into Stretch

Hollywood, Aug. 8. The Jerry Wald-Norman Krasna production deal with RKO is in its final week of negotiating period, with both parties putting "final touches" to about 10 key points of the 110-point contract.

It's expected that Hughes personally will sit in on Wednesday (9) talks, with controls of budgets, stories and casting still to be ironed out as well as "protection" for W-K from delayed decisions by RKO execs which might prevent taking advantage of opportune deals.

If deal is not wound up by Saturday night (12), Wald-Krasna have right to negotiate with other studios. It's understood several majors are standing by waiting the outcome and prepared to make offers if RKO deal doesn't jell.

'BABE RUTH STORY' SET FOR JAP REISSUE

Hollywood, Aug. 8. Monogram's "The Babe Ruth Story," one of the company's heaviest grossers, will be reissued on a large scale in Japan, where the memory of the late Yankee outfielder has been highly regarded ever since he toured there with an American ball club in the '20s.

Norton V. Ritchey, president of Monogram International, is on his way to Tokyo to huddle with Japanese distributors.

OTHER ANGLES ON PACT NEED STUDY

While the new British film pact has won wide approval in principle among U. S. distributors, room is seen for plenty of argument among the majors on filling in the percentage blanks that were left in the bonus clauses of the agreement.

However, it is not expected that the discussions will become so heated that they in any way will jeopardize final consummation of the deal. Feeling, as indicated at a preliminary meeting of the Motion Picture Export Assn. board last week, is that the agreement in principle is a very favorable one. Seven companies gave their okay at once at a session in New York and three others (United Artists, Columbia and Republic) signified their approval later.

A second hurdle still to be faced is the reaction of Hollywood labor to the accord. One of the provisions is an incentive plan for encouraging American production in England. Hollywood's guilds and crafts objected strenuously to this before and may still make themselves heard loudly enough to bring about some changes—or at least some tacit understandings with Yank studios—on this angle of the pact.

Labor is in a peculiarly strong position at the moment as a result of a bit of mystery that developed while the American negotiating team was in London. That's the sudden interest of the U. S. State Dept. in the talks. It was almost purely a result of the strong position taken by Ambassador Lewis Douglas that the favorable agreement was reached.

The Big Switch

Neither Eric Johnston nor Ellis G. Arnall could account for Washington's interest. Both the Motion Picture Producers' Association and the Society of Independent Motion Picture Producers prexies had spoken to State frequently, particularly Arnall, but had never been able to engender more than apathetic attention.

More recently, Hollywood labor groups have had their reps at work in D.C. Thus, it is suspected by MPAA and SIMPP that that may account for the change of heart. If so, it would also indicate that the laborites could put sufficient pressure on State to frown to the British on the incentive angle of the deal and possibly force a change.

Production incentive is only one of three bonus plans included in the agreement and on which difficulties promise to arise in MPAA councils. The three schemes together will provide a bonus of \$2,000,000 based on activity equal to that in the past. Greater activity could send it to \$4,000,000 or even more. That would be added to the (Continued on page 20)

Uncertainties, Short Coin Get UA Slim Response to Salesmgr. Quest

Important Switch

New British monetary agreement retains the incentive plan for U. S. production in England that Yank distributors and labor strenuously objected to when originally offered by the British last May. There is, however, one all-important modification.

Original provided a penalty if production was less than in the past and a bonus if it was more, so that the basic \$17,000,000 of convertibility could theoretically have been reduced to as low as \$13,000,000. New agreement continues the \$17,000,000 base figure, but eliminates the penalty provision. Bonus is still included, so that the only way that convertibility can go is up.

With departure of Paul N. Lazarus, Jr., United Artists' new management was reportedly stepping up its efforts this week to line up a new general sales manager. Informal feelers have been sent out to a number of distribution men, but the response, as far as can be learned, has been slim.

Potential candidates for the post are loathe to consider it without assurances as to the future of the company. They've been given no more information than the industry in general on the deal by which a group headed by Paul V. McNutt and Mary Pickford have obtained control of UA.

Minus any dope on the status of the company beyond reports of confusion currently caused by loss of all its top manpower, no one is anxious to step into the breach. Only job that the new management has been able to fill so far is that of exec v.p., which was taken over last week by C. J. (Pat) Scollard, who left Paramount the previous week after 11 years of handling labor relations and other administrative chores.

Another important factor in slowing the company's quest for manpower is understood to be the salary brackets in which it is thinking. It is reported that the fee at which it wants to hire a sales chief is around \$500 to \$600 a week—considerably below the going rate for a major company.

Meantime, there were growing indications—and convictions—that the McNutt deal was not as originally pictured. While the details have been kept determinedly hazy by board chairman McNutt, it has been learned on good authority that the change of management was a maneuver rather than a bona fide purchase of control of the corporation from Miss Pickford and Charles Chaplin.

While no new money has come in (Continued on page 20)

Bernhard May Salvage Stock In New ELC Setup

Revised merger under which Joseph Bernhard, head of Film Classics, would salvage some stock interest in Eagle Lion Classics, de facto company handling FC and Eagle Lion product, is shaping as a possibility. Talks between William C. MacMillen, ELC head and exec veepee of EL, and Irving Kaufman, assignee for the benefit of FC creditors, have taken a new course which may lead to the changed setup. Heretofore, chances of Bernhard remaining in the new company under a merger were very slim.

Pointing up the fact that the discussions have a very long way to go, MacMillen this week ordered his branch offices to halt all selling on some 20 films which his company has been handling for FC. All prior playdates will be serviced but no new ones taken. MacMillen (Continued on page 22)

Col's 2 Military Pix

Hollywood, Aug. 8. Columbia is readying two military pictures to make hay while the war clouds loom. Their titles are "The Flying Jeeps" and "Pentagon."

Robert Cohn, producer, left for Washington with synopses of the two yarns for perusal by the war officials in the Pentagon.

American Companies Expect to Snare 100% Conversion of British Earnings

American companies expect to achieve 100% conversion of their British earnings under the new Anglo-U. S. film agreement worked out last week. They anticipate that there will be nothing left frozen out of the approximately \$38,000,000 which is looked for in Britain during the 12 months beginning Oct. 1.

New agreement, with its \$17,000,000 guarantee of convertibility, plus a system of bonuses, may give them as high as \$21,000,000 in cash out of the United Kingdom. Production in England, purchase of American rights to British films, manufacture of prints, payrolls and the long list of other uses to which earnings may be put are expected to chew up the other \$17,000,000 in earnings.

The \$38,000,000 figure for the period beginning Oct. 1, when the new one-year pact becomes effective, is an estimate, of course. It is based on earnings for the latest period on which statistics are

available, the 12 months ending July 1. Net was between \$34,000,000 and \$35,000,000.

Hypo in that amount is anticipated for a number of reasons. First is an improvement in general economic conditions in Britain. Second is that the quota will be reduced on Oct. 1 to 30%, giving more playing time to Hollywood product. Thirdly, J. Arthur Rank has tremendously sliced his production program and so is not putting so much pressure on his Odeon and Gaumont-British chains to play his product to the exclusion of that from abroad.

Frozen Funds

Using up all their frozen funds in Britain would be no novelty to most U. S. distributors, since they accomplished almost that under the two-year agreement that was to have expired June 13 but is being continued in force until Oct. 1. The only company that had any sizable balance as of June 13 was (Continued on page 9)

Atlas Retains Interest In UP Theatres After Prod. Distrib Sale

Atlas Corp., Floyd B. Odium's investment firm, is holding on to its stock interest in United Paramount theatres after selling its slice in the Paramount production-distribution company. Previously the owner of a block of 50,000 shares in the old pre-divorcement major, Atlas has followed the court mandate against dual ownership by unloading the production-distrib stock. It still owns 25,000 shares of UP common, according to the half-year financial report of the investment firm.

Company's interest in UP is estimated at \$409,375 against \$1,100,000 for its block in the old Par unit. Otherwise, the Atlas interests in entertainment stocks remained virtually unchanged during the six months. Atlas still has a big stake in Walt Disney Productions, in which it retains 93,050 shares of common (market value \$558,300) and \$308,500 in principal amount in Disney's 4% "A" bonds (valued at \$246,800).

Some 234,012 RKO stock options which expired Jan. 31 are no longer carried on the books. These options had a nominal value of \$3,656 at the beginning of the year. Only other entertainment stock is 20,000 shares of Madison Square Garden Corp. priced at \$190,000.

Net income for Atlas during the six months was \$11,551,994. Earned surplus is figured at \$27,712,061.

RKO MUST PAY 25C IN PLAGIARISM SUIT

Hollywood, Aug. 8. State supreme court has ruled that RKO must pay Samuel R. Goldin and Norbert Faulkner \$25,000 in their plagiarism suit against the studio.

Pair had claimed that RKO's "Ghost Ship" was a steal from their play, "Man and his Shadow."

Republic Eyes Future With Juve Cowpokes

Hollywood, Aug. 8.

Republic is bringing up cowboys in a juvenile oater series, starting with "Buckaroo Sheriff of Texas," with the top roles played by a pair of kids, Michael Chapin and Eileen Janssen. Idea is to rear them as future saddle stars. Part of the profits will go to the National Kids Day Foundation.

Rudy Ralston will be associate producer of the series, with Phil Ford as director.

Nearly \$1,000,000 Net for U Seen In Third Quarter

Full-scale recovery has now been marked by Universal, with the company doing its top business in many years during the past sixteen weeks. A steady rise of gross rentals reached its peak last week when U garnered close to \$1,300,000 at the end of a 15-week sales drive. Company has done over \$700,000 for each stanza in late June and the entire month of July.

For the third fiscal quarter which ended July 31, it is expected that the company will show up with a net profit of nearly \$1,000,000. This would represent a tremendous jump from both the second quarter net of \$272,270 and the first quarter's \$12,924. In 1949, at the close of the third quarter, U was in the red for \$775,018. It wound up the year with a loss of \$1,125,851.

During the past week "Winchester '73" alone brought over \$250,000 into U's coffers. Previously, company's big moneymaker was "Francis," which buoyed returns for many weeks. Company also expects heavy grosses from "Louisla," just starting its rounds in the theatres.

Prospects for United World Films, its 16m and video subsid, are also brightening. While this unit has not been turning in any sizable payments, it is now beginning to pay off its \$2,000,000 bank loan on which U is guarantor. First installment of \$500,000 has been made. It is expected that UWF will be able to retire the loan on its own earnings.

MAN-O-WAR AT POST AGAIN

Sid Luft, indie producer and husband of actress Lynn Bari, is readying a film to be based upon the career of the famed turf champ, "Man-O-War."

Previously publicist Arnold Stoltz had also announced plans for a similar venture.

'Annie' Tops for July in B.O. Survey; 'Winchester' 2d, 'Bride' 3d, 'Flame' 4th

Consistent draw of "Annie Get Your Gun" (M-G), despite the hot weather and all other handicaps, placed it at the top of the box-office heap for the month of July, according to reports from VARIETY correspondents in 24 key cities. The Metro musical held steadily among the first three grossers for the initial three weeks, and never dipped below sixth. In addition, pic seldom opened mildly, hitting new highs for the season in some spots. Film hung up a longrun mark at Loew's State, N. Y., winding up its 12th week yesterday (Tues.).

"Winchester '73" (U) captured second place for the month, mainly on the blanket booking for a couple of weeks over the country, which enabled it to win first spot for two successive weeks. Draw of James Stewart, star of picture, was a contributing factor. Third money went to "Father of Bride," also Metro. "Bride," champion in June, continued its sock biz despite its extended-run in many localities.

"Flame and Arrow" (WB) won fourth place via extensive bookings at the end of the month. Burt Lancaster starrer, however, got under way comparatively slowly in the forepart of July. Fifth spot was taken over by "Duchess of Idaho" (M-G), the Esther Williams-Van Johnson picture being especially sturdy on its first weeks.

"White Tower" (RKO), which also started out fairly moderately, managed to wind up sixth. Seventh position was won by "Irma Goes West" (Par) while "711 Ocean Drive" (Col) wound up eighth. "Where Sidewalk Ends" (20th) was ninth, "Bright Leaf" (WB) 10th, "Gunfighter" (20th) 11th - and "Crisis" (M-G) 12th. "Gunfighter" was fourth in June.

Best runnerup pictures were "Broken Arrow" (20th), just getting started at the tag end of the month; "Rocketship X-M" (Lip) and "Peggy" (U). "Rocketship" finished 10th the previous month, attesting to the public's yen for novel fare.

New Pix Promising

Batch of new pictures hold some promise, several getting enough test or initial playdates to indicate future possibilities. "Treasure Island" (RKO), with largely sock to big first weeks, is one of the strong new entries. "Three Little Words" (M-G) also has shown enough to date to hint real potentialities. "Destination Moon" (EL), with smash extended-run at N.Y. Mayfair, also looks to be a future winner, novelty of theme obviously being a factor. More is expected to be heard from "711 Ocean Drive." Same is true of "Flame and Arrow." "The Men" (UA) did nicely on its first two weeks at N.Y. Music Hall.

"Our Very Own" (RKO) started out big on its first two dates. "So Young, So Bad" (UA), also new, has already racked up some sizable sessions. "In Foreign Legion" (U) so far has been on the disappointing side for an Abbott-Costello comedy. "Next Voice You Hear" (M-G), also new, has not proved especially startling boxoffice-wise after its nice N.Y. Music Hall run. "Stella" (20th) also has been largely mild to tepid so far.

"Rogues of Sherwood Forest" (Col) added some worthwhile biz during July. "Iroquois Trail" (UA), mainly average, never did get started in most spots. "Comanche Territory" (U) still showed up with some smash to fast sessions during the month. "Underworld Story" (UA), mild in some spots, did well in others.

"Rock Island Trail" (Rep) chipped in with some fine weeks during the month after some moderate sessions. "Good Humor Man" (Col) was strictly unfunny in many localities as far as biz is concerned. "Cariboo Trail" (20th) takings largely on the modest side.

"In a Lonely Place" (Col), with few bookings thus far, is credited with some fair weeks. "Kind Hearts and Coronets" (EL), which finished ninth one week, is doing big to great trade, mainly in small-seaters. "All Quiet on Western Front" (U), out on reissue, chalked up mild to sock trade in final week of July, being surprisingly strong for an oldie.

July's Golden Dozen

1. "Annie Get Gun" (M-G).
2. "Winchester '73" (U).
3. "Father of Bride" (M-G).
4. "Flame and Arrow" (WB).
5. "Duchess of Idaho" (M-G).
6. "White Tower" (RKO).
7. "Irma Goes West" (Par).
8. "711 Ocean Drive" (Col).
9. "Sidewalk Ends" (20th).
10. "Bright Leaf" (WB).
11. "The Gunfighter" (20th).
12. "The Crisis" (M-G).

Jap Govt. Bit Off More Than It Could Chew on Distrib Code?

U. S. distribs believe that the military government in Japan may have taken a bigger bite than it could comfortably chew when it issued its now-rapidly-becoming-famed Circular 8, laying down a film distribution code for Nippon. It has put on a few civilian employees of the Army for the unenviable job of picking and approving U. S. product and companies—with all the attendant pressures, since there's a considerable economic advantage at stake.

Circular 8 sets up a quota system under which 270 Yank-made pix may be imported into Japan during the current fiscal year. It also did away with the "chosen instrument" method of distribution, whereby the U. S. Majors' co-op, the Motion Picture Export Assn., had an exclusive franchise.

MPEA continues to operate as the rep of nine companies and has been granted licenses for importation of 78 films. Indie producers have been granted a total of 14 licenses so far and are expected to be demanding many more. After licenses are granted, approval must still be won for the individual pictures to be imported.

Criterion on approvals is first the reorientation value of the pic. When as many as possible are chosen in that category, other okays will be given on the basis that the film does not do harm to the cause of democracy and U. S. policy.

Duty of allocating the individual quotas and then approving the pix falls upon Don Brown, chief of the Civilian Information & Education division of the Supreme Command Allied Powers (SCAP). With almost 180 more licenses still to be handed out, Brown is in a plenty tough spot doing his picking and choosing.

In addition to getting licenses and okays for admittance of pix into Japan, additional approval must be won for a film to share in the dollar convertibility of yen being made available by SCAP. MPEA has made a deal permitting it to convert \$1,500,000 worth of yen in nine months. Indies have no currency commitment from SCAP as yet, but it is understood that they will be allowed \$500,000.

That's another point that has CIE on the spot, since it is claimed that the allotment of \$1,500,000 for nine majors against \$500,000 for a handful of Indies would be entirely disproportionate. Considerable pressure is understood being exercised, however, to establish this ratio by the Society of Independent Motion Picture Producers, headed by former Georgia governor Ellis G. Arnall.

Some Yank distribs think that the Army made a mistake in setting up a quota system in its effort to hold down the quantity of product to keep from flooding Jap theatres. They say they now feel virtually under obligation to import the maximum under the quota, while probably under ordinary circumstances not as many as 270 pix would have been sent in.

Murphy Wins 'Badge'

Hollywood, Aug. 8. Audie Murphy, outstanding war hero off the screen, will play the top role in "The Red Badge of Courage," Metro's film version of the Steve Crane classic.

Picture goes into work in three weeks, with Gottfried Reinhardt producing.

BIG RESERVATIONS FOR TOA'S HOUSTON MEET

Big early reservations for Theatre Owners of America's forthcoming national convention in Houston, Oct. 30-Nov. 2, is giving the affair a fast start. Exhib org has already received registrations from 210 TOA-ers. Large number of small fry from 23 states and Canada have requested reservations. Delegation of exhibs from Mexico will also be on hand.

Par Board Defers N. Y. Bldg. Sale

Acting on the premise that the realty situation may take a sharp turn because of the Korean fracas, Paramount's board has decided to shelve all maneuvers to sell the Paramount home office building, Times Sq. landmark, for the time being. Building has been withdrawn from the market after a number of feelers were sent out to prospective purchasers. Original asking price for the building was in the neighborhood of \$11,000,000.

Par's policy-setters now feel that the company may be able to get a considerably higher price if building controls are reenacted. Under its consent decree, company has five years to unload the property, hence there is no urgency in seeking a buyer.

Good part of the cash from the sale was to be channeled into the buy-up of outstanding common stock. Possibility of a better price, however, is considered more important than the campaign to streamline Par's capital structure.

B'klyn Paramount Sold

Brooklyn Paramount theatre and the 11-story building in which the deluxer is housed passed into the hand of Long Island U. this week. Purchase was made from Realty Associates Securities Corp., previous owner of the property. At the same time, a lease running until 1960 was given to United Paramount, which has been operating the house.

Amount of coin involved in the deal was not disclosed. Property is assessed by N. Y. city at \$2,780,000. University picked up the building to house much of its administrative staff and part of its school when a number of its floors are vacated by present tenants.

Entire Loew's Chain Sets 'Men' for Aug.-Sept.

"The Men," Stanley Kramer production currently in New York, Boston and San Francisco first-runs, goes into the entire Loew's circuit during August and September. Booking was disclosed this week by United Artists, the distrib.

Pic is also going into Schine, Reade and RKO houses to provide about 50 key openings during the two-month period.

South Koreans See Special War Reels

Washington, Aug. 8. South Korean natives are being provided with a special weekly newsreel on events here and in the rest of the world by the State Dept.'s information division. It is made up in New York, out of clips provided by the commercial newsreel companies, under the supervision of State's newsreel chief, Jack Connelly.

In addition to a 35m version for use in the remaining theatres, 16m versions are being shipped for showing by the 14 mobile units now operated by the State Dept. in Korea.

UWF Names Gluck

Post of television sales chief of United World Films, Universal's wholly-owned subsid in the 16m and video fields, is being filled by Norman Gluck. Gluck succeeds to the niche vacated by Lewis Blumberg, who left last week for Indonesia.

Blumberg, son of U's prez, Nate Blumberg, has taken an exec job with Zoro Corp., outfit in which UWF board chairman Matty Fox has an interest. Gluck formerly served as Lewis Blumberg's aide.

Disney's 32-Minute 'Beaver' Poses Another Exhib Programming Question

U's Drive-In 1st-Runs

Following through on a policy of booking first-run in drive-ins and nabe houses where it cannot obtain its terms from regular first-run theatres, Universal is opening "Rocking Horse Winner" Aug. 25 in three Columbus, O., ozoners. Unusual day-date booking is the first time that a British film gets the al fresco treatment. "Winner" is a J. Arthur Rank pic.

Film opens at the CCC, East-side and Riverside drive-ins. U has booked other pix in Columbus as well as in Covington, Ky., ozoners. It has also played some of its films in Michigan nabe houses first-run because of an inability to agree on terms with the Butterfield chain.

Chas. Skouras Points To 60 'Better' Films In NT Coast Session

Hollywood, Aug. 8.

Hollywood is in there swinging to prove that its slogan, "Movies Are Better Than Ever," is no myth. In fact, Hollywood is about to demonstrate that fact, according to Charles P. Skouras, addressing a meeting of National Theatres divisional heads for a three-day session.

National Theatres will start the MABTE drive on Sept. 1, continuing to New Year's Day, with \$150,000 earmarked for campaign expenses and a lineup of better-than-ever films to serve as ammunition. Skouras named 60 pictures which, he declared, are superior in entertainment value to any cluster of films ever released during a similar period in the past.

Division chiefs attending the three-day session were: Elmer C. Rhoden, Fox Midwest; Frank R. Ricketson, Fox Intermountain; Harold J. Fitzgerald, Fox Wisconsin; Frank L. Newman, Sr., Evergreen circuit; George Bowser, general manager of Fox West Coast Theatres; and Dick Dickson and Spencer Leve, respectively division managers for Fox West Coast in Southern and Northern California.

'Scheduled Show'

Continued from page 3

Under the "scheduled performances" plan, patrons will be able to buy tickets in advance for a particular showing. Nobody, however, will be seated once the feature has started and the house is to be completely cleared between each performance.

While 20th will insert the "scheduled performances" clause as only a request in the contracts, exhibs buying "Eve" must agree to play the picture singly, Skouras said. Questioned as to whether this might not be a step towards eliminating double bills, the 20th chief said the plan has nothing to do with that. "While I am against double features from every angle," he declared, "there are too many outside factors present in each situation for us to attempt to change them at one time."

While success of the plan will undoubtedly mean 20th will release other pictures in the future the same way, Skouras emphasized it is only designed for pictures similar to "Eve." Film, a personal production of 20th studio veepee Darryl F. Zanuck and scripted and directed by Joseph L. Mankiewicz, runs two hours and 20 minutes.

Film is scheduled to preem in October at the Roxy, N. Y. National Theatres' first-run houses throughout the country will follow in a week and, according to Skouras, it will be made available at that time to any theatres desiring to enter into the plan from the start. If one of the company's regular customers turns it down, he said, the picture will then be offered to a competing house. Skouras and Smith both noted that 20th has full authority to refuse to sell a picture to any theatre.

Question of the public's acceptance of a streamlined film ranging from 30-50 minutes in place of a second feature is being reopened again with the current release of Walt Disney's "Beaver Valley," four-reeler running 32 minutes. "Beaver" poses the question squarely because RKO, pic's distrib, is booking the film as a second feature rather than a short or featurette. Company is asking top dealer flat terms for the film, which is just breaking its first two-dozen dates.

If "Beaver" goes as a sub for a second feature it is expected to open the field again for tests in short pix which neither fit in the traditional feature or shorts bracket. Disney is already convinced that there is a good market for this fish-nor-fowl type of film and is prepping production plans to turn out another under the tentative label of "God's Half Acre." His first test was with "Seal Island," Academy Award winner released last year.

Streamlined features of 50-minutes running time were tested shortly after the war by Hal Roach, who released them through United Artists. Roach turned out a flock of these pix as replacements for second features but the venture proved a financial dud. Buddy Rogers and Mary Pickford also took a flyer at that time with equally unsatisfactory results.

Disney's medium-sizers differ from previous tries in that they are built around nature studies rather than purely fictional in content. Whether that has any bearing on the main question is problematical since it seems unlikely that the public or exhibs would object on the pure grounds of subject matter. Main point, of course, is whether the public will take to them as entertainment.

"Seal Island" cost Disney some \$75,000 and turned in a gross of \$175,000. On the basis of current selling terms and early critics' plaudits for "Beaver," RKO estimates that the film will do well over \$175,000. "Beaver" also cost about \$75,000, thereby highlighting the coin-making possibilities of this kind of film.

Another pic will shortly hit the theatres in the same bracket. Irving Allen is winding up production on "Return of Gilbert and Sullivan," with the rough cut about 35 minutes in running time. Allen and his partner, Joe Justman, may add another 20 minutes to the film.

It is RKO's contention that the public has no concern with the hard-and-fast typing by the industry. Hence, the patrons are un-mindful of length and will pay for any pic that proves entertaining. Another argument, raised in the past, is that the shorter film gives an exhib a package without the undue length of a full double-feature program.

Liz Taylor's WB Pic In Payoff for Wyman Loan

Hollywood, Aug. 8. Elizabeth Taylor, currently honeymooning in Europe, will star in a picture for Warners early next summer. Understood the deal is the result of a trade whereby Jane Wyman shifted from the Burbank lot to Metro for the femme lead in "Three Guys Named Mike."

Miss Taylor's next commitment at Metro is "Father's Little Dividend," starting in September, after which she will move to Warners.

3 Marine Pix Into Re-Release by Rep.

Hollywood, Aug. 8. Republic is rushing re-release of three films with Marine Corps background, "Leathernecks Have Landed," "Join the Marines" and "Come on, Leathernecks." They will be available for bookings as soon as prints are processed in order to give firm a tie-in with current Marine action in Korea. Pix were lensed between 1936-38. Casts include such names as Lew Ayres, Isabel Jewell, Paul Kelly, June Travis, Richard Cromwell, and Marsha Hunt.

VAULTS BULGE WITH TOP FILMS

Johnston, McCarthy Trek to France In Nov. to Untangle Import Row

Eric Johnston, Motion Picture Assn. of America prez, and John G. McCarthy, international division topper, will go to France in November in an effort to straighten out a bitter dispute that has arisen with the French government on issuance of import permits. French want to set the number of pix each company may bring in, while the Yanks want the right to do their own divvying of the permits.

A second and equally strong beef is being made on the Paris effort to divide the 110 permits annually among 11 companies instead of 10. French want to include Eagle Lion with the Motion Picture Export Assn. companies in dishing out the licenses.

French have tried to ram the new arrangement down the Yanks' throat. They've received a flat nix from the MPAA, and Johnston and McCarthy have succeeded in getting the Gallic government to postpone effectiveness of the new regulation until they get to Paris to talk it over. November meeting date, earliest the French could make, was set last week.

MPAA has been trying for about a year to win a revision of the Blum-Byrnes agreement of 1947, which governs U. S. film distribution in France. Johnston and McCarthy have claimed that the improvement in France's economic position justified lifting of the quota and unlimited remittances. French reply was to issue the new license regulations.

In the past, each of the 10 MPEA member companies was permitted 11 licenses. Eleven others were reserved for independents. Even distribution of permits among the companies was not satisfactory because some distributors did not have 11 pix worth the compulsory dubbing, while others had more.

Yanks, if the ceiling of 110 is to remain at all, want to decide among themselves who should get what. That of course, will very likely lead to a serious hassle within the MPEA, but the companies would rather chance that than have the French decide for them. New French permit list varies from a minimum of three pix for some companies to 12 for others.

EL has further confused the issue since it started in business after the base year on which the permits are issued. An equitable, but what the MPEA companies felt was to be a temporary arrangement, gave EL some MPEA licenses last year. Now the French want to continue on that basis, so that instead of an average of 11 permits per company, there will be only 10. That average is reduced even further on the French schedule submitted to the MPEA by holding some of the 10 permits in reserve.

4 FILMMAKERS SPAR FOR TITLE TO 'STEPS'

Quartet of filmmakers are sparring for the right to use the title, "In His Steps." Title registration report of the Motion Picture Assn. of America shows that David O. Selznick filed first claim to the tag in 1946 while Alson Productions, Edward A. Golden and W. Lee Wilder followed him in the past four years. After his Alson outfit dissolved, Edward Alperson re-registered the label in his own name last March.

Old Grand National firm filmed "In His Steps" in 1936, with Eric Linden and Cecilia Parker starred. Picture was based on the Charles M. Sheldon novel, which sold millions of copies. Reportedly, the author, a midwest minister, profited little from his story because he failed to copyright the yarn. It revolved around tolerance and loyalty as found in two families.

'Life Begins' for Col.

Hollywood, Aug. 8. Harry Cohn bought "Life Begins" from Sam Bischoff and will make it in 1951 as the studio's top entry. It's expected that the Sheridan Gibney hospital yarn will be retitled.

Cohn outbid Paramount and Metro. Bischoff owned story before moving to RKO.

Toss Out \$1,700,000 Calif. Trust Suit

Los Angeles, Aug. 8. Four-year old anti-trust suit brought by Eulah and Ivan C. Hanson, operators of the Atlantic theatre, Long Beach, Cal., against Cabart Theatre Corp., St. Louis Amus. Co., Milton B. Arthur and Harry C. Arthur, Jr., was dismissed with prejudice last week by Federal Judge Leon R. Yankwich. Plaintiffs originally sought damages of \$1,711,000.

Judge Yankwich threw out the suit following a voluntary dismissal request by the Hansons. Defendants successfully argued that, instead of conspiring with production and distribution companies, as was alleged by the plaintiffs, they were even greater victims and more grievously damaged than the Atlantic operators, insofar as grants of runs and clearances given their own theatres were concerned.

Hansons' original complaint also named the eight majors, Republic, Fox West Coast and National Theatres as defendants. These firms collectively settled all claims in November, 1949, upon payment of around \$38,000. Cabart, St. Louis Amus. Co. and the Arthurs, however, refused to go along with a compromise. They maintained that their Long Beach houses offered no competition to the Atlantic. Fact that Judge Yankwich tossed out the action with prejudice means it cannot be renewed.

HOLMAN ADAMANT ON REMAINING IN N. Y.

Hollywood, Aug. 8. Russell Holman, Paramount's eastern production chief, returns to the home office Thursday (10) after a three-week visit to the studio. Reportedly, while Holman was on the Coast, Y. Frank Freeman, Par's production chief, tried to induce him to make his headquarters permanently at the lot. Holman, however, is insisting, as in the past, to stay in New York.

Because of the new setup resulting from the exiting of Henry Ginsberg, Par's former studio head, Holman will make much more frequent trips to the Coast than previously. As a top authority on story properties, he will be required for frequent huddles.

Freeman has sought to induce Holman to stay west for a number of years. Pressure has increased because of the Ginsberg departure.

Defendants Pay 150G In Harlem Buyout, Settle Suit

Stockholder suit brought in N.Y. supreme court by Jean and Anna Greenberg against Harry and Arthur Greenberg, over the Cosmo theatre, Harlem flickery, has been settled. Defendants have bought out the plaintiffs' 50% interest for \$150,000. Deal was reached after the naming of Arthur N. Field as receiver.

Suit charged defendants with failing to pay plaintiffs their proportion of profits. Harry H. Oshrin attorney for the plaintiffs.

RECORD 207 PIX IN H'WOOD BACKLOG

By NEAL GRAHAM

Hollywood, Aug. 8. Hollywood will unleash its biggest guns in the 1950 fall season with a record list of completed top product calculated to revive a lagging boxoffice. Checkup on the current backlog reveals a total of 207 films. Figure shapes up to include a greater percentage of top drawing efforts than ever before. Spectacle, adventure, music, comedy and romance have been molded into mass appeal yarns and united with boxoffice stars, color and the top production know-how to give one of the greatest mass attacks on TV yet provided.

Backlog list is as varied as the studios can make it, ranging from foreign locale and lensed spectacles such as "King Solomon's Mines," "Captain Horatio Hornblower," "Kim" and "The Black Rose" to Technicolor musicals like "Summer Stock," "My Blue Heaven," "I'll Get By," "Pagan Love Song" and "Let's Dance." From action biggies such as "American Guerrilla in the Philippines," "Beyond the Sunset," "Halls of Montezuma" and "Tripoli" to exploitation specials as provided by "The Men," "The Petty Girl," "The Next Voice You Hear..." and "Fuller Brush Girl." Another range goes from the screen versions of top Broadway hits—"Harvey," "The Glass Menagerie" and "Born Yesterday" to the proven boxoffice lure of another "Ma and Pa Kettle" this time, "Back On the Farm." Plus such biggies as "Sunset Boulevard," "An American Tragedy," "All About Eve" and "Loulou."

Col, RKO Have 32 Each

Columbia and RKO are the topers in the completed-product department, each with 32 features in the can or in various stages of final editing. Columbia's list is sparked by the Joan Crawford starrer, "Harriet Craig," a trio of Technicolored westerns and, of course, "Born Yesterday." RKO has Bette Davis' "Story of a Divorcee," an Irene Dunne-Fred MacMurray comedy, "A Western Affair" (Continued on page 22)

ED SILVERMAN VICTOR IN CHI WOODS SUIT

Chicago, Aug. 8.

Three-month old battle for control of the Woods theatre ended last week as Chi superior court judge Joseph Graber dismissed a suit charging Essaness circuit and its prexy, Edwin Silverman, with purchasing Woods property behind the backs of the leaseholding partners.

Judge Graber ruled against the plaintiffs' charges that acquisition of the site was for Silverman's own benefit and to the partners' detriment. Court pointed out that the plaintiffs were at all times cognizant of Silverman's negotiations with the property owners, and were in full possession of all the facts relative to the purchase.

Plaintiffs charged in the complaint that Silverman was merely to dicker for a renewal with the lessors, but instead had pulled a cross by purchasing the property. Court findings revealed, however, that the partners were aware that the lease could not be renewed and in order for the theatre to continue it became expedient that a purchase be made. Owners, a Franciscan Order, had renewed the lease several times previously, but refused an extension beyond April 30, 1951, after notifying all parties of an intention to dispose of the property. In this light, the court found, partners had neither the right, expectancy or possibility of a renewal after 1951, leaving Silverman with no other course but to purchase the site.

Sam Block, attorney for the plaintiffs, filed an intention to appeal.

Majors Expected to Cut Back Again On Prod.-Distrib as Biz Hits Upbeat

More Scribes Working

Hollywood, Aug. 8. Screen Writers Guild bulletin reveals 65 more scribes are busy on assignment than were working at same time last year.

Total as of July 11 was 511 compared to 446 last year.

Hopeful of Arg. Pact by This Wk.

Foreign dept. execs are hopeful but far from convinced that the long blockade raised by Argentina against American film imports will be lifted this week. Although three weeks have passed since members of the Motion Picture Assn. of America accepted two proposed changes to the original pact made by the Latinos, the government has still failed to issue licenses. So far, it looks like another case of "here's where we came in."

If action develops this week it will result from tremendous pressure exerted on the Peron government by Stanton Griffis, U. S. ambassador to Argentina. Word has been relayed from Buenos Aires that the government has promised to let down the barriers forthwith. However, h.o. execs have not heard of any such action as yet.

Original pact was drafted in Washington a number of months (Continued on page 18)

20TH, U, COL, RKO BUSY ON TV FILM

Hollywood, Aug. 8. Check of their subsidiary activities shows 20th-Fox, Universal, Columbia and RKO already turning out television subjects although their activity to date has been confined to special advertising messages using both live action and animation.

Twentieth, through a subsid, has made seven one-minute animated messages for Arnold Bakery in the east as well as one live-action for Chevrolet. Universal's United World Films has made four one-minute subjects for Chevrolet, six for Lux, four for Pepperell and a special for the census bureau, plus others.

Screen Gems Inc., former subsid of Columbia, has made subjects while active for such accounts as Borden's, Bromo-Seltzer, BVD, Caco Products, Clark Candy, Hamilton Watch, Van Heusen Shirts. These accounts are now served by Columbia, with United Productions of America doing the actual filming. RKO-Pathe handles non-theatrical telefilm subjects as well as making entertainment reels for outside accounts.

Volks Lose Again On Majors' Tax Looksee

Minneapolis, Aug. 8. Major distributors suing William and Sydney Volk, independent circuit owners, for alleged fraudulent returns on percentage pictures, scored again when the Federal district court granted their motion for the right to see the Volk's Federal income tax returns. The court order also permits the distributors to inspect the Volks' books further.

Previously certain of the distributor plaintiffs had won the right to examine the Volks' books and records, but not the income tax returns. The Volks are seeking to have the film contracts involved held invalid on the grounds that they violated the anti-trust law in having fixed admission prices to be charged by the theatres for the pictures. Another setback for the Volks occurred recently when the court ruled that the consent decree provisions cannot be invoked to invalidate the contracts.

Scheduled boost in production and distribution rosters during the upcoming year by the major film companies is generally believed to represent only a temporary expedient in the industry, necessitated by the slumping boxoffice. Once film business hits the upgrade into which it apparently is now heading, it's expected the majors will cut back their production to the smaller output of the last several years.

Major company sales chiefs emphasized this week that the market has a way of finding its own level. When a declining boxoffice resulted in pictures getting less playing time at the majority of theatres, they pointed out, it was necessary to turn out more product to meet the demand. If business improves enough so that the top films can hold longer in each situation, they said they will then cut back production and, as a result, the number of films released each year.

Major studio heads, for their part, are reported completely in favor of concentrating their entire production facilities on no more than 25 or 26 top-budgeted films each year. This, they claim, would result in the production of better-quality films, which should help immeasurably in boosting the boxoffice. Furthermore, they maintain, if such a small number of pictures each year is not enough to support the so-called fringe theatres, which have been clamoring for more product in order to remain in business, then perhaps it would be better for the good of the industry to let such operations shutter.

Increase in production will definitely not result in a number of new first-run situations opening up throughout the country, as has been claimed by some industry observers. With the key-city deluxers averaging at least two week's playing time on each film even in these days of shortened playdates, analysts pointed out, the release of 36-40 features being charted by the majors will have to bring more first-runs into being. Otherwise, they claim, product will become jammed up in the keys, leaving the subsequent run and smalltown situations still clamoring for more pictures. Instead of this happening, however, the major company sales managers predict a cutback in their release schedules.

Indicative of the majors' current trend towards more-pictures, meanwhile, is the plan revealed by 20th-Fox last week to release 36 studio-produced pictures, plus an undisclosed number of outside films, from Sept. 1 of this year to Aug. 31, 1951. Plan, divulged by New England division manager (Continued on page 55)

SEVERAL MAJORS EYE VIRGIN 16M AREAS

While expansion of the majors' 16m operations abroad has slowed considerably, saturation point is still to be reached. Several of the companies are considering entry into territories which are still virgin so far as narrow-gauge peddling is concerned. In other countries returns on 16m sales have reached a plateau and are now holding to the grosses registered during 1949 and '48.

Latest expansion move has been made by Paramount. While Par does not release in narrow-gauge in the U. S., it has just signed a pact with Merriman Holtz for the latter to handle Par's product in Alaska. Company heretofore had no 16m dealings in that U. S. territory.

Holtz takes a straight franchise from Par, paying off on a percentage of the gross. He already has a similar arrangement with Metro and Columbia. Before taking on the Alaskan territory, Holtz formerly was Coast rep for Films, Inc. Meanwhile, Par is still eyeing the domestic market with the possibility that it may open 16m operations in a limited way.

Yvonne De Carlo and Richard Greene dress up their roles, Miss De Carlo with an ability to wear Technicolor and harem garb, and

The Desert Hawk

(Continued from page 8)

Greene with the proper amount of dash to make his hero interesting. Greene is a blacksmith who, sub rosa, throws aside his anvil to take sword in hand to save his people from the oppression of George Macready, playing the cruel Prince Murad.

As the Desert Hawk, Greene swashbuckles through the footage. He tricks Miss De Carlo into marriage as one move to foil Macready, and when she is kidnapped by the heavy so the latter can gain the support of her father, the Caliph of Bagdad, Greene is ready with sword and wit to pull off a rescue and win the girl's heart legitimately.

Frederick de Cordova's direction doesn't overlook any action chances. Nor does he miss any bets in having the color cameras of Russell Metty display the tinted pageantry and the beautiful girls with which the cast is dressed. Anne Pearce, Lois Andrews and Lucille Barkley are among the comely handmaidens. Assisting Green's heroics are Jackie Gleason and Joe Besser, as comically intended Aladdin and Sinbad, respectively. Macready is a hissable heavy, and other skulduggery among the burning sands is contributed by Carl Esmond and Marc Lawrence.

Production values supplied by Leonard Goldstein are beautifully framed by the color lensing, and other technical strong points include the art direction and set decorations, editing and background score.

Brog.

The Old Frontier

Hollywood, Aug. 4.

Republic release of Melville Tucker production. Stars Monte Hale; features Paul Hurs, Claude Barrett, William Henry, Tristram Coffin, William Hays, Victor Kilian. Directed by Philip Ford. Written by Bob Williams; camera, Ellis W. Carter; editor, Harold Minter. Previewed Aug. 1, '50. Running time 40 MINS.

Barney Regan, Monte Hale, Skipper Horton, Paul Hurs, Betty Ames, Claude Barrett, William Henry, Tristram Coffin, John Wagner, William Hays, Pills Fowler, William Haade, Judge Ames, Victor Kilian, Spud George, Lane Bradford, George, Almira Sessions, Mrs. Smedley, Tom London, Banker.

Sagebrush heroics of Monte Hale are displayed in hit-and-miss style in "The Old Frontier." When on the move, it measures up as an okay oater for the Saturday matinee trade, but too often it meanders along under indifferent handling.

Plot is loosely constructed. It finds Hale a town marshal whose first chore in the new post is running down a gang of bank robbers and their leader, an attorney who directs the skulduggery under a mask of respectability. Sidekicking the hero in the story is Paul Hurs, a misplaced sailor who spouts a continual stream of sea-talk in an effort to get comedy into the piece.

Philip Ford's direction sharpens some of the physical action scenes, but otherwise lets details slide by. An example is the examination of a bandit for a chest wound when it was very evident he had been shot in the back. Tristram Coffin is the lawyer-heavy, delivering okay and William Haade makes a good impression as a gunman. Other casters portray standard western types.

Film has been framed with usual sagebrush production values, and technical assists, including camera and editing, are in keeping. Brog.

County Fair (COLOR)

Hollywood, Aug. 5.

Monogram release of Jeffrey Bernard production. (Walter Mirisch, associate). Stars Rory Calhoun, Jane Nigh, Florence Bates, Warren Douglas, Raymond Hutton, Emory Parnell. Directed by William Beaudine. Screenplay, W. Scott Darling; camera (Cinecolor), Gilbert Warrenton; editor, Richard Heermance; music, Ozzie Cassell. Previewed Aug. 4, '50. Running time, 76 MINS.

Peter Brennan, Rory Calhoun, Larry Ryan, Jane Nigh, Ma Ryan, Florence Bates, Tommy Blake, Warren Douglas, Sad Sam, Raymond Hutton, Tim Brennan, Emory Parnell, Grattan, Rory Mallinson, Altoncree, Harry Chesie, Racing Secretary, Milton Kibbee.

General family trade should take to "County Fair." It is not exciting entertainment, but does move along leisurely and pleasantly in telling a story of young love and harness racing against a fair-grounds setting. For the smaller situations.

The W. Scott Darling script is involved with a romance between Jane Nigh and Rory Calhoun, and an old, wornout trotter that is permitted to win a sentimental victory in a final race with the connivance of track stewards and owners.

Interest isn't divided by the two motivations, writing and playing meshing them neatly. Romance portion plays nicely as handled by Miss Nigh and Calhoun. Florence Bates, mother of Miss Nigh, buys

the wornout nag and tries to race him without success until Calhoun, a trainer and son of a rich owner, fixes a Sunday, non-betting race, for the plug. The steed wins and everyone is happy in a race sequence that has suspense despite being fixed.

Shots of trotter tryouts and other touches of county fair atmosphere are on the credit side in Walter Mirisch's handling of the Jeffrey Bernard production. Cast works ably to put it all over, and Cinecolor lensing by Gilbert Warrenton is good. Music score is just so-so.

Brog.

Vigilante Hideout

Republic release of Gordon Kay production. Stars Allan "Rocky" Lane; features Eddy Waller, Roy Barcroft, Virginia Herrick. Directed by Fred C. Brannon. Screenplay, Richard Wormser; camera, John MacBurnie; editor, Robert M. Leeds; music, Stanley Wilson. Tradedown, N.Y., Aug. 2, '50. Running time, 40 MINS.

Allan "Rocky" Lane, Allan "Rocky" Lane, Nugget Clark, Eddy Waller, Muley Price, Roy Barcroft, Marjorie Sanders, Virginia Herrick, Howard Sanders, Cliff Clark, Jim Beagen, Don Haggren, Ralph Barrows, Paul Campbell, Blackie, Guy Teague, Art Dillard.

An unpretentious but neat little saddle saga, "Vigilante Hideout" should do well in action situations and on double bills. Another in the Allan "Rocky" Lane series, it should have a pre-sold market in aficionados of Lane and his stallion Black Jack.

What gives "Vigilante Hideout" more than the usual chase and trigger action interest is its grounding in a believable problem of the old west—the search for water in dry settlements whose progress is being held up by water shortage. It also achieves some good humorous moments via the antics of Eddy Waller, as the well-meaning oldtimer who bungles up plans in tense spots. He's cast as a whacky inventor, some of whose boon-doggling gadgets make sense and help foil the lawbreakers.

Plot hinges on Waller's attempt to find water for the village by blasting, while some crooked town-folk try to steal the \$25,000 fund set aside to erect an aqueduct when he succeeds. Lane is a range detective called in by the old character. He nicely fits the ideal of the hard-riding, fast-thinking oater hero.

A soupçon of heart interest is provided by Virginia Herrick, who's wooed by Don Haggerty, a crook who uses vigilante justice to cover his trail. Roy Barcroft is his heavy accomplice.

There's a fair quota of fistcuffs and galloping dashes over rough terrain, with some wagon-town fights and battles over TNT thrown in. Lensing is good and editing results in a tight hour-long feature.

Bril.

Il Mulatto (The Mulatto) (ITALIAN)

Locarno, July 15.

SEFI Film release of Scapola production. Stars Umberto Spadaro, Jole Fierro, Renato Baldini, Angelo, Mohamed A. Hussein. Written and directed by Francesco De Robertis; camera, Carlo Bizzelli. At Film Festival, Locarno. Running time, 80 MINS.

Pic presents one of the problems of postwar Italy: what is to become of the many children born of Negro occupation troops and Italian girls? Though film as a whole disappears, appeal of story and problem itself (rather than way in which it's presented) should enhance its chances in U. S. and other markets. Lack of cast weight is another factor in favor of the exploitation treatment.

Story concerns a man who returns from five years in jail to find that the son his wife gave birth to before dying during his absence is colored. Shocked and ashamed, he tries to disown the boy, who's legally his son, and struggles a long while with his conscience before being won over by the kid's personality. When the boy's Negro uncle shows up with the news that the father died in the war and wants to take him back to the U. S., Matteo, the ex-convict, is reluctantly persuaded that the child will be better off in his new home, with people of his own race.

Solution is too pat and treatment generally too superficial, going to extremes in both tragedy and light-heartedness, yet pic has its courageous moments.

Umberto Spadaro is best in a fairly convincing cast which includes Renato Baldini as Matteo, and Angelo, a colored boy discovered in circumstances similar to those in pic, as himself. Jole Fierro lends her striking looks and promising talent to an ungrateful part. Film has been nicely lensed in Naples and nearby islands and boasts excellent sound-recording.

Hawk.

The Dancing Years

"The Dancing Years," British-made, being tradeshown in New York today (Wed.), was reviewed in VARIETY from London, April 26, 1950. Based on Ivor Novello's legit musical, which had a long run in London, film, according to reviewer, Myro, looks like a dubious b.o. prospect in the U. S. Review also noted pic is easily outclassed by a whole string of Hollywood musicals. Yarn, which deals with a young composer who rises from the obscurity of the Vienna woods when his talent is recognized by a leading star, "abounds with sweet, sugary situations." "Direction and editing lack pace," review added.

Filmed in Technicolor, pic, which stars Dennis Price and Gisele Preville, is being re-released in the U. S. by Monogram.

Trio (BRITISH)

London, Aug. 1.

GFD release of Sydney Box-Gainsborough production. Stars Anne Crawford, Roland Culver, Nigel Patrick, Michael Rennie, Jean Simmons, Naughton Wayne. "Sanatorium," directed by Harold French. "The Verger" and "Mr. Knowall" directed by John Aronson. Original stories by W. Somerset Maugham. Screenplay, Maugham, R. C. Sherriff, Noel Langley; camera, Reginald Wyer, Geoffrey Unsworth; editor, Alfred R. Roomer. At Odeon, London. Running time, 91 MINS.

The Verger

Albert Foreman, James Hayter, Emma Foreman, Kathleen Harrison, Bank Manager, Felix Aylmer, Gladys, Lana Morris, The Vicar, Michael Hordern, Ted, Glynn Houston, Sexton, Elio Makeham, First Church Warden, Henry Edwards.

Mr. Knowall

Mrs. Ramsay, Anne Crawford, Elio Makeham, Nigel Patrick, Mr. Ramsay, Naughton Wayne, Grey, Wilfred Hyde-White, Ship's Captain, Clive Morton, Fellowes, Bill Linden Travers, Captain's Steward, Dennis Harker, Steward, Michael Medwin.

Sanatorium

Evie Bishop, Jean Simmons, Major Templeton, Michael Rennie, Mr. Ashenden, Roland Culver, Mr. Chester, Raymond Huntley, Mrs. Chester, Betty Ann Davies, Dr. Lennox, Andre Morell, Mr. Campbell, John Laurie, Mr. Macleod, Finlay Currie.

The success of "Quartet," in which four unrelated Somerset Maugham short stories were strung together in a single picture, encouraged the producers to repeat the formula. And experiment looks to have succeeded for the second time. "Trio," which is a co-production venture by the Rank Organization and Paramount, is entitled to score as heavily as its predecessor. It's a sophisticated treat which should make big money with better class audiences.

Format of "Trio" follows closely that used in "Quartet." The only connecting link between the three yarns is a pithy Maugham foreword. Each story retains a distinctive character. But they all bear the author's hallmark of polished writing and expert story-telling. The first two vignettes, "The Verger" and "Mr. Knowall," between them, occupy roughly half the screen time. They are both in a light vein. "Sanatorium," which deals with the treatment of tuberculosis, is based on the author's personal experience.

"The Verger" story is fairly well known, but the neat Maugham twist loses nothing by age. It relates the adventures of a verger who is fired from an exclusive London church because he is neither able to read nor write. He turns his hand to business, and becomes a prosperous tobacconist. The fade-out shows him discussing investments with his bank manager. When he has to reveal his illiteracy, he is asked how far could he have gone had he been able to read and write. He answers: "If I could read and write, I'd have been a verger."

The success of "Mr. Knowall" depends almost entirely on the principal characterization. Nigel Patrick plays the type of obnoxious traveller everyone endeavors to avoid on a boat trip. He refuses to accept a snub, throws his weight around in every conceivable way, but loses face by an act of gallantry.

The sanatorium of the third episode, in the North of Scotland, shows two gossiping old spinsters, two Scotsmen, who are superficially bitter enemies; and a man who is convinced he is to die and resents his wife's good health. There is also the attractive young Jean Simmons, who has spent eight years in and out of different hospitals. Into this setup, a novelist with a rep as a rake is introduced. He and the girl fall in love, but are advised by the medico that marriage would be dangerous for the girl and fatal to the man. They believe that

short-lived happiness is worth the risk and marry.

The three subjects have been produced with a slickness well above normal British standards. The first two, directed by Ken Annakin, are given bright treatment. The longer piece, megged by Harold French, strikes a happy note between sentiment and laughter.

Picture boasts a star-studded cast, even the smallest parts being played by name artists. In "The Verger," James Hayter is warm and colorful in the title role and Kathleen Harrison is typically cast as the widow he marries and to whom he brings happiness and fortune. There is a fine cameo also from Felix Aylmer as the bank manager, and a brief gem from Elio Makeham as the sexton.

Patrick dominates "Mr. Knowall" as the bumptious and conceited Kelada. Naughton Wayne and Wilfred Hyde-White are magnificently cast as a pair of civil servants and Anne Crawford gives a pert study as the wife of the former.

Jean Simmons and Michael Rennie have the romantic leads in "Sanatorium," playing their roles with distinctive charm. Roland Culver does well as the novelist and Raymond Huntley effectively suggests the embittered TB victim. John Laurie and Enlay Currie excel as the fighting Scotsmen.

Production values are good. Camera work at all times is competent while editing is precise.

Myro.

Gunslingers

Monogram release of Wallace Fox production. Stars Whip Wilson; features Andy Clyde. Directed by Fox. Original screenplay, Adele Buffington; camera, Harry Neumann; music, Edward Kay. At New York theatre, N. Y., dual, week of Aug. 1, '50. Running time, 55 MINS.

Whip Wilson, Andy Clyde, Lorry, Reno Browne, Rawhide Rose, Sarah Padden, Ace Larabee, Bill Kennedy, Brad Brasser, Dennis Moore, Jeff Nugent, George Chesbro, Lou Crainer, Steve Clark, Parsons, Frank McCarroll, Steve, Carol Henry, Pete, George De Norman, Tim Crainer, Hank Bell, Kerner, Riley Hill, Stoner, Carl Mathews, Reed Howes.

"Gunslingers" is a conventional oater that won't stir up much dust at the b.o. With Whip Wilson starred, the picture rates as a fair filler for action situations and the Saturday matinee trade. But, for the most part, its indifferent fare which flimgoers will forget soon after leaving the theatre.

Adele Buffington's yarn hinges on the old one about a railroad about to be built through a frontier town. Of course, an outlaw gang has advance info on the coming of the iron horse and they attempt to seize lands of several ranchers by all sorts of chicanery. Their dirty work is exposed when the law triumphs at the finale.

Performances, save for a couple of exceptions, are rather listless. Wilson is so-so as the hero. Andy Clyde provides routine comedy relief, and Reno Browne, as a femme telegrapher, does a standard thesping job. Wallace Fox's direction is paced slowly and his production values reflect the modest budget. Harry Neumann's camerawork is good.

Gilb.

Au P'tit Zouave (The Little Zouave) (FRENCH)

Paris, July 20.

UFFC release of Codo production. Screenplay, Pierre Laroche; directed by Gilles Grangier. Stars Francois Perier, Dany Robin, Camera, Marcel Grignoli; editor, Pierre Delaunay; music, Raymond Hutton. Running time, 104 MINS.

Dany Robin, Francois Perier, Helene, Dany Robin, Olga, Marie Daems, Fredrique, Annette Polv, Patron, Robert Dalban, Vender, Yves Deniaud.

"Au P'tit Zouave" is the name of a café which serves as the setting for this Gallic "slice of life" pic. Film borrows complications of pre-war classics, but emerges as an unconvincing outline of them. Possibly good pruning of this look-give it a chance in some U. S. seater situations.

Starts out well by introducing usual cross-section of habitués at a café. There is the garrulous fruit vender, the old lecher, the respectable prostitute, the blase barman, and the frowzy barmaid. Into this atmosphere comes the well dressed stranger to disrupt all these lives.

Pic's main fault is its unconvincing characterizations of the leads. The camera rarely gets out of the bar and leads to many static, talky scenes. Francois Perier does well in his role of the killer. Dany Robin is appealing as the romantic secretary. Marie Daems scores as the prostitute.

Mosk.

Mask of Korea

Ellis Films release of Jean Delannoy production. Stars Erich Von Stroheim, Sessue Hayakawa, Mireille Balin. Directed by John Ross. Adapted by Roger Vitrac from story by Maurice Dekobra. At Rialto, N. Y., starting Aug. 3, '50. Running time, 61 MINS.

Werner Krall, Erich Von Stroheim, Ying Tchal, Sessue Hayakawa, Marie, Mireille Balin, Roland Toutain, Peter Malone, Louise Carletti, Almedo, Henry Guiso, Captain, George Lannes, Steward, Jimmy Gerald.

"Mask of Korea" is an obvious attempt to cash in on the current interest in the Korean fighting. But it has nothing to do with current developments in Korea. Locale could have been any Oriental city. Picture was made a number of years ago in France. Voices of several key players have been dubbed in, sometimes faultily. Despite the many flaws it comes off well for an oldie. But even where the Korean angle is plugged, pic does not look strong. Title of film was changed this week to "Gambling Hell" but rounding out run here with present tag.

Just how much the film is dated can be gleaned from the thespian efforts of Erich Von Stroheim and Sessue Hayakawa. Von Stroheim rather obviously has had many important roles in American and French pictures that were much more flattering to his acting talents, among these his latest American picture, "Sunset Boulevard."

Plot concerns the operations of Von Stroheim as a gun-runner, his latest deal being to supply about \$250,000 worth of guns and munitions to a revolutionary force that is overrunning what purports to be Korea. His sly affair with a French beaut, Mireille Balin, occupies some of the footage. Hayakawa is a suave gambling-house operator and overlord of the Oriental port metropolis. Scripters would have one believe that his extensive operations and double-dealing in his gambling establishment have been kept secret from his daughter.

There is a newspaperman, Roland Toutain, who talks with a British accent. He is brought in for a romantic affair with the daughter, Louise Carletti. Also to produce a slam-bang gunfight to a fairly loud climax.

Direction, acting and camera work are not so bad considering the age of the picture.

Wear.

Faits Divers A Paris (Various Facts About Paris) (FRENCH)

Paris, July 20.

Pantheon release and production. Screenplay, Edward Chantier; directed by Dimitri Kirsanoff. Features Roger Legris, Denise Fontaine, Olivier Funols, Florence Bates, Kirsonoff, editor Monique Kirsonoff. At Cine-Opera, Paris. Running time, 82 MINS.

Raymonde, Denise Fontaine, Guilleme, Roger Legris, Francois, Olivier Funols, Eather, Kirsonoff, Florence, Jeanette, Marguerite Contant.

Kirsonoff is known only in arty film circles for some interesting modernistic films made in silent days. This is his first talkie and creeps with outmoded silent techniques. It recounts the tale of a country girl who leaves her first love to go to the big city, and her eventual disillusionment and fall.

Lack of action and slow tempo make it doubtful for U. S. market. Story is a series of incidents rather than a connected yarn. Denise Fontaine lends an interesting face as the unhappy heroine, and Roger Legris turns in an unusual performance as the strange Guilleme.

Mosk.

100% Conversion

Continued from page 5

Paramount with about £1,000,000 (\$2,800,000). All the others combined had another £1,000,000 and a number actually used up even more than they had frozen, having made commitments against future earnings.

Large amounts of coin which the companies can use up under the list of 27 uses is evidenced by their expenditures for print-making alone. About \$2,000,000 was spent for that purpose during the past year, prints being processed in Britain for use in most of the world outside the American continent.

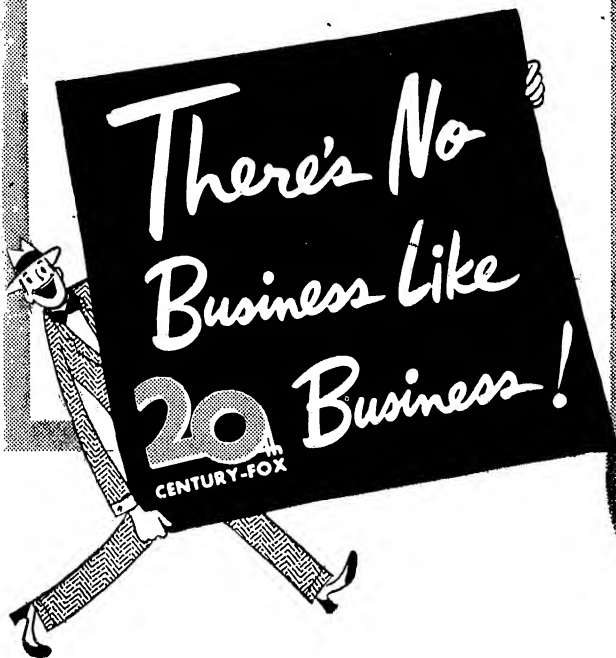
Further limbering the thawing potential was an additional use permitted under the new pact. That allows conversion of pounds into the coin of other soft currency countries. It is not certain, however, how widely this provision will be used, inasmuch as previous channels for unfreezing have proved so useful. Soft-currency conversion would entail difficult negotiations to set up deals in other countries and then require official okay of both governments involved.

NOW... 3 QUALITY



"20th has consistently led the field in the quality of its films... by verdict of the boxoffice."

—*Time Magazine*



AUGUST



BROKEN ARROW

TECHNICOLOR

Broken Records everywhere! *Your* Big Box-office break-through! James Stewart, Jeff Chandler, Debra Paget!

SEPTEMBER



THE BLACK ROSE

TECHNICOLOR

The \$500,000 campaign makes it your Labor Day date! Tyrone Power, Orson Welles, and Cecile Aubry!



STELLA

A sensation in the mid-west! Victor Mature takes Ann Sheridan! With David Wayne!



MY BLUE HEAVEN

TECHNICOLOR

Arthur Godfrey says, "The 1950 musical with heart!" Starring Betty Grable! Dan Dailey!



THE CARIBOO TRAIL

CINECOLOR

It's paved with gold! Starring Randolph Scott, George "Gabby" Hayes and Victor Jory!



PANIC IN THE STREETS

Elia Kazan creates the excitement of the year! Starring Richard Widmark, Paul Douglas, Barbara Bel Geddes!

PICTURES A MONTH!

OCTOBER

watch
for...

no
way
out

NOVEMBER



ALL ABOUT EVE

All about the Sexes—
and why there are Two!
Bette Davis, Anne Baxter,
George Sanders, Celeste Holm,
Gary Merrill, Hugh Marlowe.

DECEMBER



AMERICAN GUERRILLA IN THE PHILLIPINES TECHNICOLOR

The Timeliest picture
of the year! Tyrone Power
and Micheline Prelle — find romance
and great adventure.



MR. 880

One wonderful picture!
One wonderful cast! Burt Lancaster,
Dorothy McGuire and Edmund Gwenn!



TWO FLAGS WEST

Unfurling the banner
of high adventure!
Joseph Cotten! Linda Darnell!
Jeff Chandler! Cornel Wilde!



FOR HEAVENS SAKE

That BELVEDERE Man does it again—for
your sake! Clifton Webb,
the Joan's Bennett and Blondell,
Robert Cummings!



THE FIREBALL

The First drama of the
Roller Speedways—the
world's most dangerous sport!
Mickey Rooney, Pat O'Brien.



I'LL GET BY TECHNICOLOR

Dances by Haver; Love by Lundigan; Kisses by de Haven; Songs by Day; Trumpet by James. Get it!



THE GUN

(Tentative Title)
The first picture starring Lee J. Cobb following his sensational "Death of a Salesman" B'way stage triumph!

L.A. Spotty; 'Story' Upped by 'Manila'

To Good \$27,500, 'Duchess' Pert 27G,

'Admiral' Dim 17G, 'Flame' 16½G, 3d

Los Angeles, Aug. 8.

First-run pace this frame is very spotty. Of the new bills, "Underworld Story," supported by "Atrocities of Manila," is taking a surprisingly good \$27,500 in two theatres. "Duchess of Idaho" also shapes nice \$27,000 in two houses with smaller seating capacity.

Third new bill, "Admiral Was Lady," looks slim \$17,000 in three locations.

Holdovers are doing nicely. "Three Little Words" continues smooth \$20,000 in third frame, two sites. Five-day third session of "Flame and Arrow" looks okay \$16,500 in three spots. Biz is slim elsewhere, with "Stella" down to thin \$15,000 in second (5-day) week for five situations.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-1) — "Stella" (20th) and "Jungle Stampede" (Rep) (2d wk-5 days). Thin \$15,000. Last week, \$27,900.

Hollywood, Downtown, Wilburn (WB) (2,756; 1,757; 2,344; 60-1) — "Flame and Arrow" (WB) (3d wk). Okay \$16,500 in 5 days. Last week, \$28,200.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-1) — "Three Little Words" (M-G) and "Trial Without Jury" (Rep) (Loew's only) (3d wk). Neat \$20,000. Last week, \$25,400.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-1) — "Underworld Story" (UA) and "Atrocities of Manila" (Indie). Good \$27,500. Last week, "711 Ocean Drive" (Col) and "On Isle Samoa" (Col) (2d wk), \$22,500.

Los Angeles, Hollywood Paramounts, Manchester (F&M) (3,398; 1,451; 1,668; 40-1) — "Admiral Was Lady" (UA) and "Laughing Lady" (Indie). Slim \$17,000. Last week, "Lawless" (Par) and "Shot Billy Kid" (Lip), \$20,600.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-1) — "Duchess Idaho" (M-G) and "Jiggs, Maggie Out West" (Mono) (Orpheum only). Nice \$27,000. Last week, "Mystery Street" (M-G) and "Skipper Surprised Wife" (M-G) (2d wk-9 days), \$16,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 1,145; 60-1) — "In Foreign Legion" (U) and "Hi-Jacked" (Lippert) (2d wk-5 days). Slow \$11,000. Last week, \$22,400.

Four Star (UA) (900; 60-1) — "City Lights" (UA) (reissue) (6th wk). Fair \$2,000. Last week, \$2,600.

Five Arts, Guild (FWC) (679; 968; 60-1) — "Rocking Horse Winner" (U) (2d wk). Slight \$2,000. Last week, \$3,100.

'Words' Hefty 20G, Prov;

'Streets' No Panic At

9G, 'Treasure' 12G, 2d

Providence, Aug. 8.

Loew's State is really riding high this week with "Three Little Words." Also big and a second week holdover is RKO Albee's "Treasure Island." Metropolitan's "Panic in Streets" rates better than usual biz. Majestic's "50 Years Before Your Eyes" looks light. Cool, damp weekend helped most spots.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Treasure Island" (RKO) and "Beaver Valley" (RKO) (2d wk). Rich \$12,000 after terrific \$17,500 opener.

Majestic (Fay) (2,200; 44-65) — "50 Years Before Your Eyes" (WB) and "Great Jewel Robber" (WB). Very disappointing \$5,000, sad takings. Last week, "Where Sidewalk Ends" (20th) and "Rock Island Trail" (Rep), neat \$15,000.

Metropolitan (Snider) (3,100; 44-65) — "Panic in Streets" (20th) and "Music in Moonlight" (Rep). Just nice \$9,000. Last week, "Cactus Creek" (U) and "Kill or be Killed" (EL), so-so \$5,600.

State (Loew) (3,200; 44-65) — "Three Little Words" (M-G). Quick turnover promising hot \$20,000. Last week, "Crisis" (M-G) and "On Isle of Samoa" (Col), slow \$11,000.

Strand (Silverman) (2,200; 44-65) — "Convicted" (Col). Opened Monday (7). Last week, "Going My Way" (Par) (reissue), very disappointing \$5,000.

Broadway Grosses

Estimated Total Gross

This Week \$576,000
(Based on 18 theatres.)
Last Year \$716,900
(Based on 18 theatres.)

'Words' Smooth

\$25,000, St. Louis

St. Louis, Aug. 8.

Helped by sock bally, "Three Little Words" is easily out in front among ace first-runs here this week. It is sock enough at Loew's to hold a second round. "The Torch" with stagelows looks average at the St. Louis. "Pretty Baby" is only fairly good at the huge Fox. Swell weather hyped biz a bit.

Estimates for This Week

Fox (F&M) (5,000; 60) — "Pretty Baby" (WB) and "Return Frontiersman" (WB). Fairly good \$14,000 or near. Last week, "Peggy" (U) and "Kill Empire" (Col), \$13,000.

Loew's (Loew) (3,172; 50-75) — "Three Little Words" (M-G). Sock \$25,000. Last week, "Good Humor Man" (Col) and "Convicted" (Col), \$14,000.

Missouri (F&M) (3,500; 60) — "Stella" (20th) and "Flame and Arrow" (WB). Okay \$12,000 or over. Last week, "Flame and Arrow" (WB) and "Foreign Legion" (U), \$10,000.

St. Louis (F&M) (4,000; 60) — "The Torch" (EL) and stagelows. Average \$13,000. Last week, "Stella" (20th) and "Love That Brute" (20th), \$10,500.

'Treasure' Standout In

Omaha, Terrific \$10,000

Omaha, Aug. 8.

After trailing for weeks, the Brandeis took over leadership here this week with a sensational \$10,000 for "Treasure Island." Oddly enough, most of the patrons were adults. "Crisis" at Paramount looks good but elsewhere trade is in doldrums. An exception is the State where "Annie Get Your Gun" may go into a fourth week.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65) — "Treasure Island" (RKO). Smash \$10,000, and probable holdover. Last week, "Bright Leaf" (WB), not so good \$6,000.

Paramount (Tristates) (2,800; 16-65) — "Crisis" (M-G). Lively \$11,000. Last week, "Caged" (WB), \$9,000.

Omaha (Tristates) (2,100; 16-65) — "Return Frontiersman" (WB) and "This Side of Law" (WB). Okay \$8,000. Last week, "Winchester '73" (U) (m.o.) and "Harbor Missing Men" (Rep), oke \$8,000.

Orpheum (Tristates) (3,000; 16-65) — "Rocketship X-M" (Lip) and "Motor Patrol" (Lip). Passable \$10,500. Last week, "Comanche Territory" (U) and "Father Makes Good" (Mono), \$11,000.

State (Goldberg) (865; 20-80) — "Annie Get Gun" (M-G) (3d wk). Still good at \$4,000. Last week, \$8,500.

'Treasure' Rich \$15,000, 'Arrow' Same,

Cincy Leaders; 'Lonely' Fair \$10,000

Cincinnati, Aug. 8.

Two spicy new bills, "Treasure Island" and "Broken Arrow," are nip and tuck for downtown lead this session and giving a boost to the overall count. Both are strong. Other fresh starters are "In Lonely Place," in moderate gait, and "Great Jewel Robber," on fairish side. "Father of Bride" is still frisky in its third heat.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Treasure Island" (RKO). Bright \$15,000. Supported by widespread Treasure Hunt content linked with local daily and 11 retail firms. Last week, "Crisis" (M-G), \$9,500.

Capitol (Mid-States) (2,000; 55-75) — "Broken Arrow" (20th). Big

'Street' Stout \$12,000,

Toronto; 'Annie' 16G, 2d

Toronto, Aug. 8.

Although heat and holiday exodus is denting biz, "Annie Get Your Gun" is still pacing the town on second stanza at Loew's. "Blossoms in Dust," on reissue, in third frame at Odeon is about same as second. Gross topper among new pix is "Panic in Streets," trim at Imperial.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 33-57) — "Lancer Spy" (20th) and "Tonight We Raid Calais" (20th) (reissues). Big \$14,000. Last week, "Return, Frontiersman" (WB) and "This Side of Law" (WB), \$12,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67) — "Small Backroom" (EL). Okay \$7,500. Last week, "Four Men and a Prayer" (20th) and "Stanley and Livingstone" (20th) (reissues), \$6,000.

Imperial (FP) (3,373; 37-59) — "Panic in Streets" (20th). Neat \$12,000. Last week, "Wagon Master" (RKO), \$10,500.

Loew's (Loew) (2,096; 38-67) — "Annie Get Gun" (M-G) (2d wk). Still hefty \$16,000 after last week's \$18,000.

Nortown, University (FP) (959; 1,556; 38-67) — "Courtneys" (EL). Nice \$8,000. "Bright Leaf" (WB) (2d wk), \$7,000.

Odeon (Rank) (2,390; 48-115) — "Blossoms in Dust" (M-G) (reissue) (3d wk). No sign of falling off, with \$12,000, this week after last week's \$12,500.

Shea's (FP) (2,386; 38-67) — "Our Very Own" (RKO). Satisfactory \$7,500. Last week, "Where Sidewalk Ends" (20th) (2d wk), \$6,000.

Uptown (Loew) (2,743; 42-75) — "In Foreign Legion" (U). Nice \$7,500. Last week, "Crisis" (M-G), \$5,000.

'Treasure' Fancy

\$13,000 Tops K. C.

Kansas City, Aug. 8.

Entries are moderate this week in the main although "Treasure Island" at Missouri is strong, and may hold. Holdovers include "Flame and Arrow" at the Paramount and "Three Little Words" at the Midland, both okay. After slight rise in temperatures, weather has become mild again.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65) — "Port of New York" (EL) and "Kill or Be Killed" (EL). Average \$3,500. Last week, "Quiet on Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues), pleasing \$4,500.

Kimo (Dickinson) (550; 50-75) — "Passport Pimlico" (EL) and "Prelude to Korea" (Indie). Moderate \$2,500. Last week, "Tight Little Island" (U) (7th wk), \$1,500.

Midland (Loew's) (3,500; 45-65) — "Three Little Words" (M-G) and "Beware of Blondie" (Col) (2d wk). Continues at nifty \$12,000. Last week, smash \$22,000.

Missouri (RKO) (2,650; 45-65) — "Treasure Island" (RKO) and "Bunco Squad" (RKO). House celebrating anni week, fat \$13,000, and may hold. Last week, "Jackie Robinson Story" (EL) and "Armored Car Robbery" (RKO), \$9,500.

Paramount (United Par) (1,900; 45-65) — "Flame and Arrow" (WB) (2d wk). So-so \$7,500. Last week, with one-day personal appearance of Burt Lancaster, good \$11,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "Cactus Creek" (U) and "One Way Street" (U). Average \$13,000. Last week, "Where Sidewalk Ends" (20th), nice \$15,000.

Det. Spotty; 'Treasure' Good \$30,000,

'Widow' Slow 7G, 'Furies' Fine 18G

Detroit, Aug. 8.

Key City Grosses

Estimated Total Gross

This Week \$2,372,000
(Based on 25 cities, 203 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year \$2,667,000
(Based on 24 cities and 194 theatres.)

'Treasure' Wham

\$14,000, Mpls. Ace

Minneapolis, Aug. 8.

Thanks to such strong pix as "Treasure Island" and "Flame and Arrow," loop grosses are registering a gain this week. "Island" is especially big at Orpheum. Another newcomer garnering much praise is "The Winslow Boy." It's the fourth week downtown for "Winchester '73," continuing another seven days at the sure-seater Pix after a fortnight at larger houses.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Stars in My Crown" (M-G) (2d wk). Still healthy at \$4,500 after hefty \$7,200 first frame.

Lyric (Par) (1,000; 50-70) — "Night and City" (20th) (m.o.). Here after profitable State first week. Fair \$4,500. Last week, "Kid From Texas" (U), neat \$5,300.

Radio City (Par) (4,000; 50-70) — "Flame and Arrow" (WB). Good \$14,000. Last week, "Annie Get Gun" (M-G) (2d wk), moderate \$9,800 after big \$15,800 initial frame.

RKO-Orpheum (RKO) (2,800; 35-70) — "Treasure Island" (RKO). Profiting from gigantic exploitation campaign plus crix and customers' bouquets. During engagement doors open at 9:30 a.m., two hours earlier than usual and children's admissions are boosted from 15 to 25c. Great \$14,000 or over looms. Last week, "Caged" (WB), puny \$7,500.

RKO-Pan (RKO) (1,600; 35-70) — "Johnny One-Eye" (UA) and "Rookie Fireman" (RKO). Poor \$5,000. Last week, "One Way Street" (U) and "I Was a Shoplifter" (U), same.

State (Par) (2,300; 50-70) — "Johnny Holiday" (UA). Well received, but slow \$7,000 appears all. Last week, "Night and City" (20th), \$11,000.

World (Mann) (400; 50-85) — "Winslow Boy" (EL). Good \$3,000. Last week, "Quiet on Western Front" (Indie) (reissue) (2d wk), \$1,500 in 5 days.

'Duchess' Hotsy \$16,000,

Port; 'Lonely' Oke 11G

Portland, Ore., Aug. 8.

Biz is picking up in downtown houses this week, with "Duchess of Idaho" at Broadway looking best, with sock session. "In A Lonely Place" shapes okay in two spots. "Annie" is packing in customers for a second week at United Artists.

Estimates for This Week

Broadway (Parker) (1,850; 50-85) — "Duchess of Idaho" (M-G) and "Shadow on Walk" (M-G). Torrid \$16,000 or near. Last week, "Winchester '73" (U) and "Federal Agent" (Rep) (2d wk), \$10,000.

Mayfair (Parker) (1,500; 50-85) — "Return Frontiersman" (WB) and "Square Dance Jubilee" (Indie). Slim \$3,300. Last week, "Flame and Arrow" (WB) and "Boy Indiana" (EL) (m.o.), \$6,200.

Oriental (Evergreen) (2,000; 50-85) — "In Lonely Place" (Col) and "Fortunes Capt. Blood" (Rep), day-date with Orpheum. Okay \$4,000 or close. Last week, "The Furies" (Par) and "Love That Brute" (20th), \$4,000.

Orpheum (Evergreen) (1,750; 50-85) — "In Lonely Place" (Col) and "Capt. Blood" (Rep), also Oriental. Oke \$7,000. Last week, "Where Sidewalk Ends" (20th) and "Young Daniel Boone" (Mono), \$6,800.

Paramount (Evergreen) (3,400; 50-85) — "Stella" (20th) and "Mystery at Burlesk" (Indie). Modest \$6,500 or better. Last week, "The Furies" (Par) and "Love That Brute" (20th), \$7,100.

United Artists (Parker) (890; 50-85) — "Annie Get Gun" (M-G) (2d wk). Big \$9,000 or near. Last week, smash \$13,500.

"Treasure Island," which may hit a good \$30,000 at the Fox, and "The Furies," which is shaping a nifty \$18,000 at the Palms, are easily the leaders this week. Others are fair to poor with "Flame and Arrow" sinking to a routine \$16,000 in the second week at the Michigan after great \$27,000 first stanza. "Young Widow" looks slow \$7,000 at the Madison.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95) — "Treasure Island" (RKO). Good \$30,000. Last week, "Stella" (20th) and "Destination Murder" (RKO), n.s.h. \$22,000.

Michigan (United Detroit) (4,000; 70-95) — "Flame and Arrow" (WB) and "50 Years Before Eyes" (WB) (2d wk). Oke \$16,000. Last week, smash \$27,000 with SRO sign out after Burt Lancaster's personal.

Palms (UD) (2,900; 70-95) — "The Furies" (Par). Fine \$18,000. Last week, "Winchester '73" (U) (2d wk), \$11,000.

United Artists (UD) (2,000; 70-95) — "Going My Way" (Par) (reissue). Slim \$8,000. Last week, "Lonely Place" (Col), \$12,000.

Madison (UD) (1,800; 70-95) — "Young Widow" (UA) and "Strange Woman" (UA). Slow \$7,000. Last week, "Foreign Legion" (U) and "Young Daniel Boone" (Mono) (2d wk), \$7,000.

Adams (Balaban) (1,700; 70-95) — "Annie Get Gun" (M-G) (6th wk). Down to \$6,000 in final round. Last week, nice \$8,000.

Downtown (Balaban) (2,900; 70-95) — "Quiet on Western Front" (Indie) and "Nightmare" (Indie) (reissues) (2d wk). Poor \$4,000. Last week, \$5,500.

Frisco in Doldrums But

'So Young' Not So Bad

\$12,000; 'Stella' NG 14G

San Francisco, Aug. 8.

Summer doldrums are taking a heavy toll this week at firstruns. Despite this, "So Young, So Bad" is rated good at Golden Gate while "In Foreign Legion" shapes pleasing at Orpheum. Also second weeks of "Three Little Words" at Warfield and "Flame and Arrow" at Paramount continue nicely, especially the former. "Iroquois Trail" looms mild at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85) — "So Young, So Bad" (UA). Good \$12,000. Last week, "A Modern Marriage" (Mono) and "Triple Trouble" (Mono) a thin \$10,000.

Fox (FWC) (4,651; 60-95) — "Stella" (20th) and "The Avengers" (Rep). Light \$14,000. Last week, "Love That Brute" (20th) and "Where Sidewalk Ends" (20th), okay \$15,500.

Warfield (Loew's) (2,656; 60-85) — "Three Little Words" (M-G) (2d wk). Still big at \$20,000. Last week, sock \$25,000.

Paramount (Par) (2,646; 60-85) — "Flame and Arrow" (WB) and "Destination Big House" (Rep) (2d wk). Nice \$14,500. Last week, big \$20,000.

St. Francis (Par) (1,400; 60-85) — "The Men" (UA) (2d wk). Down to \$8,000. Last week, fair \$12,500.

Orpheum (No. Coast) (4,448; 55-85) — "Foreign Legion" (U) and "Shot Billy" (Lip). Pleasing \$15,000 or near. Last week, "Good Humor Man" (Col) and "Congo-laise" (FC), \$9,000.

United Artists (No. Coast) (1,207; 55-85) — "Iroquois Trail" (UA). Mid \$9,000. Last week, "Johnny One-Eye" (UA) (2d wk), \$6,500.

Stagedoor (Ackerman - Rosener) (370; 85-1) — "Kind Hearts, Coronets" (EL) (7th wk). Holding at nice \$2,500 or over. Last week, \$3,000.

Clay (Rosener) (400; 65-85) — "Her Man Gilbey" (U). Passable \$2,700. Last week, "Tight Little Island" (U) (3d wk), \$2,400.

Larkin (Rosener) (400; 65-85) — "Bicycle Thief" (Indie). Okay \$3,300. Last week, "Tight Little Island" (U) (3d wk), \$2,300.

'Caged' Smash \$16,000,

Mont'l; 'Young' Neat 8G

Montreal, Aug. 8.

Cool weather is helping returns in all deluxers here currently. "Caged" shapes topper at Capitol where sock. "Duchess of Idaho" looks okay. In third session at Loew's. "So Young, So Bad" is doing nicely at Orpheum.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "No Man of Own" (Par). Solid \$12,000.

(Continued on page 22)

'Words'-Chico Wow \$60,000 in Chicago; 'Stella' Trim \$12,000, 'Pier 13' Only 8G, 'Treasure' Fat 17G; 'Ocean' Hot 32G, 2d

Chicago, Aug. 8.

New loop openers will rocket grosses substantially above last frame, despite pleasant weekend weather, with Oriental entry of "Three Little Words" plus Chico Marx, Paul Gray, and Yvette topping stagershow, spearing a wow \$60,000. Palace's "Treasure Island" looks stout \$17,000.

"Stella" with "If This Be Sin" looms equally bright at United Artists with \$12,000. Only lean opening is Grand entry of "Woman on Pier 13" and "State Penitentiary," light \$8,000.

Woods holdover of "711 Ocean Drive" continues hot pace in second round at \$33,000. "Friend Irma West," in second week at Chicago, with Peggy Lee, Dave Barbour and Myron Cohen onstage, looks brisk \$48,000. Second session of State-Lake's "Where The Sidewalk Ends" is slow \$10,000.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Friend Irma West" (Par) plus Peggy Lee, Dave Barbour quartet, Myron Cohen onstage (2d wk). Brisk \$48,000. Last week, \$52,000. Garrick (B&K) (900; 50-98)—"Back To Bataan" (RKO) and "Marine Raiders" (RKO) (reissues) (2d wk). Smart \$6,000. Last week, about same.

Grand (RKO) (1,200; 50-98)—"Woman on Pier 13" (RKO) and "State Penitentiary" (Col). Light \$8,000. Last week, "Winchester '73" (U) (3d wk), solid \$8,200.

Oriental (Indie) (3,400; 50-98)—"Three Little Words" (M-G) and Chico Marx, Paul Gray, and Yvette heading stagershow. Smash \$60,000. Last week, "Crisis" (M-G) (2d wk) and Dick Contino unit onstage, \$36,000.

Palace (RKO) (2,500; 50-98)—"Treasure Island" (RKO). Excellent \$17,000. Last week, "Cactus Creek" (U) and "Captive Girl" (U), \$9,000.

Roosevelt (B&K) (1,500; 50-98)—"Great Jewel Robber" (WB) and "Once Thief" (UA) (2d wk). Dull \$7,000. Last week, \$9,000.

State-Lake (B&K) (2,700; 50-98)—"Where Sidewalk Ends" (20th) (2d wk). Light \$10,000. Last week, \$13,000.

United Artists (B&K) (1,700; 50-98)—"Stella" (20th) and "If This Be Sin" (UA). Fast \$12,000. Last week, "Convicted" (Col) and "The Palomino" (Col) (2d wk), \$8,000. Woods (Essaness) (1,073; 98)—"711 Ocean Drive" (Col) (2d wk). Strong \$32,000. Last week, \$42,000.

Philly Cool, Biz Torrid; 'Very Own' Terrif 25G; 'Place' Happy \$15,000

Philadelphia, Aug. 8. Cool weather over weekend is giving a shot in the arm to first-run biz here currently. New product coupled with strong holdovers is building surprisingly big trade. Pacing newcomers is "Our Very Own," socko at Boyd. "In Lonely Place" also is nice at the Earle.

Estimates for This Week

Boyd (WB) (2,360; 50-99)—"Our Very Own" (RKO). Terrific \$25,000 or over. Last week, "Treasure Island" (RKO) (2d wk), \$10,200.

Earle (WB) (2,700; 50-99)—"In Lonely Place" (Col). Nice \$15,000. Last week, "Quiet on Western Front" (Indie), \$11,200.

Fox (20th) (2,250; 50-99)—"Broken Arrow" (20th) (3d wk). Hefty \$18,000. Last week, \$20,000.

Goldman (Goldman) (1,200; 50-99)—"Furies" (Par). Sturdy \$17,000 or less. Last week, "Crisis" (M-G) (2d wk), \$10,000.

Karlton (Goldman) (1,000; 50-99)—"Annie Get Gun" (M-G). Neat \$8,000. Last week, "Wake Island" (Par) and "Proudly We Hall" (Par) (reissues), dull \$5,000.

Mastbaum (WB) (4,360; 50-99)—"Admiral Was Lady" (UA). Slow \$15,000. Last week, "Flame and Arrow" (WB) (3d wk), \$12,000.

Randolph (Goldman) (2,500; 50-99)—"Duchess of Idaho" (M-G) (2d wk). Strong \$20,000. After boff \$26,000 for first stanza.

Stanley (WB) (2,950; 50-99)—"Rogues Sherwood Forest" (Col) (2d wk). Dim \$8,500. Last week, fair \$15,000.

Stanton (WB) (1,475; 50-99)—"Modern Marriage" (Mono). Light \$7,500. Last week, "Young Daniel Boone" (Mono) and "50 Years Before Eyes" (WB), \$8,000.

Trans-Lux (T-L) (500; 50-99)—"Kind Hearts" (EL) (3d wk). Holding \$6,000 or near. Last week, \$7,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

Holdovers Hobble Hub; 'Rogues' Slight \$19,000, 'So Young' NSG \$10,500

Boston, Aug. 8.

Weak new product and holdovers are not much help this stanza, resulting in only moderate grosses at major houses. "The Men" in second round at Astor still is oke as is "Treasure Island" in second week at Memorial. "Flame and Arrow" is only fairly good in second week at Met. "Rogues of Sherwood Forest" at State and Orpheum shapes slim with "Cariboo Trail" at Boston only fair. "So Young, So Bad" at Paramount and Fenway is disappointing.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"The Men" (UA) (2d wk). Still up there with oke \$14,000 after nice \$16,000 for first week.

Boston (RKO) (3,200; 40-85)—"Cariboo Trail" (20th) and "Good Time Girl" (FC). Fair \$10,500. Last week, "The Torch" (EL) and "Rider From Tucson" (RKO), \$9,000.

Fenway (NET) (1,373; 40-85)—"So Young, So Bad" (UA) and "Trigger, Jr." (Rep). Thin \$3,500. Last week, "Great Jewel Robber" (WB) and "50 Years Before Eyes" (WB), \$3,800.

Memorial (RKO) (3,500; 40-85)—"Treasure Island" (RKO) (2d wk). Oke \$17,000. Last week, nifty \$21,500.

Metropolitan (NET) (4,367; 40-85)—"Flame and Arrow" (WB) and "Music in Moonlight" (Indie) (2d wk). Light \$12,500. Last week, \$16,000.

Orpheum (Loew) (3,000; 40-85)—"Rogues Sherwood Forest" (Col) and "Shadow on Wall" (M-G). Mild \$12,000. Last week, "Duchess of Idaho" (M-G), good \$13,000 for second week.

Paramount (NET) (1,700; 40-85)—"So Young, So Bad" (UA) and "Trigger, Jr." (Rep). Slim \$7,000. Last week, "Great Jewel Robber" (WB) and "50 Years" (WB), \$7,500. State (Loew) (3,500; 40-85)—"Rogues Sherwood Forest" (Col) and "Shadow on Wall" (M-G). Tepid \$7,000. Last week, "Duchess of Idaho" (M-G) neat \$9,500 for second round.

'Furies' Modest \$10,000, Balto; 'Arrow' 9G, 2d

Baltimore, Aug. 8.

Trade in the downtown sector here is in fairish groove and somewhat under figures of recent weeks. Of new crop, "The Furies," is moderate at Keith's while "Lady Without Passport" looks light at Century. New's "Broken Arrow," and Stanley's "Flame and Arrow," remain very steady. Izzy Rappaport's combo Hippodrome will reopen Thursday (10) following an eight week period of repairs. "Woman on Pier 13" with vaude is opening pic.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Lady Without Passport" (M-G). Mild \$7,000 or near. Last week, "Duchess Idaho" (M-G) (2d wk) held well at \$10,700.

Keith's (Schanberger) (2,460; 20-60)—"Furies" (Par). Modest \$10,000. Last week, "So Young, So Bad" (UA), \$9,700.

Mayfair (Hicks) (980; 20-65)—"So Proudly We Hall" (Par) (re-issue). Average \$4,000. Last week, "Mystery Street" (M-G), \$3,800.

New Mechanic (1,800; 20-60)—"Broken Arrow" (20th) (2d wk). Going well at \$9,000 after pleasing \$13,600 opener.

Stanley (WB) (3,280; 25-75)—"Flame and Arrow" (WB) (2d wk). Maintaining steady pace at \$10,000 after bright \$14,400 opener.

Town (Rappaport) (1,500; 35-65)—"Rogues Sherwood Forest" (Col). Not getting far at \$6,000. Last week, "Treasure Island" (RKO) (2d wk), \$7,200.

'TREASURE' LUSH 20G, WASH.; 'WORDS' 14G, 2D

Washington, Aug. 8.

Downtown theatres generally are doing good business, with Keith's getting the biggest crowds with "Treasure Island" plus Disney's "Beaver Valley" and his cartoons. Warner is also pulling them in for second week of "Flame and Arrow." "Three Little Words" shapes okay at Palace in second round.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Lady Without Passport" (M-G) plus vaude. Fair \$20,000. Last week, "Duchess of Idaho" (M-G) (2d wk), \$17,000.

Dupont (Lopert) (386; 50-85)—"Lawless" (Par). Fair \$4,000. Last week, "D.O.A." (UA) (2d wk), \$3,000.

Keith's (RKO) (1,130; 44-80)—"Treasure Island" (RKO) and "Beaver Valley" (RKO). Socko \$20,000. Last week, "Winchester '73" (U) (2d wk), excellent \$11,000.

Metropolitan (Warner) (1,163; 44-74)—"G.I. Joe" (EL) (reissue). Terrific \$8,500. Last week, "House By River" (Rep) and "This Side of Law" (WB), \$5,400.

Palace (Loew's) (2,370; 44-74)—"Three Little Words" (M-G) (2d wk). Nice \$14,000 or near after nifty \$21,000 in opener.

Playhouse (Lopert) (485; 50-85)—"Henry V" (UA) (reissue) (2d wk). Looks \$5,500 or better after hefty \$6,600 opener.

Warner (WB) (2,164; 44-74)—"Flame and Arrow" (WB) (2d wk). Okay \$11,000 after nifty \$15,500 opening round.

Trans-Lux (T-L) (650; 44-80)—"Kind Hearts" (EL) (4th wk). Still steady at \$7,000. Last week, about same.

'Treasure' Solid \$18,500 in Cleve.

Cleveland, Aug. 8.

Convention trade is jacking up key house takes somewhat, with flashiest fireworks displayed by "Three Little Words," going strong enough to cop holdover at Loew's State. "Treasure Island" looks nice at Palace. "Cariboo Trail" at Hipp and "Stella" at Allen are just trailing along.

Estimates for This Week

Allen (Warners) (3,000; 55-75)—"Stella" (20th). Fairish \$12,000 or less. Last week, "711 Ocean Drive" (Col) (2d wk), good \$8,500.

Esquire (Community) (704; 55-75)—"Quiet on Western Front" (reissue) (2d wk). Oke \$4,500 following good \$8,000 for last frame.

Hipp (Warners) (3,700; 55-75)—"Cariboo Trail" (20th). Mild \$14,000. Last week, "Flame and Arrow" (WB), \$10,000.

Lower Mail (Community) (505; 55-75)—"Facts of Love" (Indie). Fair \$2,000. Last week, "Spectre of Rose" (Rep) and "Always Loved You" (Rep), \$1,900.

Ohio (Loew's) (1,205; 55-75)—"Annie Get Gun" (M-G) (3d wk). Pleasing \$6,000 after \$6,200 last week.

Palace (RKO) (3,300; 55-75)—"Treasure Island" (RKO). Big matinee biz spelling nice \$18,500. Last week, "Rogues Sherwood Forest" (Col), \$12,500.

State (Loew's) (3,450; 55-75)—"Three Little Words" (M-G). Breezy \$19,500, and skedded for stayover. Last week, "Irma West" (Par), fine \$14,000.

Stillman (Loew's) (2,700; 55-75)—"Irma West" (Par) (m.o.). Fairly neat \$6,500. Last week, "Eagle and Hawk" (Par), \$6,000.

'WORDS' LOUD \$16,000, BUFF.; 'LEGION' \$15,000

Buffalo, Aug. 8.

Stronger fare is boosting trade all along line this stanza. "Three Little Words" shapes standout, husky at the Buffalo. "In Foreign Legion" also appears fancy at Lafayette. "Our Very Own" looks sock at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Three Little Words" (M-G). Husky \$16,000. Last week, "Crisis" (M-G) and "Destination Big House" (Rep), fair \$11,000.

Paramount (Par) (3,000; 40-70)—"Stella" (20th). Good \$12,000. Last week, "Furies" (Par) and "Humphrey Takes Chance" (Mono), oke \$13,500 in 9 days.

Center (Par) (2,100; 40-70)—"Flame and Arrow" (WB) (2d wk). Sturdy \$10,000. Last week, solid \$16,500.

Lafayette (Basil) (3,000; 40-70)—"In Foreign Legion" (U) and "One Way Street" (U). Nearly \$15,000, fancy. Last week, "711 Ocean Drive" (Col) and "Isle of Samoa" (Col), neat \$14,000.

B'way Up; 'Irma'-Prima Wow \$98,000, 'Kiss'-Vaude Big 65G, 'Panic'-Stage Fat 85G, 'Doom' 27G, 'Lady' Lean 42G

Break in the heat wave last Wednesday (2), plus several rainy days and much cooler weather, is spelling improved trade at most Broadway key film theatres this session. Seven new bills were important contributing factors to the upbeat. Pickup in business is enabling some extended-runs to equal or come near preceding week figures.

Paramount is doing the outstanding trade of the Street, with "Friend Irma Goes West" and stagershow headed by Louis Prima, Gary Morton and Modernaires. It wound up the first week last night (Tues.) with great \$98,000, best for Par flagship in many weeks and the biggest summer session this year.

New James Cagney starrer, "Kiss Tomorrow Goodbye," with stage bill topped by Billy Vine, Toni Harper and Lind Bros., is giving the Strand its peak summer trade and biggest at the house in months. Starting off strongly, it built via fine reviews, with sock \$65,000 probable for first stanza.

Roxy also is soaring to big \$85,000 with "Panic in Streets," and expanded ice show plus Frances Langford, Peg-Leg Bates, Joe Jackson, Jr.

"Edge of Doom," which started off smash, looks to wind up initial week at Astor with solid \$27,000 after strong teeoff. "Lady Without Passport" with Pearl Bailey and Jack Fina band topping stagershow, is the laggard of the new bills, with light \$42,000 probable at the Capitol. "Mask of Korea" is giving the Rialto \$6,000, better than recent takes there. Palace, with usual weekly vaudfilm change, also is improved over recent weeks.

Showing remarkable holdover strength is "Our Very Own" with rousing \$25,000 or better in second frame at the Victoria.

"The Men" with stagershow is winding up its third and final session at the Music Hall with a fine \$123,000, same as second week. General upbeat is enabling "Annie Get Your Gun" to finish its run at the State with big \$15,000 for 12th week. "Three Little Words" is opening there today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 60-\$1.50)—"Edge of Doom" (RKO). First week ending today (Wed.) is not getting as much as its big opening indicated but still very nice with around \$27,000. Holds. "Edge" teed off with special benefit show Wednesday (2) night, reopening the house, which had been shuttered several weeks for facelift.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (94th wk). Long-runner still holding near \$6,000, rainy and cooler weather enabling it to hold near previous week's \$6,200. Continues.

Capitol (Loew's) (4,820; 55-\$1.50)—"Lady Without Passport" (M-G) with Pearl Bailey, Kirby Stone Quintet, Jack Fina orch, Jay Marshall. Not doing well with light \$42,000 or near. But is holding one week. Last week, "Duchess of Idaho" (M-G) with Bert Wheeler, Toni Arden, Sonny Dunham orch (2d wk), slumped to \$32,000.

Criterion (Moss) (1,700; 50-\$1.75)—"So Young, So Bad" (UA) (3d-final wk). Staying up very well with \$10,000 or thereabouts. Last week, fine \$11,300. "In Foreign Legion" (U) opens Saturday (12).

Globe (Brandt) (1,500; 50-\$1.20)—"Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues) (5th wk). Still nice profit at \$12,000, ahead of last week's sturdy \$11,000. Stays.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Destination Moon" (EL) (7th wk). Sixth session ended Monday night (7) perked to fancy \$15,000 after \$14,000 last week. "Treasure Island" (RKO) opens Aug. 15.

Palace (RKO) (1,700; 55-\$1.20)—"Great Jewel Robber" (WB) and vaude. Looks solid \$21,000 or over. Last week, "Mystery Street" (M-G) with vaude, \$17,000.

Paramount (Par) (3,664; 55-\$1.50)—"Friend Irma West" (Par) with Louis Prima orch, Gary Morton, Modernaires topping stage bill (2d-final wk). First stanza soared to smash \$98,000, biggest here in many weeks. Stage layout a real help and picture is pleasing audiences. In ahead, "711 Ocean Drive" (Col) with stagershow (2d wk), \$62,000.

Park Avenue (U) (583; 90-\$1.50)—"Quiet on Western Front" (Indie) (reissue) (3d wk). Second round ended last night (Tues.) held to sock \$9,000 after big \$10,500 opener.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"The Men" (UA) and stagershow (3d-final wk). Holding even with second-week figure at fine \$123,000 in final frame; same total for last week. "Sunset Boulevard" (Par) with new stagershow opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Mask of Korea" (Indie). Doing better than recent pix here, with over \$6,000 likely. "The Ape" (Indie) and "Return of Zombie" (Indie) (reissues) open tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-\$1.80)—"Underworld Story" (UA) (3d wk). Down to \$8,000 currently after light \$9,500 last week.

Roxy (20th) (5,886; 80-\$1.75)—"Panic in Streets" (20th) with Frances Langford, Peg-Leg Bates, Joe Jackson, Jr., and expanded ice-show on stage. Did remarkably strong trade over the weekend, and looks big \$85,000 or over, with stage layout taking a bow. Holds one week. Last week, "Broken Arrow" (20th) with Andrews Sisters, ice-show (2d wk) okay \$66,000.

State (Loew's) (3,450; 55-\$1.90)—"Three Little Words" (M-G). Opens today (Wed.). Last week, "Annie Get Gun" (M-G) (12th wk) pushed to big \$15,000, remarkable for final round after \$13,000 last week. Makes longest run for any film under current policy.

Strand (WB) (2,756; 55-\$2)—"Kiss Tomorrow Goodbye" (WB) plus Billy Vine, Toni Harper, Lind Bros. on stage. Started off big and may hit very strong \$85,000, one of best sessions here in some time. Especially fine for season of year. Crix praise helping. Holds. Last week, "Flame and Arrow" (WB) with Jane Pickens, Buddy Lester headlining stagershow (4th wk), okay \$30,000.

Sutton (R & B) (561; 90-\$1.50)—"Winslow Boy" (EL) (10th wk). Looks okay \$6,000 after \$6,500 last frame. Stays on.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"Kind Hearts, Coronets" (EL) (9th wk). Still great with \$8,000 after \$8,300 last week. Continues indef.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Our Very Own" (RKO) (3d wk). Second session ended last night (Tues.) held in excellent fashion at rousing \$25,000 or better after big \$28,000 opening week.

Pitt Perks as 'Words' Soars to Sock \$22,000; 'Sidewalk' Okay \$8,000

Pittsburgh, Aug. 8.

Penn theatre's string of summer clicks is continuing with "Three Little Words," which is leading town by wide margin and will stick around for another week. "Where Sidewalk Ends" also is doing okay at Fulton and holds for an extra three days. "Flame and Arrow" still is showing strength in h.o. at Stanley. Abbott and Costello "In Foreign Legion" merely hanging on at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Where Sidewalk Ends" (20th). Notices mixed but biz is okay \$8,000. It'll stay until Saturday (12) when "Our Very Own" (RKO) opens on heels of Joan Evans' two-day ballyhoo visit in town. Last week, "Winchester '73" (U) (2d wk), fine \$6,000.

Harris (Harris) (2,200; 45-80)—"In Foreign Legion" (U). Abbott and Costello starrer doing only weak \$7,000. Last week, "711 Ocean Drive" (Col) (2d wk-5 days), \$6,000.

Penn (Loew's) (3,300; 45-80)—"Three Little Words" (M-G). Hitting top brackets again with \$22,000, and cinch h.o. Last week, "Crisis" (M-G), \$8,000 in 5 days.

Stanley (WB) (3,800; 45-80)—"Flame and Arrow" (WB) (2d wk-6 days). Burt Lancaster starrer should do an all right \$9,000 on top of big \$18,000 last week.

Warner (WB) (2,000; 45-80)—"Cargo Capetown" (Col) and "Fortunes Capt. Blood" (Col). Fair \$5,500 in 6 days. Last week, "No Man of Own" (Par), healthy \$8,000.

"Gene dear, I thought the Preview of our 'SUMMER STOCK' at the Picwood Theatre in L.A. was a riot, but I hear the folks at Loew's 72nd Street Theatre in New York literally tore down the House. I'm so grateful to the American public for the flood of fan mail they've been sending me expressing their affection, and now Gene, they've welcomed 'SUMMER STOCK' with open arms."

"Judy darling, we've got some stiff competition this summer with all those big M-G-M Technicolor musicals 'Annie Get Your Gun,' 'Duchess of Idaho' and 'Three Little Words.' But wait till you read the trade paper raves about our 'SUMMER STOCK.' And the Preview got the highest rating of any N.Y. neighborhood theatre survey ever made by The Film Research Bureau."



"M-G-M musicals are pacing the field."
—Variety

M-G-M presents JUDY GARLAND • GENE KELLY in "SUMMER STOCK" • Co-starring EDDIE BRACKEN GLORIA DeHAVEN • MARJORIE MAIN • PHIL SILVERS • with Ray Collins • Color by TECHNICOLOR • Screen Play by George Wells and Sy Gomberg • Story by Sy Gomberg • Music by Harry Warren • Lyrics by Mack Gordon Directed by CHARLES WALTERS • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture.

Rep For Reasonable Prices Boosts Austria's Tourist Biz to 12-Yr. High

Vienna, Aug. 8.

With the visiting firemen season just hitting full stride, Austrian tourist figures show Austrian, mainly through its rep as the cheapest on the continent for travelers has already exceeded its 1938 record. That was the country's top year for foreign visitors despite the Hitlerian Anschluss in March. Now with other countries and especially Paris giving the visitors the feeling of having been clipped or sand bagged at every turn, the pastoral Austrian countryside is reaping a harvest very welcome to hotelkeepers and the state. It also is soothing to the tourists who find a visit to the city by the Blue Danube or even the Salzburg area, where prices are inflated as Festival time approaches, costing about a third of other spots. Even in the height of the season, a couple can be bedded in top style and eat and drink four squares (afternoon snack included) for under \$10. That is a pleasure after Paris or even Munich dinner checks averaging that much for a single meal plus a bottle of wine.

Few Go to Vienna

The Austrian government estimate for this year's foreign invasion is a total of 600,000 people not counting the unwelcome Russians. By the end of June, 250,000 had already checked in. July bookings alone are set for another 150,000, with the Salzburg Festival drawing probably half of that number. Aside from the Yanks whose dollars are especially welcome, Austria is getting a big play from Denmark, Switzerland, Belgium and England. Only a modest percentage find their way to Vienna, because of additional red tape necessary in getting travel permits through the Soviet zone which surrounds the city. Tourist people also think of recent publicity along "Third Man" lines both through that pic and in magazines like Colliers, and this has scared nervous travelers away from this close approach to the Iron Curtain despite the apparent peacefulness of Vienna life.

Effect of the Korean excitement has been unnoticeable in tourist bookings. From one standpoint tourists here benefitted by Far Eastern crisis because dollar-schilling exchange in the "free" market jumped from a mere fraction over the official rate of 26 schillings to \$1 to 29 or better.

Visitors to Oberammergau's Passion Play report that the little Bavarian town is scalping tourists unmercifully. Extras piled on to the inclusive tickets which cover play, board and lodging have cleaned out customers to the point where German and Allied occupation authorities are threatening a crackdown. Similar beefs are bound to arise during the Salzburg festival when hotels within commuting range of performances more than double their rates.

Tickets for the more important concerts, operas and plays of the Festival were sold out a day after going on sale. In case of big events like Menuhin concert or top opera performances by special casts, ticket specs try to get \$10 a ticket, or three times face value.

Legal Gambling Back

As the tourist stream grew, Austria opened up legal gambling again for the first time since the war. First casino to start the wheels turning is in Bad Gastein resort near Salzburg. Others are to be opened in Salzburg and at Baden, resort town in the Russ zone near Vienna. Baccarat, roulette and chemin de fer are offered by the syndicate which goes partners with federal and provincial governments in banking the play. Dealers were imported from Monte Carlo and French casinos with bets set from 15c to a \$80 maximum. The cool reception and poor profit of dice tables at Monte make it obviously unprofitable to roll 'em, hence no dice games. Salzburg, with thousands of U.S. Army men stationed nearby, might make crap games worthwhile.

The country's entertainment and cultural center moved to Salzburg in July with principal Vienna theatres, one of the town's two operas and all concerts shut down until September.

Communist 'Vadis' Strike

Rome, Aug. 1.

Communist members of the personnel now working on the giant production, "Quo Vadis," being made at the Rome Cine-Citta studio by Metro, tried to pull an unauthorized strike here today (1). Head of the Communist union said he knew nothing about it when called upon to explain the sudden action. These threats have come up from time to time. Communist dailies here carry long stories about the "trouble" they are having at the studios. The next day the papers print a retraction.

Unit production manager Henry Henigson said: "There is no strike. They tried to start one, but it didn't go through. Not everyone was in on it, only those belonging to the Communist union."

Seek Formula In British Tax Pool

London, Aug. 8.

A formula for the distribution of monies paid by exhibitors in the production subsidy pool as a result of the new admission tax relief plan, is now being devised by British Producers before submission to other trade organizations. Although details have yet to be worked out, it is believed the fund will be at the disposal of all British pictures screened after a certain date. So far as can be learned, this means that the pool will not only benefit current productions, but will also assist oldies still going the rounds.

As a first step, the company now being formed to administer the pool, is concentrating on the method of collection from exhibitors, all of whom have to pay over half of the tax relief granted by the government. It is anticipated that some months will pass before the pool is in a financial position to make payments to producers.

The benefits of the pool will apply equally to American financed British pix as well as native production. Assessment of share from the kitty will be on net boxoffice earnings and not on original production costs.

Because the British Film Producers Assn. is acting as the major voice for the studios in the negotiations with other trade organizations, many indie producers are seeking BFFA membership. Six joined last week and a number of other applications are being considered.

More Top British Films Made in 1949-'50 Season

London, Aug. 1.

The ironical fact that the 1949-'50 season, which marked the period of peak studio depression in Britain, resulted in a substantial increase in the number of top feature films, is revealed in the annual report of the British Film Producers Assn.

In the 1949-'50 period, there were 81 first features and 50 in the supporting class. Comparative figures for the two previous years are 71 "A" films and 49 "B" pictures for 1948-49 and 57 "A" pix and 113 of "B" classification for 1947-48.

Top British Dramatists To Do Originals for TV

London, Aug. 1.

A number of top-ranking dramatists are to write original plays for TV. The British video service is planning a drama festival in 1951 to coincide with the Festival of Britain and already James Bridie, J. B. Priestley and Terence Rattigan have agreed to contribute original scripts.

Val Gielgud, head of TV drama, has, in addition, invited a number of other wellknown writers to do plays specially for the medium. Among those who've accepted are Clemence Dane, Mabel Constan-duros, Tyrone Guthrie and L. du Garde Peach.

Record Number of Yanks Visit Mexico in 3-Mos.

Mexico City, Aug. 1.

New high record in the number of U. S. visitors in any three-month period in Mexico's tourist trade history was set this May-July with the checking in of 117,657 American trippers, according to the government's national tourist commission.

Record is the better, this group contends, because 65% of these Americans visited here and elsewhere deep in Mexico, instead of dallying at the border.

Dollar Shortages Still Prevent Many U.S. Acts From Doing Aussie Dates

Melbourne, Aug. 2.

Dollar shortages are still holding the damper on importation of American acts, according to David N. Martin, managing director of the Tivoli circuit. At present his loop only has Yank dancer Gil Johnson appearing in Sydney and the novelty turn of Wally Boag in Melbourne.

No Americans are listed in the chain's "Ice Follie" at Adelaide. However, skating soubrette Cissy Trenholm is scheduled to plane from New York Aug. 22 to open in the show at His Majesty's theatre, Perth, Sept. 4. Ice revue, with a cast of 40 international bladders, has been doing capacity business.

Meanwhile, the Tivoli organization is mopping up at the boxoffice with a flock of activities. In Sydney, it is starring British comedian Arthur Askey in a comedy musical, "The Love Racket." Show already has played a record 19 weeks at the Melbourne Tivoli theatre, and Martin is hoping that the Sydney stand will prove equally successful.

Locally, the Tivoli theatre is snaring top grosses with a variety-revue. Although Aussie custom calls for seats to be booked six days in advance, every seat is immediately snapped up. Indications point to a run well into October which may well eclipse the record held by Askey's "Love Racket."

9 Italo Films Vie For U.S. Market

Rome, Aug. 1.

A realization of the dollars to be gained by good pictures in the American market has spurred Italian filmmakers to hike their budgets, ink international stars, spend more time on story preparation and conform to some extent to the rules of U. S. censorship. Best exemplifying these policies are some nine films, all of which are considered top contenders for Yank playing time.

Among the group are Roberto Rossellini's "San Francesco, Giulare Dio" ("St. Francis, Buffoon of God"), Vittoria De Sica's "Un Miracolo a Milano" ("A Miracle in Milan"), "Prima Comunione" ("First Communion"), a Universalia Franco-London production with Aldo Fabrizi and Gaby Morlay, and "E Più Facile che Un Cammello" ("It's Easier for a Camel"), directed by Luigi Zampa.

Others include "Il Ladro di Venezia" ("Thief of Venice"), a Maria Montez starrer; "Eagle and the Shadow," starring Richard Greene and Valentina Cortese; "L'Edera" ("The Ivy"), with Columba Dominguez; as well as two Lux film entries, "Eroi e Briganti" ("Heroes and Brigands") and "Romanza d'Amore" ("Romance of Love"). Latter stars Danielle Darrieux and Rossan Brazzi.

New British Film Unit

London, Aug. 1.

A new film producing unit headed by the Earl of Southesk and his 20-year-old son, Lord Carnegie, is planning a program of two moderate budget productions a year.

First subject which will start lensing shortly, will star Anouk and Anne Vernon. Terence Fisher will direct with Harry Reynolds as producer.

Other Foreign News

On Page 17

'Harvey,' 'Heiress' Top London Legits In Profit; British Plays Also Score

By HARRY REGENSBURG

London, Aug. 1.

American shows in England are not the only moneymakers in the West End. Plenty of English shows have yielded good profits to their promoters, particularly H. M. Tennent, the biggest show producers here.

"Harvey," presented in London by George and Alfred Black, in association with Tennent, which opened at the Prince of Wales Jan. 5, 1949, and ran there till March 13, '50, is reported to have cleared a profit of well over \$90,000. Its lean time was when it transferred to the Piccadilly theatre with Leslie Henson starred. It is now touring to moderate success.

Another American show that has proved a gold mine to the Tennent outfit is "The Heiress." This has been running at the Haymarket for over a year, having opened Feb. 1, 1949. Although it has a change of cast (originally Ralph Richardson and Peggy Ashcroft, and now Godfrey Tearle and Wendy Hiller), it is understood to have netted around \$56,000. But as it is under a non-profit distribution basis, the money gained will have to be put into the kitty for further productions.

"Treasure Hunt," which debuted at the Apollo, for Tennents, has also done exceptionally well, and by the time it closed at the St. Martin's theatre, where it was transferred June 12, it had cleared a clear \$30,000, which also goes into the box for future shows. Show could have stayed on, instead of closing July 22, but for fact that the leads, Sybil Thorndike and Lewis Casson, are due to appear in a play at the Edinburgh Festival in August.

"The Way Things Go," which opened at the Phoenix March 7 and folded July 15, proved pretty good going for Stephen Mitchell, and has brought total profit of at least \$30,000. This includes the \$10,000 paid by the Shuberts and Max Gordon for American rights. This does not include the film rights, which are still available.

Oliver's Click

"Venus Observed," presented by Laurence Olivier with himself as star, at the St. James', has made money for the English actor-manager. Firstly, it has paid its production cost, around \$16,000, plus at least another \$10,000. Show folds soon but could have stayed longer if it had not been for the star's Hollywood commitments.

Londoners apparently have a yen for Restoration plays, as indicated by the gravy obtained by Tennents from "The Beaux Strata-gem" at the Lyric. Play originally opened at the Phoenix and was voted a modest hit. That was in May 5, 1949. The following month it was switched to the Lyric and after being given publicity by the leads, John Clements and Kay Hammond on the air, it has proved a real moneymaker. In its 55-week run, it has banked a clear \$70,000, which being on the no-profit sharing system, will have to be salted away for further show ventures. It's still staying till the end of September when it will be replaced by "The Little Hut."

Reanco, who present plays at the Westminster, have not been so fortunate with their latest "Background," as they were with "Black Clifton." The latter made at least \$50,000, which includes sale of play to John Wildberg for Broadway, and is still making money on tour. But "Background," which opened May 17, is skedded soon to fold now being around \$6,000 in the red. This does not include the money salvaged by the sale of the American rights to Lee Shubert.

Another unfortunate has been Stanley French with his "Mr. Gillie" at the Garrick. Opened March 9, it drew some money for the first few weeks. Then it encountered bad biz, with entire loss reputed to be about \$8,400, after closing July 15.

Gluskin on Vienna Vacation

Vienna, Aug. 1.

Lud Gluskin, CBS West Coast music chief, visited here while on a brief continental vacation. He conferred with Red-White-Red network program chief, Stuart Green and Hans Hagen, network conductor. Gluskin plans a leisurely trip through Austria and Germany.

Current London Shows

(Figures show weeks of run)

London, Aug. 8.

"Ace of Clubs," Cambridge (5).
"Beau Stratagem," Lyric (67).
"Brigadoon" Majesty's (67).
"Carousel," Drury Lane (9).
"Castle in Air," Savoy (35).
"Cocktail Party," New (14).
"Dish Ran Away," Whitehall (6).
"Don't Lose Y'r Head," Sav'le (1).
"Eliz. Slept Here," Strand (41).
"Fallen Angels," Ambass. (35).
"Folies Bergere," Hipp. (44).
"Golden City," Adelphi (8).
"Heiress," Haymarket (80).
"His Excellency," Princess (11).
"Holly and Ivy," Duchess (13).
"Home at Seven," Wyndham (22).
"Ice-Capades," Empress (11).
"King Rhapsody," Palace (46).
"Knights Madness," Vic. Pal. (21).
"Latin Quarter," Casino (21).
"Mister Roberts," Coliseum (3).
"Oklahoma," Stoll (166).
"Ring Round Moon," Globe (28).
"Seagulls Sorrento," Apollo (8).
"Streetcar," Aldwych (44).
"Touch & Go," Wales (12).
"Traveller's Joy," Crit'ion (113).
"Worm's View," Comedy (172).
CLOSED LAST WEEK
"Venus Observed," St. Jas. (28).

Rank Eyes Govt. Coin for Prod.

London, Aug. 8.

J. Arthur Rank, although originally disinterested in aid from the government's Film Finance Corp., is now said to be mulling a realignment of his organization's corporate structure in order to qualify for a production loan. When the FFC was set up in March, 1949, its rules decreed that only independent producers would be eligible for monetary assistance.

Out of its initial treasury of £5,000,000 (\$14,000,000), FFC loaned Sir Alexander Korda's British Lion Film Corp. £2,750,000 during the film bank's first 12 months of operations. In that period some 21 pictures were released as a result of state aid. Last June Parliament authorized the bank's kitty to be upped by another £1,000,000 after it used up its original fund.

Williamson Eyes 2 London Hits for Aussie

"Worm's Eye View," current London comedy success by R. F. Delderfield or "Late Edwina Black," a last season London click by William Dinner and William Morum, will be the next straight play to be taken to Australia by J. C. Williamson Theatres. Whichever of the two shows is selected will probably follow "Harvey," which closes its Down Under run this fall. Meanwhile, Williamson is readying an Aussie tour of "Brigadoon," to open shortly after Christmas.

Dorothy Stewart, New York representative of Williamson, is arranging details.

Berlin Propaganda Pic Designed to Up U.S. Trade

Berlin, Aug. 1.

Designed to promote trade with the U. S., a 30-minute propaganda pic has been turned out at the UFA studios here under the sponsorship of the city of Berlin. Film is scheduled to be screened at the International Industries Fair in Chicago early this month.

Documentary is tagged "What Do You Know About Berlin?" and was made by Mars Film Productions. VARIETY's local correspondent, Bill Conlan, handles the narration, assisted by Sgt. John Meyers and Ruth Redd of the American Little Theatre in Berlin.

'Orpheus' to Venice Festival

Paris, Aug. 8.

With the Venice Film Festival due to get underway late this month, France will be represented at the meet by Discina's "Orpheus."

The film was written and directed by Jean Cocteau. Jean Marais, Maria Dea and Maria Casares head the cast.

LOOKIN' FOR ANOTHER SOCK ON YOUR MARQUEE?



JIMMY CAGNEY is now giving
the N.Y. Strand a bang-up follow-up
to Warners' 'Flame and the Arrow' in
Warners'

"KISS TOMORROW GOODBYE"

ALSO STARRING
BARBARA PAYTON · HELENA CARTER · WARD BOND WITH LUTHER ADLER · BARTON MACLANE
PRODUCED BY
WILLIAM CAGNEY GORDON DOUGLAS · CAGNEY PRODUCTION
DISTRIBUTED BY
WARNER BROS.

Screen Play by Harry Brown From Horace McCoy's "Kiss Tomorrow Goodbye"

Golden Sees Germany in Pix Upbeat; Envisions Gains for U.S. in Holland

Washington, Aug. 8. German film industry, although hampered by financial difficulties and limited export possibilities, is expected to produce more than 80 pictures this year, more than double the number turned out in 1949. That estimate highlighted a report on the film industry in Western Germany and other European countries, compiled by the U. S. Dept. of Commerce film division under the supervision of Nathan D. Golden. It was also reported that the German government may trim its quota on U. S. imports soon from the present 160 per year to about 100 per year.

For other countries, the Commerce Dept. reported American pictures continue to dominate the Belgian market. Also that, while the Belgians have no domestic industry to protect, the new Parliament will be asked by exhibitors to limit the seating capacity of various cities through fear that the country is rapidly becoming over-seated.

French industry, with the aid of \$4,535,228 in government aid, was reported to have turned out 103 features in 1949. In Norway, it was said that the market potentiality of theatre equipment has grown less favorable during the last year because of a dollar shortage.

For India, the postwar boom in 16m distribution gets the most play in the report. Netherlands is reported to have retained its limit on rentals to 32 1/2% of the net box-office take, with only 65% of that sum remittable if paid in dollars. In addition, American films gained ground there after the required playing time for European films was reduced.

Breakdown of Top Countries
Following is a country-by-country breakdown of the Commerce Dept. report:

Germany: As long as there is no trade agreement or film exchange agreement between U. S. and Germany, it appears that import quotas will be continued. ECA has agreed to guarantee current expense of U. S. producers for their western Germany operations. In 1949, such guarantees amounted to \$1,163,539 and it's expected they'll total about \$3,500,000 this year.

About 300 features it is estimated will be imported into Germany this year, of which 160 will be American. Top-quality American films are well received but "there is a growing dislike for gangster films, westerns and poor-quality pictures, irrespective of origin." German industry is confronted with financial difficulties caused by lack of capital, credit restrictions and limited export possibilities.

Nearly 4,500 film houses are now operating in Western Germany and west Berlin, of which about 4,000 are stationary, others being set up in halls, schools and other places. Single bills constitute the predominant policy, leading to a program change in most theatres two or three times per week.

British Pix Out of Mexico
United Kingdom: For the year ended March 31, 131 British features were registered with the Board of Trade but, with the present reduced output from fewer active studios, it's believed the British industry will be unable to maintain this level. While British films during 1949 did well in most of Europe, exchange difficulties throughout most of Latin America have "dislocated business in some of the more important markets, such as Argentina and Brazil, and British films, for the time being, have been excluded from Mexico." (Report made no mention of the Anglo-U. S. film difficulties.)

Belgium: No restrictions on imports of U. S. films are foreseen for the time being and, for practical purposes, there are no restrictions on the transfer of dollars. However, during the first quarter of 1950, attendance at filmhouses has fallen off. This is considered by the industry to be reflection of the slight recession in business during the last year.

France: Production facilities are reported to be adequate; in fact, a number of the studios were not fully utilized during the year. During the year, 23% of the cost of films produced was financed through the temporary aid law.

Dangerous Corner' On Rocks Before Finished

London, Aug. 8. Within a few weeks of its formation, and with its first pic only partially completed, Carnegie Films (Earl of Southesk is chairman) is likely to be liquidated at a meeting of creditors called for Aug. 24.

Indebtedness of the company is calculated to be around \$150,000 while outlay on the production of "Dangerous-Corner," which was on location at Cannes, was near \$60,000. Stars of the pic were Michael Redgrave and Anouk. Harry Reynolds was producer. Pic is reportedly uncompleted. Location lensing was stopped on London orders and crew brought back last week. Three technicians were left behind as "hostages" for the unpaid hotel bills, amounting to over \$3,000.

Blackpool Slipping As Ace Summer Show Biz Spot; British Go Abroad

Blackpool, Eng., Aug. 1. Blackpool, mecca of summer show biz, is in the doldrums. Gone are the days when this Lancashire town was a record-breaking spot. Boasting for several years of a regular population of 165,000, with a daily floating population during the active season of 250,000, this ace spot has been given the cold mitt this year.

There are many reasons to account for the slump. One is the usual parrot-like cry, money shortage. Second is according to complaints, that local showmen fail to realize they are not giving money values. Big percentage of the shows are repeats from last year. Another important reason is the boardinghouse keepers. These have been extracting heavy coin from their customers for years without giving them real value. Some have assumed that Blackpool is on the must list for the Lancastrians. But they are now finding out that most former regulars are going elsewhere.

One of the biggest oppositions to Blackpool is the Continent; France and Belgium have taken quite a number of former Blackpool regulars. Other spots, such as the Isle Of Man and Isle Of Wight, also have taken a big toll of Blackpool's regulars. The latter two are benefitting from their tax concessions, thus being in a position to give better values in food and sundries, and able to supply better shows. They are actually doing 20% better biz than last year, with Joe Loss band, the current attraction at the IOM, claiming trade is even better than last year. In contrast, Blackpool is more than 30% down from its last year's biz, which was not a record year.

Only exception at Blackpool is the George & Alfred Black-Jack Hylton show "Take It From Here," at the Winter Gardens Pavilion. It is doing steady capacity trade.

AUSSIE PIC STUDIO AS SOFT DRINK FACTORY

Sydney, Aug. 1. Cinesound Studio, longtime ace pic production plant attached to the Greater Union setup, has been sold for \$120,000 to a company headed by Syd Gresham for the manufacture of Canada Dry, a soft drink.

Cinesound, with Ken Hall in the chief production seat, will now transfer to the up-to-date Page-wood studio on an arrangement with Ealing Studios. Main production will now center around a weekly newsreel.

Gresham for a long time was in charge of Ealing's Aussie activities. He resigned to enter the commercial field. Gresham hooked the Aussie rights for the soft drink on recent New York visit.

Crooner Don Peers Clicks Big at London Palladium

London, Aug. 8. Donald Peers, first British headliner of the season, drew a warm reception yesterday (Monday) at the Palladium. Local counterpart of Frank Sinatra, his pop song warbling was keyed mainly to the gallery, where his fans congregate.

Audience also tossed an enthusiastic welcome to the Nicholas Bros., American Negro terp team, and organist Ethel Smith, both of whom are in for return dates. Comedy team of Stump & Stumpy, making their debut at the theatre, copped hefty applause.

British Prelim. Talks With French, Italians On Joint Production

London, Aug. 8. Discussions with French and Italian producers on the possibilities of co-production with Britain have been held here during the last few days. Only preliminary exchanges so far have been held, but there will be further negotiations.

The Anglo-Italian talks, initiated in London, are to be followed by another meeting in the fall, which probably will be held in Rome. Repping the British Film Producers at this next session will be Association prexy Reginald P. Baker; Anthony Havelock-Allan, Sir Alexander Korda and Steven Pallos.

It is stated categorically in London that co-production between Britain and Italy would not be a device for converting frozen lira, since the Italian's already have a sterling surplus. If the plans materialize, there will be lensing in both countries, depending entirely on suitability of each particular subject.

Both the French and Italian producers sought the advice of the BFPA in securing wider distribution for their product in Britain. As a result, more Italian product will be dubbed before screening here. The French, however, displayed a preference for sub-titling, but intimated they would soon be setting up new distributing organizations in Britain.

GOLDSMITH JUDGES BRIT. PROD. ON MERITS

London, Aug. 1. I. G. Goldsmith, on a visit to London in connection with his two recent productions, "Three Husbands" and "The Scarf," first of which is now on release, may make one of his two forthcoming pictures in Britain.

The producer revealed it wasn't his idea to film in Britain just to use frozen pounds. He would only consider using British resources if he could be satisfied that the finished product would be as good and as cheap as a comparative Hollywood production.

Goldsmith's next production will be "Gardenia," with Mercedes McCambridge. To follow would be a comedy with music, in Technicolor, and it was this subject that was being considered as a likely British production.

3 for Film Zurich

Zurich, Aug. 1. Praesens Film Zurich has just announced that three new pix are scheduled until end of 1951, against one to two per year till now. One of the three, presently entitled "Four in a Jeep," is ready to go before the cameras this August, and will be lensed in Vienna under the direction of Leopold Lindtberg from a screenplay by Richard Schweizer. The other two, as yet untitled, include one pic about the famous Swiss Pestalozzi village for European children, to be directed by Italian Luigi Zampa, and another one to start rolling beginning of 1951. Costs for these three pix will amount to approximately 2,500,000 Swiss francs (about \$600,000).

Praesens' last production is the Cornet Wilde starrer "Swiss Tour" released in the U. S. by Eagle Lion Classics under the title "Four Days' Leave."

BBC Sets Sylvie St. Clair
London, Aug. 1. Sylvie St. Clair has been set by the BBC to do series of 12 TV weekly sessions of 15 minutes each.

Postwar Austrian Legit Suffers From Lack of Strong Native Playwrights

'Lose Head' Looks Lost As New London Legiter

London, Aug. 8. "Don't Lose Your Head" bowed at the Saville here Saturday (5), with an adverse press, warm weather and poor material all mitigating against its chances for success. Presented by Wauna Paul in association with John and Constance Wildberg, and adapted by Talbot Rothwell from an unproduced American farce by E. P. Conkle and Irving St. John, it deals with eastern head-hunters in England.

Cast, headed by Harry Green and film actress Lana Morris, turn in competent portrayals. Others in show include John Bailey, Ivan Staff, Valerie Forrest, Geoffrey Curtis, Rex Garner, Douglas Ives and Charles Hill. Robert Henderson directed, with decor by Stanley Moore.

Theatre Marigny Group A Hit in Buenos Aires; Lagar, Garces to Legit

Buenos Aires, Aug. 1. Series of 10 performances given at the Odeon theatre here by Madeleine Reynaud and Jean Louis Barrault, with their Theatre Marigny company, was an outstanding hit. The diplomatic corps, headed by the French Ambassador, Georges Gillaums Pico; Argentine stage and film personalities, combined at different times to fete the French thespians, and from the commercial angle their stay was a big success, since the theatre was sold out for the entire series of performances.

For their last performance, July 28, the French company did scenes from famous plays. No less successful on this occasion than the individual performances were the ladies' gowns from the big Paris houses. Nowadays, with exchange shortages becoming ever more acute, few Argentine women have a sight of the latest Paris styles. The Reynaud-Barrault groups sailed July 29 for France.

Next week the Odeon will be taken over by the Antonio Cunill Cabanellas management, teeing off with a production of "Isle of Beautiful People," a posthumous play by Ramon Gomez Macia, with a native Argentine cast.

The Comico theatre, recently purchased by Spanish actress Lola Membrives, on Aug. 11 will see the reappearance in legit after many years' absence of Spanish actor Pedro Lopez Lagar, who has been working in films recently. Lagar first came to Argentina during the Spanish civil war with the Margarita Xirgu company, and gravitated to pictures. As his opening play he has chosen "Cervantes en el Neuquen," a comedy by Maria Luz Regas and Juan Albornoz. Fanny Navarro, Golde Flami and Maria Gamez, all recently more familiar as screen actresses, will form part of the cast. The local regulations make it imperative for Lagar to start out with a play by an Argentine author.

Another screen star, Delia Garces, is taking a flyer into legit this season, but her venture is a novel one, in that it starts off with a tour through the provinces and will wind up in Buenos Aires. Her company premeed July 28 at the Coliseo Podesta, La Plata, and is continuing in the cities of Cordoba, Tucuman and Salta. She has chosen three plays as vehicles for the tour: "Juliet's Balcony," by Alberto de Zavalla, a translation of Rose Franken's "Claudia," and an adaptation of "Camille," also by De Zavalla.

Narciso Ibanez Menta's production of "Death of a Salesman," at the El Nacional, is sold out for weeks ahead, and has drawn rave notices from the crit. Magnificent performances by Menta himself and by Milagros de la Vega and young Ricardo Passano have focussed attention on this play.

Vienna, Aug. 1. The poverty of native playwrighting in post-war Austria can be seen in the past season's productions in Vienna's principal theatres, only four new works out of 70 productions. And all four are bad. Two of the new plays were comedies. One was an anti-Tito propaganda play in the Communist theatre and one was a historical play. All of them flopped except the comedy, "City Park," a trivial work, but at least a boxoffice success.

Only two plays out of Germany were considered good enough to import to Vienna. One German play was a dull mystery that could not have lasted a week on Broadway (and flopped here), and the other was a well-written if uninspired historical drama, "Barbara Blomberg," by the German-American playwright, Carl Zuckmayer. While waiting for postwar native talent to develop, Viennese producers are scraping bottom for foreign plays. Of the 70 productions in 1949-50, 29 were imported, seven from Broadway, 10 from Paris and 12 from London.

The record in the semi-pro theatres is not any better. These are not fulfilling their mission here to any greater extent than they are in New York—that is, if their mission is assumed to be the discovery and production of new works by unknown authors. In these houses in 1949-50 there were three new works by young Austrians, other productions being revivals and importations.

American plays in Vienna in 1949-50 were: In semi-pro theatres, "Adding Machine," by Elmer Rice; "Boy Meets Girl," by Bella and Samuel Spewack, and a group of Thornton Wilder one-acters. In the main theatres, Williams' "The Glass Menagerie" and "27 Wagons Full of Cotton"; Kanin's "Born Yesterday," Miller's "Death of a Salesman," "Saroyan's "My Heart's in the Highlands," "The Gentle People" and Bush-Fekete's and Mary Fey's "Embezzled Heaven."

Dice Loaded Against British Producers Sez B-L Chief; Blames U.S.

London, Aug. 1. The dice were loaded against British production, Harold Drayton, chairman, told British Lion stockholders at their annual meeting last Wednesday (2). The industry, to continue, has to be on a basis whereby it can compete against its greatest competitor, the U. S. production companies. Fundamental difference between production in Britain and in America was that they (the Americans) have a home market of 146,000,000 and an admission tax of about 20%. The British home market is 100,000,000 less and admission tax of 38%.

There has been drastic economies in the studios, but there was room for more. Unless production could be turned into a profit-making business, the country would be without a film industry. So he informed the confab. Asked by a stockholder how they could get better deals in the U. S., Drayton said it could be achieved by the production of good films suited for the American market.

The capital of the company has been increased by \$420,000 to \$3,081,000. Drayton explained that this additional amount was being kept in reserve.

Sloan Named by Coronado

London, July 25. John R. Sloan was named production exec for Coronado Productions (England), Ltd. Sloan, who worked in Hollywood for a year prior to the war, was recently associate producer on "Cairo Road." Next Coronado production to go the floor will be the Ray Milland starrer, "Full Circle," which is skeddaddled to start rolling in September.

Four Pix Started in Hungary
Budapest, Aug. 1. The state-controlled Hungarian film production company started work on four new films, "Mrs. Szabo," "A Woman Finds Her Way," "Ludas Matyi" and "Herrepradau."

Dual Censorship Expected to Bring Pre-Production Code in Argentina

Buenos Aires, Aug. 8.

Argentine filmmakers are beginning to howl over the dual censorship policy on native-made pictures. A move is currently under way for a unification of censorship, possibly to be exercised by the film industry itself. Local producers are hoping they will soon be able to meet with the authorities and submit a plan for voluntary self-censorship on pix while they are still in the blueprint stage. Once a picture has been given a general okay under that plan no one would be able to interfere with its exhibition in any part of the country. (This is patterned after the MPA code set-up in U. S.).

At present there's one type of censorship for Buenos Aires and another which works independently in each of the 14 provinces and 10 territories. Here the city censorship is dual with both the Entertainment Board and the Municipal Police Dept. wielding blue pencils. The former for political reasons and the latter for so-called "moral" considerations. However, this "moral" censorship is often influenced by the political angle. In the provinces and territories censorship of films is exercised by individual municipal bodies, frequently with considerable needling from the Roman Catholic Church, although the latter influence is likely to be negligible now that relations between the Peron regime and the Church are no longer harmonious.

The lack of uniform policy was made evident this past winter when the Buenos Aires Municipal Police banned the exhibition of the French-made "Manon," although it had been given the green light by the Entertainment Board. Far from doing the pic, which had been acclaimed the best film of 1949 at the Venice Film Festival, any harm, the ban only served to stimulate public interest and large numbers of theatregoers from this city crossed the state line to view the picture in the provincial suburb of Avellaneda which is not governed by Buenos Aires city law. This situation drew loud beefs from Buenos Aires exhibitors resulting in a huddle between the city police here and their colleagues in Avellaneda, who agreed to follow the Buenos Aires line in the future.

Few Theatres

Continued from page 3

there be prevented the renaissance of the huge combine that led Germany into establishing the world's first quotas and other restrictions to stifle international film trade.

The \$200,000,000 empire includes, in addition to the 40 first-run theatres and three giant studios, a motion picture equipment company, a distributing service, copying laboratories, music-publishing, synchronizing and patent-holding companies and rights to several hundred prewar pictures. They'll be sold to the highest qualified bidder, but "no person may purchase, directly or indirectly, more than one studio or more than three theatres."

Under the rules, the largest of the UFA studios, the Bavarian Film Kunst in Munich, with nearly 50% of West Germany's feature film production capacity, may be sold to one owner but this owner is to be barred from holding an interest in any other West Germany studio.

Qualified bidders are all persons except governments, political parties, government officials or employees, persons barred under the various provisions of the denazification law and, in the case of studios, any person who held a major position in the government-controlled film industry during the 10 years preceding May 8, 1945.

Net proceeds of liquidation after settlement of claims and obligations will go to the federal republic. Interests of minority stockholders will be safeguarded, according to the announcement. Entire transaction is to be completed by Jan. 1, 1952.

RCA's THEATRE TV IN TEST AFTER DELAY

After another week's delay in delivery of equipment, RCA's new theatre television projection unit is scheduled for testing tomorrow (Thurs.) or Friday at the Fox Movietone studios, N. Y. If the demonstration, which will be attended only by 20th and RCA execs, is successful, it's believed 20th will go ahead with its plans for setting up a chain of 22 Fox-West Coast houses connected for theatre TV later this year.

Test run had been scheduled originally for early July but has been delayed through difficulties in obtaining the correct reflector lens for the unit. First one that came in had been incorrectly ground and a second one was damaged in shipment. Lens is said not to entail any unsolvable technical problems.

McDonald Potshots Halpern's Estimate Of Phonevision Coin

Chicago, Aug. 8.

Comdr. Eugene F. McDonald, Zenith Radio Corp. prexy, charged Nathan L. Halpern, theatre TV consultant to the Theatre Owners of America, of "indulging in wishful thinking" in holding that film rentals accruing from Phonevision would not average more than \$250,000 per pic. Halpern made the estimate in a speech July 28 before the Southern California Theatre Owners Assn.

McDonald, in a statement last week in reply to Halpern, called the estimate a "ridiculously low figure" made without the benefit of the "extensive survey which Zenith has conducted . . . to determine to what extent the public is willing to pay for high-class television entertainment such as Class A movies in the home."

TOA exec declared in his speech that figure had been arrived at after research based on nationwide Phonevision operation.

Zenith is still of the opinion, according to McDonald, that film producers' revenue ultimately to result from the pay-as-you-see video system will "far exceed the total boxoffice of all the motion picture theatres in the U. S."

"Phonevision is not a threat to the motion picture theatres," Zenith exec said. "The threat is that of the present type conventional television. Phonevision, on the other hand, if it should be approved and put into commercial use, will provide the revenue to the motion picture producers which ordinary television is taking away from them."

SEP Commie Yarn Bought by Warners

Hollywood, Aug. 8.

Satevepost's "I Posed as a Communist for the FBI," by Matt Cvetie and Pete Martin, unveiling former's activities in commie party while working as FBI undercover agent, has been bought by Warners for immediate production. Jack L. Warner described film as "in tradition of WB's 'Confessions of a Nazi Spy'."

U Troupe Converges On Chi for 'Louisa'

Universal execs and players are converging on Chicago Friday (11) for the world preem of "Louisa" at the Chicago theatre, Loop first-run. Charles Simonelli, U's exploitation chief, and actor Charles Coburn pull in from New York. Ronald Reagan, Ruth Hussey, Spring Byington, Edmund Gwenn and Piper Laurie are trekking from the Coast.

After pulling a number of bally stunts in the Windy City and making personal appearances, star troupe will visit 26 key cities for stage stunts and interviews.

Argentine Pact

Continued from page 7

back after confabs between Dr. Ramon Cereijo, Argentine Finance Minister, and Eric Johnston, MPPA prez. Cereijo took the agreement back to B. A. with him but reams of red tape then held back the issuance of any licenses. Argentine government a few weeks back proposed two changes which would restrict the accord to American-made pix only and bar investment of frozen coin in theatres. Both amendments were promptly accepted.

Ambassador Griffis has pointed out that the next move lies with the Argentine government. In view of continued hurdles raised by the Latino country, it is still a question whether the agreement will really be carried out or if it's just another reprise on an old theme. Yank pix have been barred from the Argentine for the past two years.

UA Releases 4

Buenos Aires, Aug. 1.

United Artists, only American major to make a separate deal with the Argentine government, has released four films. Company's agreement permits it to import 17 films as a "capital investment." However, this special deal does not give it the right to remit dollars.

UA releases to hit the theatres are "The Big Wheel," "Outpost in Morocco," "Africa Screams" and "A Kiss for Corliss." These films have been "something of an anticlimax because Argentine filmgoers have waited so long for strong Hollywood material, it has come as a disappointment that the first should not have been productions such as 'The Snake Pit,' 'The Window' or 'I Was a Male War Bride,' such as they have been hearing and reading about.

As a result of its lining up of UA releases, the Lococo circuit has adopted a new system of exploitation in first-run houses. This system allows for four sections on week days and five on Saturdays and Sundays. Last three sections of each day allow for the sale of numbered seats which can be reserved in advance from one day to another.

Yank Gains

Continued from page 3

pensation deals in which the lira, peso, franc, etc., were traded for goods or services. In this respect, the majors were really cashing in on earnings of previous years. Nonetheless, through improved fiscal status in some countries and a continuation of windfalls via compensation pacts, the dollar totals are still at a sound level.

Year of '49 was the first in which the postwar decline in grosses and dollars was halted. Now it seems certain that 1950 will at least hold the gains made in the previous year. In view of the just-approved accord with the British under which the companies will probably take \$21,000,000 in dollars rather than the previous \$17,000,000, the chances are regarded good for the dollar totals to go ahead of the first six months during the balance of the year.

Specifically, film business has shown improvement in England, France, Italy and a number of other countries on the Continent. More coin will also be derived from Japan and Germany while the Argentine, long a zero mark in company ledgers, will show a \$1,100,000 yearly return for the next five years.

Business improvement in the European countries is attributed generally to gradual recovery from the economic fraying which these sectors took during World War II. Recovery is evidenced both by better b.o. performances as well as by an easing of restrictions of pix imports and dollar remittances. Further improvement is seen in the increased purchasing abroad which the U.S. will push through to build up its military machinery.

Gains film-wise have not been evidenced uniformly. Important markets such as Australia, New Zealand, India and the Philippines have slipped in the past six months. But the improvement elsewhere has been strong enough to overcome the drop registered mainly in the Far East and Down Under.

Inside Stuff—Pictures

All-out plug was handed to 20th-Fox's "No Way Out" this week by Walter White, head of the National Assn. for the Advancement of Colored People, in a bylined editorial designed for syndication to the Negro press. Terming "No Way" a "nerve-tingling picture of what race hatred does to otherwise reasonably normal human beings," White declared:

"It is for this reason that 'No Way Out,' if Hollywood Oscars and critics' awards have any meaning at all, ought to receive every prize for excellence and courage bestowed in 1950 on films. Nice Nellies and Caspar Milquetoasts won't like it. They will torture their scared little egos to rationalize the discomfort the picture causes them, meanwhile hanging on precariously to their beliefs in themselves as 'liberals.' As for the troglodyte racists, they won't go to see it at all."

Long-time campaign of Allied and other exhib associations to keep Confidential Reports, Inc., from using hometown people for checking local theatres was pointed up this week by the following paragraph in a bulletin of the Associated Theatre Owners of Indiana under the heading "Public Reports Incorporated":

"In Iowa a local checker who had been checking his hometown theatre for 'Confidential' Reports, Inc., was appointed assessor and doubled the valuation on the theatre property. The exhibitor appealed the doubled valuation but at the Tax Board hearing the assessor (the CRI agent) testified that he knew the exhibitor could afford the increase because he had been checking the theatre and knew what business he was doing."

Responsibility for Hollywood's reputation "as a hotbed of sin and vice" is placed on the Hollywood films and attitudes of the 1920s and '30s in the September issue of Modern Screen. In an eight-page piece by Lloyd Shearer, the fan mag says that the scandals of Hollywood's early years "have firmly left their influence in the mind of the 1950 public." Mag defends Hollywood today, declaring that crime incidence is lower than that of other cities, and says "there is probably less sexual activity among actors and actresses as a group than many others." Article traces scandals, and says: "Compared to the screen colony of the 1920s, Hollywood, today, is as pure as Eden before the snake walked in, and its actors and actresses are unfairly libelled by the immoral behavior of their predecessors."

Convenient yardsick for checking improvements of drive-ins has been distributed by the Indiana State Board of Tax Commissioners to all county and township assessors. Board, according to the current bulletin of the Associated Theatre Owners, breaks down ozoners into four categories. Type "A," the highest grade drive-in, rates an average per-car assessment of \$35. Bite is gradually reduced down to the Type "D" fresh-airer, whose per-car assessment ranges from \$16 to \$25. These figures, bulletin states, are a result of a state-wide survey and conferences with many outdoor theatre owners. Deluxe spots, it's pointed out, have a life expectancy of 25 years while low-cost theatres have only a theoretical 15 years.

Best gauge of the dramatic impact on an audience in a film house is the amount of popcorn and other concession edibles consumed during the running time of the picture. That is the opinion of Robert Stillman, who ruled that no cards would be distributed among the customers for the sneak preview of his "Sound of Fury." Preview cards, Stillman explained, turn film fans into self-conscious critics and do not form an accurate barometer of their feelings. If they stop eating during a picture, he says, it must be an absorbing story.

Metro is venturing into the great outdoors in a spectacular way, with a flock of open air productions to follow "King Solomon's Mines" and "Kim," recently completed. Currently in work are "Quo Vadis" and "Across the Wide Missouri," both huge projects calling for exterior shooting. Other outdoor films in the offing are "Running of the Tide," "Ivanhoe," "Soldiers Three," "Scaramouche" and "The Plymouth Adventure."

Charles Brackett and Billy Wilder have been requested by the Paramount homeoffice to suggest a new and happy ending for "Sunset Boulevard." Original version is highly acceptable in first-run situations in big cities, but the biggies are worried about its reception in the neighborhood houses and rural districts, where the customers prefer films that end in a clinch instead of manslaughter.

RKO's "Best of the Bad Men," originally slated to gallop in Gallup, N. M., has been detoured to Kanab, Utah, where the great open spaces are not so crowded. When RKO's location scouts landed in Gallup they ran into a celluloid traffic jam, with five troupes shooting "Rocky Mountain," "Santa Fe," "Ace in the Hole," "New Mexico" and "Sound of Fury."

Twenty collegiate football players are working in Columbia's "The Hero" without a word of publicity, through an agreement between the studio and the athletic authorities at USC and UCLA. Faculties of both universities asked that the names of the players be suppressed to prevent critics from accusing the athletes of professionalism.

Understood J. Arthur Rank is talking a deal with Wynn Rocamora, Dorothy Lamour's agent, to star her in the London production of "Rain." Currently Rank is negotiating with Mary Pickford, owner of the film rights, for shooting next winter.

RKO-Brandt Up to Lawyers

Continued from page 3

wise, we can't expect anyone to put up all his money when he hasn't got the item he is purchasing in hand. And we haven't actually anything to give them before Jan. 1 or 2. That means more warranties."

Dietrich stressed that if these details could be worked out by the attorneys there was absolutely nothing standing in the way of the Brandt group's taking over of Hughes' approximately 929,000 shares in the chain. He said that Hughes was perfectly satisfied with the availability of the coin and all the financial aspects of the deal.


RKO board chairman asserted that his presence was no longer required in New York on the negotiations. He said he was staying over on other matters and was undetermined on when he'd return to the Coast.

Meantime, L. Lawrence Green, former RKO board member and

attorney, acknowledged that he had started negotiations looking toward purchase of Hughes' production-distribution holdings in RKO, as reported, but said the deal was still in the "embryonic" stage. Dietrich and Green met last Friday (4) to talk further on it, but indications from the Coast are that Hughes is not interested—now, anyway—and so consummation is unlikely.

Milton C. Weisman, attorney for the Brandt group, and Tom Slack, Hughes counsel, continued efforts yesterday to work out their problems. Deal involves in excess of \$7,000,000 and would mean consolidation of the RKO chain with the 14 houses of the Trans-Lux circuit, which is headed by Brandt.

Financing is being handled by a bond issue which would be floated by Kuhn, Loeb & Co. Dietrich has had a number of talks with Elissa Walker, of the Wall Street firm, and has apparently been satisfied as to its plans for the financing.



Bob's best picture and the money-maker beyond your greatest hopes.

All we ask is:
Just see

Fancy Pants

Color by
Technicolor

Starring
BOB HOPE
AND
LUCILLE BALL

with
BRUCE CABOT
JACK KIRKWOOD

Produced by Robert L. Welch
Directed by George Marshall
Screenplay by Edmund Hartmann
and Robert O'Brien
Based on a Story by Harry Leon Wilson

**PARAMOUNT
WEEK, SEPT. 3-9**
is the time to play this successor
to "The Paleface." Already
America's hummin' with its
song-smash, "Home Cookin',"
successor to "Buttons & Bows"!

H'wood Scribes Use Devious Methods In Surmounting 'Script Poisoning'

By WHITNEY WILLIAMS

Hollywood, Aug. 8.

Script-poisoning is a term which the rest of the world probably isn't aware of, but in Hollywood, among the scribbling fraternity, it's a very real and often deadly affliction. In a word, it's story trouble.

Every writer occasionally goes stale on a story or screenplay. When writers hit a snag, their means of overcoming this temporary hurdle sometimes are as refreshing as the yarn they're trying to bat out.

There's one very brilliant author who annually turns out at least one novel while he upholds his reputation as one of Hollywood's top scribes. For obvious reasons, he refuses to permit his name mentioned, but his method is this:

Whenever he finds the going tough and words and ideas don't perk with their customary facility, he straightway heads for the kitchen closet, takes out the family vacuum cleaner and for an hour or so—or as long as the mood endures—vacuums every rug in the house. Maybe it sounds a bit ridiculous, but this form of relaxation, preps him to return to his task with renewed vitality and interest, and his temporary staleness is ancient history.

Helen Deutsch, who currently is reading "Plymouth Adventure" for Metro and has a long list of top credits, gets in her car and drives to the Ocean Park pier, about six miles from studio, whenever she's treading story-water. Once there, she'll cruise through the various beach concessions. She admits that by the time she's spent an hour or so away from her desk in this fashion, she's ready to return to her story, always refreshed and usually with the problem licked.

Talking Helps

William Bowers talks out his problem with anyone or everyone around, the family, visitors, fellow writers, the maid. He presents his problem, asks their opinion. Very often he'll confab with 15 or 20 persons during this trouble interlude, and somewhere in between their various reactions the conclusion will come to him.

Many scribes turn to sports, such things as golf, squash, paddle tennis, bowling. Carl Foreman, who's turned out all Stanley Kramer's pictures, is an adherent of the latter, and if Kramer can't find him in his office he generally can get him at a nearby bowling alley. Solitaire is still another favorite form of endeavor, to try to sweep the well-known cobwebs and get back on the story line.

The late Douglas Churchill, Hollywood correspondent for New York Times and who also conducted a Hollywood-syndicated column, practiced a unique form of thought-rejuvenation, when he noticed that he wasn't pounding out copy with his customary speed. He lived high in the Hollywood hills, and always worked at home. When the thoughts didn't flow, he simply reached into a corner where he kept a Daisy air-rifle and for the next 15 minutes or so would fire away at half a dozen targets erected for this very purpose on nearby trees.

Francis Swann who, with Richard English did screenplay on "711 Ocean Drive," and very frequently works at night, goes into a pitch-dark room and smokes out his problem. Ben Markson, with 20 years of scripting behind him, usually turns to one of two ways of readjusting himself to the story demands, either takes a long walk or plays musical records.

Team Skips Problems

Norman Panama and Melvin Frank, writing team, have a more direct approach to the problem. If they can't come through finally with a solution, they figure that something is basically wrong with that particular approach, and simply eliminate it.

Talbot Jennings picks up a different type of literature than that which he's struggling with, usually something in either the classics or a whodunit, and lets his problem soak awhile. He comes up invariably with the idea which will see him through.

Philip Dunne, who always writes with pencils instead of dictating or using the typewriter—many top scribes operate in this fashion—gets up and sharpens a few dozen

of them. Mildred Gordon, who recently co-authored "Make Haste to Live" with her husband, Gordon Gordon, gets away from her problem by going out and buying a new hat. Her spouse sometimes figures it would be cheaper if she were to abandon art of writing entirely, since she rapidly is building up a chapeau inventory which makes Hedda Hopper's pale into insignificance.

Mary Jane Writes Letters

There's Mary Jane Ward, author of "The Snake Pit". She solves the trouble by starting a series of long letters to friends, knowing in this way she'll get back into the flow of language and thoughts. Richard Landau turns to another writer, one of many who work on a reciprocal basis whenever they're loused up. They bounce the idea around and it comes up okay.

Sam Marx, Metro producer who through the years has kept his fingers in writing, works through his difficulties while taking a long walk at night, and Robert Carson takes a long drive. On one occasion, he ended up in Reno, but nevertheless he returned with that story hurdle licked. Herbert Baker turns to the piano and does a bit of composing on the side while waiting for the thoughts to roll again.

Edwin H. Knopf talks the problem out with himself, aloud. He admits he's the greatest talker-to-himself in the colony, and eventually the idea jells. Sidney Sheldon temporarily gets away by turning to anything else so he can relax awhile and forget—solitaire, reading, walking.

Sonya Levien reports that whenever she's stuck she tries to inject herself into the character and think through what she would do if she were in such a situation as the one the script calls for. It usually works. Betty Comden and Adolph Green have a gag which nevertheless works out. They consider some sort of physical exercise, bat that back and forth, and it depresses them so much that generally they are able to get back on the beam.

Dorothy Kingsley admits it to 'but few, but she has her own way of coming out of the fog which she claims works. She walks across the street from the studio to St. Augustine's and says a little prayer!

Films' Deferment

Continued from page 4

buting motion picture films, exhibiting motion pictures in commercially operated theatres, and furnishing services to the motion picture industry."

Broadcasting classification includes "radio and television stations primarily engaged in activities involving the dissemination of radio communications, either aural or visual, intended to be received by the public through receiving sets, and networks primarily engaged in activities involving the transmission of program material by wire or radio to stations serving as network outlets. Radio stations and networks engaged in the sale of time for broadcasting purposes, and the furnishing of program material or services are also included."

Simultaneously, the NAB launched a "military status" survey of radio and TV stations to obtain information on the number, age and marital and dependency status of active and inactive reservists employed in the broadcasting industry.

Pointing out that the pattern for recognition of American broadcasting as an essential industry was established in the last war, Justin Miller, prexy of the organization, explained:

"Our effort here is to measure the manpower needs of broadcasting against the potential number of employees who conceivably might be called to service. Such vital information will assist us in our discussions with appropriate government agencies. Naturally, a prime consideration is a sufficient manpower pool to keep broadcasting stations operating efficiently during a period when they will be called upon by the Government to perform many necessary functions in the conduct of the nation's affairs during the emergency."

Lantz Sets Staff For New Deal With UI

Hollywood, Aug. 8.

Walter Lantz is rounding up a staff of film cartoonists, animators, inkers, painters and background artists to resume work under his new contract with Universal-International.

Lantz has not made a cartoon since he left for Europe last March. His new pact calls for six "Woody Woodpecker" specials a year.

UA Salesmgr.

Continued from page 5

so far, there is a possibility, it was reported this week, that William and James Clark of Philadelphia would head a syndicate that would put up some money. Clarks head Clark Film Distributors, with which UA inked a deal this week. Outfit will handle physical distribution of UA prints, as it does for Eagle Lion, as a moneysaving measure.

Clarks are associated in one or more Philly enterprises with Frank L. McNamee, new prez of UA. They were originally reported to have put coin into the deal when it was first announced, but that was denied. It is understood, however, that McNamee since that time has interested them in UA.

What appears to be certain behind the curtain that McNutt & Co. have so tightly drawn around the deal is that Miss Pickford remains a prime factor, if not the outright owner of UA. Chaplin, according to best available info, has received \$500,000 as option money for his 4,000 shares of stock. One report has it that this coin was advanced by Miss Pickford, although most trade observers doubt that.

In any case, her shares and Chaplin's have apparently been trusted to McNutt, with proviso that he is now to go out and try to obtain coin for the company on that basis.

McNutt and McNamee met with reps of Bankers Trust and Chemical Bank, N. Y., during the past week, but there were no indications of any helpful financial moves by the two institutions. Bankers Trust meeting last Thursday (3) was with Alex Ardrey, exec. v.p.; Dan Hickson, v.p., and Harry Watkins, v.p. in charge of the Radio City branch, which handles UA's account. Session yesterday (Tues.) was held with Edwin Van Pelt, Chemical v.p. It is understood the lid was partially removed for benefit of the bankers.

Meantime, the new management's employee relations problems continued to mount with the departure of old standbys. Lazarus' decision to pull out followed a session last Wednesday with Miss Pickford, McNutt and McNamee. He demanded assurances of tenure and clarification of what his position would be if he stayed. The trio requested him to remain, but refused to give him any hope on his future. He has no immediate plans when he departs the company Friday (11) but wants to remain in the sales end of the biz.

Scollard is taking over duties of Harry D. Buckley, who was let out after many years with UA and, before that, was personal manager for Miss Pickford and Douglas Fairbanks. He was a half-brother of Fairbanks. Now ill, he most recently was head of domestic operations and held a number of key posts.

Scollard will also apparently handle some details of financing and remittances formerly in the charge of Arthur W. Kelly, when he was exec. v.p. Also within Scollard's province will come part of the duties of personnel and office manager Robert Goldfarb, who was given his notice this week after 14 years with UA.

Miss Pickford and McNamee met this week with Fred Jack and Nat Nathanson, western and eastern division managers, respectively, and gave them, in effect, vote of confidence. There were assurances on both sides that the relationships would continue, for the time being, at least.

Major moves by the new management so far have been toward economy. In this direction this week was a decision to merge foreign and domestic publicity departments under domestic pub-ad chief Howard Le Sieur. Sam Cohen continues as foreign topper, however. There was also a hint that the television department under John Mitchell might be dropped.

Eye Brit. Bonus Clauses

Continued from page 5

basic \$17,000,000 of convertibility guaranteed in the deal.

In addition to the bonus on all U.S. production in Britain, extra dividend in the form of added convertibility will be allowed as follows:

(1) On the earnings in the U.S. of all pix owned by a British firm. The Yank company that handles the American distribution will be permitted to convert out of its frozen funds in England a percentage based on the take of the British pic in the U.S.

(2) On all outright buys of American distribution rights to British pix. Outfit that buys these rights will be permitted to convert a percentage of its frozen funds based on the price it pays.

% Figures as Snag

It is these percentage figures, plus that in the production bonus

'Unit Plan' Option

Not part of the new British pact, but as a collateral agreement to it, American distributors have the option of ending the "unit plan" in England in return for assurances from the British government that there will be no taxes or other legislation discriminatory to the U.S. pix industry.

Yanks have not indicated as yet whether they'll accept the arrangement, although it is believed they will. "Unit plan" is an American retaliation measure that prohibits the showing of a Hollywood pic with a British one on a double bill. It has been very tough on English exhibs and producers, who've squawked to the government.

clause, that is likely to cause trouble among the U. S. distributors. Actual percentage figures were left blank, to be filled out later, in the agreement in principle reached in London by Johnston, Arnall and James A. Mulvey, repping the U.S. industry, with Harold Wilson, repping the British Board of Trade.

The various Yank companies stand to profit to different degrees by each of the three bonus provisions. Some have been more active in production (20th-Fox, Warner Bros., Metro), while others have been distributing more British product here (Universal and Eagle Lion), and the indies, particularly, have been active in buying British pix outright for American distribution (Selznick and Goldwyn).

Result is that each of the various companies is bound to battle for percentage figures in the three categories that will give it a maximum break on convertibility.

The British have agreed that the percentage blanks, when filled in, should provide a total of \$2,000,000 if the Yanks show activity in the 12 months beginning Oct. 1, when the new one-year agreement starts, as they have in the past. Total convertibility thus will go up or down from the \$19,000,000 mark, according to the activity.

Exactly what the base period should be for comparison during the year starting Oct. 1 is another item that may or may not give trouble. It was agreed with the British that the base does not have to be the past year, but can vary in the three categories and that a 12-month stretch should be chosen that is most typical.

Advantage could arise to different companies in accordance with what 12 months is chosen, so there's room for argument. British also might not agree with what the Yanks want.

Otherwise there are not a lot of points of difference to be reconciled with the technical committee in London now working on the final form of the pact. One item that the Americans want, for instance, is that the percentage of British pic earnings in the U. S. be based on gross film rentals rather than remittances to London. This is to prevent Yanks from suffering as a result of British owners of the films spending large sums here for publicity, advertising or maintenance of organizations, as J. Arthur Rank was claimed to have done.

London technical committee is awaiting further figures on past activity of the various companies before actually getting down to

work. It is expected to have the necessary statistics this week and be ready with the pact by the end of the month. Committee includes Fayette W. Allport, MPAA rep in London, and the British chiefs for the various distribs, plus agents of the British Board of Trade and Bank of England.

Pact will take the form of a modification of the present extended two-year agreement. In place of the "B Pool"—an incentive plan for showing British pix in the U. S., which didn't work out—are the second and third bonus clauses.

Theatre TV

Continued from page 3

argue, because tele theatre programs would probably not exceed one or two weekly. The main fodder for the screens, therefore, would still be celluloid from the Coast.

What Halpern, Sullivan & Co. fear is that an unreasoning prejudice against theatre tele in Hollywood would create a major setback to the advancement of the new programming. This could hurt Hollywood itself, it is said, since its health depends on that of the theatres. Large-screen TV, because of its novel appeal and unique programming possibilities, might well be 1950's reprise of sound's introduction, which revived flagging grosses in the late '20's. That is, of course, if given a chance.

The hoist to b.o. supplied by the new amusement form could very well halt the closing of theatres, TV sponsors maintain. This alone would be an unadulterated boon to Hollywood. By the same token, it could mean upped b.o. returns on TV nights, which would pay off the studios in the form of bigger percentage returns. They claim that even if distribs accepted a lower cut on those evenings—and there is no assurance that the cut would be taken—the boxoffice hypo could still mean a bigger dollar levy for the companies.

Toppers in 20th-Fox and Paramount see these possibilities, hence their support for the expansion of theatre tele, it is said. Both companies are backing its growth regardless of the imminent theatre divorce in the case of 20th and the actuality for Paramount. These studios are convinced that Hollywood will supply a goodly part of the programs and that the payoff may well exceed any slight loss in film revenues because a second feature may be dropped on those occasions.

The Halperin-Sullivan axis sees nothing but good for the Coast's employment rolls in the beachheads that video is establishing in theatres. The know-how on entertainment intended for screens is vested in Hollywood, they say, and not in radio or elsewhere. Coast studios will get the cream of the business with the upped activity seeping down to the unions.

Slow Process

Until the problems of programming are solved, these officials concede the growth of theatre TV as a slow process. There are now some 50 orders lodged with equipment manufacturers but this is regarded as a starter only. Sooner or later, as they see it, some program or stunt will click big and thereby trigger a landslide movement among exhibs for equipment. When it does happen, it will break the cycle that has blocked exclusive programming because the number of potential buyers is low.

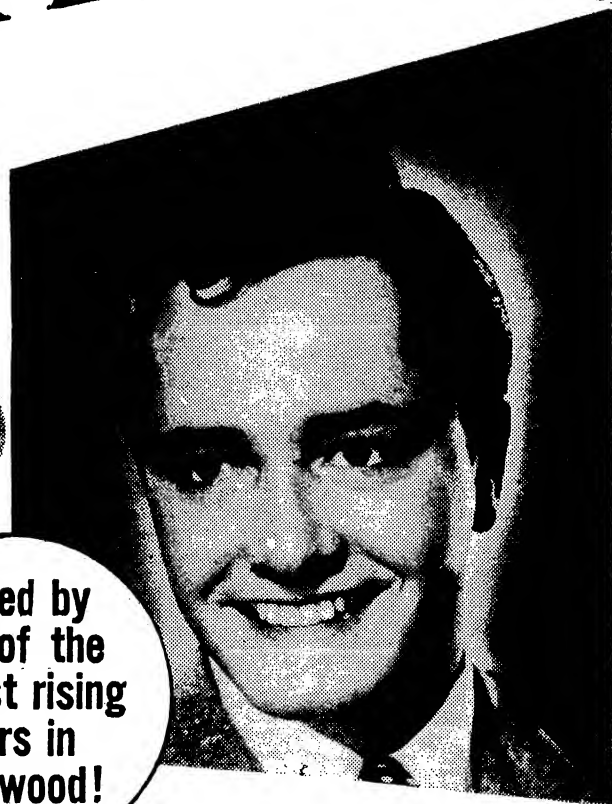
Concededly, the \$25,000 price on large-screen equipment is too high for mass orders. But theatre tele backers see the first sets as more experimental than otherwise, with attendant reflection in the price. Theatre video will go into mass production and the cost is bound to drop. Simpler and cheaper sets will be available on the principle that a nabe may want a Ford where the Times Square and Loop deluxer can afford the Cadillac.

As their final argument addressed to those elements on the Coast that fear the innovation, fact is pointed out that the theatres could bring back vaudeville, bingo or anything else to forestall the b.o. doldrums. Any of these would certainly cut into pix playing time much more sharply than TV, yet no one is singing the blues on that score on the Coast.

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with the
Son of
Robin Hood...

played by
one of the
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("Knock On Any Door,"
"All The King's Men")

with **George MACREADY**
Alan HALE

Screen Play by George Bruce

Directed by **GORDON DOUGLAS** * Produced by **FRED M. PACKARD**



ELC Doing 300G Weekly Average

Eagle Lion Classics has been operating in the black since its kickoff some eight weeks ago. For the past six weeks, ELC has been averaging \$300,000 in weekly grosses, which means a fairly solid margin for operations, since it requires \$240,000 to break even. Former Eagle Lion outfit, prior to its acquisition of additional product from Film Classics, was averaging a \$2,000 weekly deficit.

Big help in its present strong showing comes from the company's veteran standby, "Red Shoes." British-made ballet pic brought in \$40,000 last week, almost two years after release. Film, turned out by J. Arthur Rank, has just crossed the \$3,000,000 mark on 2,000 bookings. "The Jackie Robinson Story" also came through with \$38,000 for the week.

Company is now counting on big returns from "Destination Moon," which is ready to break in a number of first-runs.

Syndicate Dickers

Continued from page 4

quiring the viewer to use no optical device. Polaroid system hinges on the spectator donning a pair of special glasses. Lester Cowan is about to produce a feature picture in the latter process with the backing of a group of indie circuit owners.

Those who have seen the Waller system have generally felt it to be impractical for general use since it requires three sets of projectors, plus another machine for the sound, which is on a separate track. That would treble production costs. In addition to the cost of constructing the booth, which must be spread across the back of the theatre, special machines are required. Film is not of standard gauge or sprocketing, although that may eventually come.

Process also requires at least three times the normal rawstock. That's compensated for, however, according to Waller, by speed with which a pic can be shot. Since the cameras cover such a wide angle of view, many fewer setups are needed.

One of the Oyster Bay demonstration pix may be used in the Broadway showing, Reeves said. That is footage made on a Coney Island rollercoaster. It has not been determined yet whether the remainder of the product for the show will be feature-length or a series of short clips.

Rockefeller, a member of the Standard Oil clan, has been associated with Waller in development of the process for 12 years. Time came in three years ago and was talking of making features and otherwise utilizing the new technique.

Rockefeller's departure, after investment of a large part of the approximately \$500,000 that Waller spent on development, apparently results from a tendency to be more conservative than his partners. The others, headed by Reeves, were anxious to get ahead with production of pix in the process and a public demonstration.

Wanted to Wait

Rockefeller wanted to wait until it was better developed. Reeves' stand was that if Henry Ford had waited to develop a perfect car before offering it for sale, the public wouldn't be riding in automobiles yet.

In addition to this fact, Rockefeller is active in aircraft manufacture and other war babies that have suddenly put more pressure on his time. Since he brought Time, Inc., into the setup, it followed him to the exit.

Reeves' syndicate, which was in a minority position, thereupon took over the shares owned by Rockefeller and Time. Reeves refused to reveal who his associates are. His sound recording service studio in New York is the largest such indie unit in the world.

Disney Aide Called Up

First man to be called up for service from the Walt Disney org is Gene Petruski, 21-year-old employee in Disney's N. Y. office. Petruski reports to the Marines at Camp Lejeune, N. C.

He has been with the film outfit for the past 3½ years.

Bernhard-EL

Continued from page 5

ended selling to forestall a claim of damages by Kaufman. Latter last week obtained permission of the court to bring suits if necessary.

MacMillan had previously warned Kaufman of the halt to sales after the two failed to agree on the proportion of rentals which would be returned to FC. On this score, ELC is holding 27% as distrib fees and handing over 3% to the FC assignee.

Because MacMillan has been out of town on a short vacation, he and Kaufman have had certain preliminary talks via telephone. Vis-a-vis meetings with Bernhard participating are slated for later this week. If the deal as now mapped goes through, creditors would receive some cash from ELC, and Bernhard would be given an opportunity of coming into the new company if he wants to. Attempts by Kaufman to up the share of fees from ELC have been dropped in favor of the new arrangement.

Bernhard is reported considering becoming an indie producer instead of an exec with ELC. He may move to the Coast for that purpose. It is not known whether ELC would distribute any such pictures.

Meanwhile, Kaufman still indicates that he will bring suit unless a compromise is worked out. Original merger fell through when Bernhard could not obtain producer okay for some of his pix involved in the transfer. Number of these, not involved in the stop-sell order, are being handled by ELC under separate agreement with their owners.

Vaults Bulge

Continued from page 7

fair," and "Treasure Island," Walt Disney feature.

Metro, with 22 backlogged, follows. Studio here is pinning its highest hopes on the Judy Garland-Gene Kelly teamer, "Summer Stock," also its Christmas release, Esther Williams' "Pagan Love Song." High on the list, too, are "King Solomon's Mines," "Kim," "A Life of Her Own," with Lana Turner, and the Technicolor "Vengeance Valley." Next, Universal-International has 18 features ready, including "Harvey," "Louisa" and seven action specials in Technicolor.

Paramount has a 17-feature backlog, foremost of which are "Sunset Boulevard" and "An American Tragedy." Not to be overlooked, however, is the Fred Astaire-Betty Hutton musical, "Let's Dance"; the Bob Hope-Lucille Ball comedy, "Fanny Pants"; or Bing Crosby's "Mr. Music." Republic, too, has 17 in the vaults, headed by John Ford's "Rio Bravo," teaming John Wayne and Maureen O'Hara.

20th Has 16

Twentieth-Fox is in a strong position with 16 top-budget films in the can. Toppers here are "The Black Rose," "All About Eve," co-starring Bette Davis, Anne Baxter and Celeste Holm, and "Halls of Montezuma," a Technicolor action biggie with Richard Widmark.

Warners' list of 13 is headed by "The Glass Menagerie," "Captain Horatio Hornblower" and "Tea For Two," a Technicolor musical teaming Doris Day and Gordon MacRae. Monogram, with 11 ready, has its highest hopes for an exploitation special, "A Modern Marriage."

United Artists' backlog of nine is headed by a pair from Stanley Kramer, "The Men" and "Cyrano de Bergerac." Eagle Lion follows with eight and Lippert with four. Also included in the completed list are eight films with no definite release set as yet. Excluded are the J. Arthur Rank productions to go out through U-I and EL.

With the heavy backlog, Hollywood execs are confident that they'll still be sitting pretty high, although the war situation may again up costs.

SCHINE MGR. JOINS BANK

Syracuse, Aug. 8.

John Crowe, house manager of Schine's Paramount theatre, left Monday (7) for New York to take a position with the Chemical Trust bank in that city. He started at Paramount as an usher.

Crowe will also enter New York U. to study accounting and finance.

RKO'S JACKPOT TIEUPS FOR 'TREASURE ISLAND'

When the last of 40 key cities get Walt Disney's "Treasure Island" under way Aug. 24, more than 300 merchants in those 40 cities will have contributed more than 500,000 line of free advertising on the picture, in one of the greatest treasure hunts in the history of motion pictures. About 14 men of the RKO field force accomplished this with the aid of 40 theatre managers and the promotion and managing editors of a great many newspapers.

The list of newspapers, which gave front page and voluminous space to the Disney Treasure Hunt and the picture included Albany Times Union, Philadelphia News, New Haven Register, Syracuse Post Standard, Birmingham News, Baltimore News Post, Charlotte News, Boston Post, Portland Press and Herald Express, Washington News, Indianapolis News, Chicago Herald American, New Orleans Item, Cincinnati Post, Memphis Press-Scimitar, Columbus Citizen, San Antonio Express-News, Houston Chronicle, Toledo Blade, Fort Worth Press, N. Y. Journal-American, Denver Post, S. F. Call-Bulletin, Miami Daily News, Tulsa World-Tribune, Los Angeles Examiner and the Portland Oregonian. Four Canadian newspapers in Toronto, Montreal, Winnipeg and Vancouver have signified their willingness to go along with the plan when the picture opens there in September.

In cities where the newspapers could not cooperate fully many department stores and drug chains went along on an advertising basis, including Saengers in Dallas, the Rothchild stores in Minneapolis and St. Paul, the Samson Co. in Milwaukee, Miller & Rhoades in Richmond, the Gray Drug Co. in Cleveland, Whelan chain in N. Y. City, Bon Marche in Seattle, Daw Drug chain in Rochester, Dey department store in Albany and a drug chain in Buffalo.

The RKO field department was able through promotion and buying at manufacturers' costs to supply these 40 cities with merchandise with a total retail value of better than \$250,000. They also supplied upwards of 16,000,000 numbered pasteboard keys. Each city had about 30 treasure chests holding a portion of the prizes, which sent the keyholders scurrying through all stores looking for a number to match the one on their key. Theatre managers, newspapers and merchants reported almost en masse that the stunt in its entirety caused a city-wide furore.

The Walt Disney Treasure Island Treasure Hunt, originated with the RKO field department and was carried through its maze of complications by Dave Cantor, Hal Oliver, Ralph Banghart, Doug Beck, Hank Howard, Alan Weider, Russel Morgan, Ed Terhune, Hugh MacKerzie, T. Bidwell McCormick, Fred Calvin, Lou DuFour and Joe Longo.

Dwan Flies Rep. 'Wings'

Hollywood, Aug. 8.

To Allan Dwan goes the producer-director job on "Wings of the South Pacific," heralded as Republic's most ambitious film since "The Sands of Iwo Jima." Lined up for top roles are John Wayne, Rod Cameron, John Carroll, Forrest Tucker and Bill Ching.

Picture, currently being scripted by Andrew Gear, former Marine, will go into work as soon as Dwan finishes his current task, "Bell Le Grand."

Kodak Honors Dr. Spencer

London, Aug. 8.

Dr. Douglas A. Spencer, with Kodak, Ltd., since 1939, has been named deputy managing director of the Eastman Kodak subsidiary. He also was elected to the board.

Upon joining Kodak Ltd., Spencer aided in reorg of the company's research activities, later taking charge of research laboratory's contacts with British government.

Disney's 'Seal' for Festival

Edinburgh, Aug. 1.

A Walt Disney film, "Seal Island," was picked for showing here at the fourth International Film Festival, which is part of the larger Edinburgh Festival of Music and Drama.

It runs from Aug. 20 to Sept. 10.

Picture Grosses

MONTREAL

(Continued from page 12)

Last week, "Happy Years" (M-G), \$7,000.

Capitol (C. T.) (2,412; 34-60)—"Caged" (WB). Sock \$16,000. Last week, "Night and City" (20th), \$9,000.

Princess (C. T.) (2,131; 34-60)—"Sidewalk Ends" (20th). Fair \$11,000. Last week, "Frontiersman" (WB), \$11,000.

Loew's (C. T.) (2,855; 40-65)—"Duchess of Idaho" (M-G) (3d wk). Okay \$11,000, following socko second session at \$18,000.

Imperial (C. T.) (1,839; 34-60)—"Kill Umpire" (Col) and "Tyrant of Sea" (Col). Routine \$6,500. Last week, "Live by Night" (RKO) and "Golden Twenties" (RKO), \$9,000.

Orpheum (C. T.) (1,040; 34-60)—"So Young, So Bad" (UA) and "Destination Murder" (UA). Good \$8,000 or near. Last week, "Guilty of Treason" (EL) and "Father Makes Good" (EL), \$5,000.

'Cariboo' Lively \$19,000 In Denver; 'Own' 11G, 2d

Denver, Aug. 8.

Biz is spotty here this round. "Cariboo Trail" shapes best newcomer, fine in two spots. "Annie Get Gun," still fancy in fifth frame at the Broadway. Wins sixth week, equalling the longrun mark at this house.

Estimates for This Week

Broadway (Wolffberg) (1,500; 35-74)—"Annie Get Gun" (M-G) (5th wk). Fine \$8,500. Holds again. Last week, \$8,000.

Denham (Cockrill) (1,750; 35-70)—"Going My Way" (Par), (reissue). Light \$6,500. Last week, "Furies" (Par) (2d wk), \$8,500.

Denver (Fox) (2,525; 35-74)—"Cariboo Trail" (20th) and "Lost Volcano" (Mono), day-date with Webber. Fine \$16,000. Last week, "In Foreign Legion" (U), \$12,000.

Esquire (Fox) (742; 35-74)—"Stage Fright" (WB) and "Humphrey Takes Chance" (Mono), day-date with Paramount. Lean \$1,500. Last week, "Winchester '73" (U) and "One Way Street" (U) (2d wk), \$1,500.

Orpheum (RKO) (2,600; 35-74)—"Our Very Own" (RKO) (2d wk). Good \$11,000. Last week, big \$19,000.

Paramount (Fox) (2,200; 35-74)—"Stage Fright" (WB) and "Humphrey Takes Chance" (Mono), also Esquire. Poor \$5,000 or less. Last week, "Winchester '73" (U) and "One Way Street" (U), \$5,000.

Vogue (Pike) (600; 60-74)—"Kind Hearts, Coronets" (EL). Big \$3,000, and holding. Last week, "Titan" (UA) (2d wk), fine \$3,000.

Webber (Fox) (750; 35-74)—"Cariboo Trail" (20th) and "Lost Volcano" (Mono), also Denver. Nice \$3,000. Last week, "In Foreign Legion" (U), fair \$1,700.

Indpls. Goes for 'Words' At 16G; 'Treasure' 10G

Indianapolis, Aug. 8.

"Three Little Words" is piling up one of season's best figures at Loew's this week to lead town by a wide margin. Otherwise, situation here is quiet. "Treasure Island" is getting only an okay play at Indiana. "Night and City," at Circle, is tepid.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Night and City" (20th) and "Triple Trouble" (Mono). Slow \$7,500. Last week, "Cactus Creek" (U) and "Secret Fury" (RKO), \$8,000.

Indiana (G-D), (3,300; 44-65)—"Treasure Island" (RKO). Okay \$10,000. Last week, "Stella" (20th) and "Lost Volcano" (Mono), only \$7,500 despite opening day boost by Victor Mature and "Stella" stars on stage.

Loew's (Loew's) (2,427; 44-65)—"Three Little Words" (M-G). Hefty \$16,000, and will hold. Last week, "Rogues Sherwood Forest" (Col) and "Custom's Agent" (Col), \$10,000.

Lyrie (G-D) (1,600; 44-65)—"The Lawless" (Par) and "Rangers Cherokee Strip" (Rep). Fair \$4,500. Last week, carnival of 20th-Fox reissues, dull \$3,500.

Kaplan Joins Berger

Minneapolis, Aug. 8.

Lowell Kaplan has resigned as buyer and booker of Independent Theatres, non-profit buying and booking pool of 18 Twin City theatres, to take a similar post with the Bennie Berger theatre circuit.

The duties formerly were assumed for Berger by Ted Bolnick, his general manager, who recently resigned.

'WORDS' ROUSING 18G IN L'VILLE; 'CRAZY' 5G

Louisville, Aug. 8.

Outstanding here are "Three Little Words" at Loew's State and "Gun Crazy" at the Strand. Former had brisk teeoff and pace is heading for sock round. "Gun Crazy" and "Without Honor" will give Strand its best stanza since last April. These are the only new pix on the main stem.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Flame and Arrow" (WB) (2d wk). Easing off to modest \$4,500 after last week's sturdy \$8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Going My Way" (Par) (reissue). Under expectations at modest \$7,000. Last week, "White Tower" (RKO) and "Armored Car Robbery" (RKO), modest \$8,000.

State (Loew's) (3,000; 45-65)—"Three Little Words" (M-G). Musical pic broke away fast and rousing \$18,000 or near looms. Last week, "Rogues Sherwood Forest" (Col) and "Custom Agent" (Col), nice \$11,000.

Strand (FA) (1,200; 45-65)—"Gun Crazy" (UA) and "Without Honor" (UA). Pair is lifting house out of doldrums for neat \$5,000. Last week, "Love That Brute" (20th) and "Lost Volcano" (Mono), \$3,500.

'Sidewalk' Mild \$8,000, Seattle; 'Duchess' 7G, 3d

Seattle, Aug. 8.

Rain over the weekend is helping biz this stanza. But there are some dull spots. "Stella" is most disappointing at Paramount. "Annie Get Gun," now in fourth week still is big. "Where Sidewalk Ends" looks mild at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Winchester '73" (U) (4th wk). Fine \$3,500 after big \$4,200 last week.

Coliseum (Evergreen) (1,877; 59-84)—"Woman on Pier 13" (RKO) and "Hostile Country" (Lip). Fair \$6,000. Last week, "711 Ocean Drive" (Col) and "Snow Dog" (Mono), \$8,800.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Where Sidewalk Ends" (20th) and "Isle of Samoa" (Col). Mild \$8,000. Last week, "In Lonely Place" (Col) and "Hi-Jacked" (Lip), \$7,200 in 10 days.

Liberty (Hamrick) (1,650; 59-84)—"Duchess of Idaho" (M-G) and "House by River" (Rep) (3d wk). Swell \$7,000 or near. Last week, big \$9,300.

Music Hall (Hamrick) (2,200; 59-84)—"Annie Get Gun" (M-G) and "Mystery Street" (M-G). (4th wk). Huge \$9,500. Holds. Last week \$9,600.

Orpheum (Hamrick) (2,600; 59-84)—"Kid from Texas" (U) and "Adam and Evalyn" (U). Fine \$9,000. Last week, "Great Jewel Robber" (WB) and "50 Years Before Eyes" (WB), \$4,700.

Palomar (Sterling) (1,350; 40-52-97)—"Cariboo Trail" (20th), (2d run) plus stage featuring Flo Aash and revue. Good \$7,000. Last week, "Night and City" (20th) (2d run) plus vaude, \$6,400.

Paramount (Evergreen) (3,039; 59-84)—"Stella" (20th) and "Destination Murder" (RKO). Light \$8,000. Last week, "Furies" (Par) and "Lost Volcano" (Mono) (2d wk-6 days), \$4,700.

Frank-Panama Get 3-Ply Deal on 'Thataway'

Hollywood, Aug. 8.

Norman Frank and Melvin Panama closed a deal to write, direct and produce their own yarn, "Callaway Went Thataway," for Metro. Picture is described as a modern cowboy comedy.

Filming starts when they wind up the Ezio Pinza starrer, "Strictly Dishonorable," on the same lot.

Set Arg. Pic for U. S.

Hollywood, Aug. 8.

From Argentina comes "The Fire Dance," produced by Emelco Corp. and aimed at general release in the U. S. after English-dialog dubbing in Hollywood.

Dubbing will be supervised by Humberto Correll, executive of Trans-American Films, which will handle distribution. Previous Argentine pictures have been confined chiefly to art houses in U. S.

It's News... when **PETE WOOD** passes out Orchids!

Yes, we're moved to express our gratitude, when the brilliant pen of our industry's keenest critic and champion, pauses in its caustic comment on the ills and problems of show business, to drip a little honey, in our direction.

True, the comment is bitter-sweet . . . but that's because PETE is fair and we're not perfect.

That's what makes the orchid most welcome

. . . that PETE WOOD, ever-ready to criticize and condemn, in behalf of the exhibitors he so ably represents, is fair enough to reward sincerity of purpose, with unbiased comment.

Thanks, Pete! We think that two complaints among all your members, is pretty good, too . . . BUT . . . we'll try to bat a THOUSAND in the future!

The Prize Baby

The Independent Theatre Owners of Ohio

SERVICE BULLETIN

July 7, 1950

#470

FOR INFORMATION OF MEMBERS. PLEASE READ AND PRESERVE.

Responsibility for comment in these Bulletins is assumed by the Secretary and is not to be taken as the official expression of the Organization unless it is distinctly stated that the Board of Directors has authorized and directed it.

COLUMBUS:
55 E. State Street
ADams 8327

AN ORCHID TO NATIONAL SCREEN SERVICE

In our bulletin No. 466 of June 19 we suggested that members inform us, in writing, of any complaints they might have against National Screen Service with respect to prices, bad service or condition of material.

To date, two written complaints have been received, and if this indicates the type of service being rendered by them we extend our hearty congratulations to N.S.S.

The two complaints received have been sent to the Chairman of the National Allied Committee handling this matter.

A LETTER FROM CHERRY VALLEY

... certainly refreshing to receive the following...



Clips from Film Row

NEW YORK

RKO showmanship awards for June were topped by Harry Dearmin, RKO Orpheum, Marshalltown, Ia., and Louis Grossman, RKO Alden, Jamaica, L.I. Aside from a certificate, each manager was handed the customary \$25 check. Dearmin won his laurels for staging an Anniversary Week while Grossman, a three-time award winner, drew his prize for his promotion of "Rosie O'Grady."

Films International of America, headed by Irvin Shapiro, granted franchise to Federal Film of Boston for New England distribution of all FIA product.

PITTSBURGH

With transfer of Jerry Wechsler back to Cleveland to head WB branch there again, Paul Krumenacker has been upped to manager of company's exchange here. Jack Kalmenson, West Virginia salesman, steps into Krumenacker's old berth as sales chief.

When William Skirball reopens the Barry next month after summer shut-down, Mannie Greenwald, who piloted house since Skirball took it over several years ago, will not be back as manager. He resigned to run the gift shop.

Leo Wayne resigned as booking manager at Paramount and A. Harry Passarelli, office manager, resumed that post. Wayne has been on Film Row for more than 25 years.

Lou Averbach, formerly with Par here and later in Cleveland, as the late Harry Goldstein's assistant, into N. Y. television agency field.

Stewart Jacobson, salesman in this territory for Eagle Lion transferred to the company's Cincinnati branch.

Roseanne Feinberg left Par to become secretary for Associated Drive-In Theatres.

Paul Krumenacker, Warner salesman, upped to post of branch manager.

MINNEAPOLIS

War scare buying of food and other consumer goods believed by Ev. Seibel, Minnesota Amus. Co. official, reason for further slump in theatre grosses.

Ralph Cramblett, recently resigned as United Artists district manager out of Chicago, back as branch manager here, a post he occupied for many years. Eddie Stoller, who was branch manager, returns to sales staff.

Northwest Variety club held annual golf tournament at Oak Ridge club.

President J. L. Morrill of Minnesota U in letter to Art Anderson, Northwest Variety club chief barker, expresses regents' appreciation to club for its latest \$80,000 gift to heart hospital project.

Ralph Greene, circuit owner, a reserve Marine commissioned officer, awaiting call to duty.

Because the boxoffice results were so gratifying when an "A" picture like "The Asphalt Jungle" was hooked up with the Danny Kaye stage show, even though the comedian's first local personal appearance in itself undoubtedly would have been sufficient to get boxoffice results, Harry B. French, Paramount circuit president, will utilize the same idea

with his next Radio City stage presentation, Aug. 25. Although Frankie Laine, heading the next stage show, also is a topnotch draw, French has set in "Duchess of Idaho," another ace picture, with him.

Because of rising costs all along line, independent exhibitors in the territory outside of the Twin Cities feel an admission boost is justified, according to S. D. Kane, North Central Allied executive director.

Paramount circuit sold two of its St. Paul downtown theatres, first-run 800-seat Strand and 1,050-seat second-run Tower, one more than required to do so under consent decree, to Twin City Theatre Corp. independent circuit owner, for an undisclosed sum. This leaves Par with only two downtown theatres in St. Paul. In Minneapolis, two downtown houses, Gopher and Aster, have been sold and a third, the Palace, relinquished, but circuit retains four loop theatres.

In a message to producers in current ballet, Bennie Berger, North Central Allied president, warns and threatens distributors to mend their ways on penalty of independent exhibitor retaliation. His message advised major company toppers that so-called confiscatory and short-sighted sales policies will bring about retaliatory action by independent theatre owners.

ST. LOUIS

The Empress, a unit of Ansell Bros. circuit, joined Fanchon & Marco houses in refunding street car and bus tokens to customers who present a transfer when they purchase a theatre ducat.

D. J. "Bud" Edele, St. Louis salesman for Eagle Lion, is first man from Film Row to be called into service; he is reservist in Naval Air Force.

In consolidation of duties at Paramount exchange here, Jerry Bahner, booking manager, takes on added duties of office manager, succeeding John B. Koenig, who retired after 35 years.

BOSTON

E. M. Loew back at desk following two-week sojourn at Pratt Diagnostic Hospital for observation of minor ailment.

George Kraska, manager of Beacon Hill theatre, on mend at Beth Israel hospital.

Embassy Pictures Corp. signed with Pentagon Pictures of N.Y. for New England distribution of all Pentagon English pix under the J. Arthur Rank banner.

George Cosman, new owner of the Charkoroben theatre in Lincoln, N.H., remodeled house and changed the name to the Profile.

CHICAGO

Chi Film Censor Board eyed 67 pics this month, rejected none, but tagged three French efforts as for adults only.

Dick Satchel reopened the Rivoli after recent shuttering for renovation.

Balaban and Katz refused to renew lease held on Manor theatre. Expiration turns house over to owners, who will probably assume operations.

Valos circuit is shuttering the Batavia, Batavia, Ill., for summer.

PHILADELPHIA

Eddie Waitkus, ballplayer who made national headlines as the victim of a gun-toting gal in Chicago, approached by Universal about a film biog.

Korean war situation and conditions generally prompted Sidney Samuelson, general manager of Allied, to sound a warning to members. Exhibs were told to check every item in equipment and supplies, and make replacements at once. They were urged not to overbuy and create a shortage.

DALLAS

Edward Preston Carleton named new manager of Phil Isley Theatres here, replacing Charlie Wise, who resigned to operate his own house at Smithville, Tex.

Donald Ray Crow is new owner of the Haskell here, purchasing the house from Don A. Dixon. Roy Devinney recently bought the Palace at Plain Oak from Dr. A. W. Odell.

KANSAS CITY

Dickinson circuit last week reopened its Dickinson in Mission, Kans., following settlement of the long-standing suit which it had filed against the majors.

Clare Woods, vet executive of Paramount circuit, joined Durwood

circuit here recently, as head of theatre department.

Directors of the Kansas-Missouri Theatre Assn. will meet Aug. 16 at Phillips hotel to make plans for annual convention Sept. 26-27.

Closing of the Roxy, second-run of the Durwood circuit, forecasts a battle for major product in the downtown sector. House recently has been operating on dual policy and first subsequent-run. After several months, policy has proven a losing proposition. House shut down July 29, and will not reopen until suitable first-run product is obtained.

CALGARY

Officers of Alberta Theatres Assn. re-elected are: president, K. M. Leach, Calgary; vice-presidents, W. P. Wilson, Edmonton, and Doug Miller, Taber; secretary-treasurer, Roy Chown, Calgary.

Creative Forum

Continued from page 4

ous designations, CPI shareholders named Sam Pinanski, Boston circuit operator, as board chairman; Lightman, prexy; Cowan, v.p.; Ben Trustman, Boston film attorney, secretary, and Fred Schwartz, New York chain op, treasurer. Session was held in Schwartz's office, which will serve as headquarters for the group.

Added to the board were George Skouras and Sam Rinzler, both New York theatre men. Also on the directorate are all the officers plus Si Fabian, Robert Dowling, Frank Walker and Harold Stoneman. They were all at the session and confirmed their prior agreement to contribute equally to the production of pix with a novelty angle.

Need Strong Distrib

It was agreed that there'd be no effort to set up their own distributing agency for the films, but that they should be handled via a strong, established company. Number of distibs have already put out feelers, since the theatres repped by CPI shareholders alone virtually assures success for a medium-budgeted film. Distrib may be named in a week or so.

It was also decided to still further strengthen the CPI setup by inviting five more circuit ops in various parts of the country to give the films national coverage. Invites are going out this week and names will be announced as acceptances are received.

While the group is committed only for one pic, Cowan's "The Customer Is Always Right," which may go into production within a couple months, it is hoped that others will evolve out of this. CPI will go ahead, it was stated, "just as fast as unique ideas worthy of its financing are presented."

Lightman heard a number of suggestions during his trip and invited ideas from a flock of producers. He attempted in his talks to wipe away the popular Hollywood idea that exhibs are not interested in new ideas, but prefer the old tried-and-true type of production.

In his report on his talks, he told the CPI members that he had attempted to impress on Hollywood's creative people that theatre men are wide open for something different. They can count on exhib support, he said, in trying radical ideas.

Production centre for the new enterprise will be Hollywood, rather than New York as originally planned. Change results from agreement between CPI and the Motion Picture Research Council, industry-supported technical research agency, to work together. MPRC engineers have agreed to work with CPI on novel pix it is planning, particularly the three-dimensional.

Bart Sues on Pic Coin

Seeking \$25,000 for services rendered, tenor Jan Bart has filed suit in N. Y. supreme court against Pictorial Ventures and Martin Cohen. He claims that although he attended rehearsals and made recordings in 1949 for the defendants' indie film, "Catskill Honeymoon," no payment was received.

Both Pictorial and Cohen made a general denial of Bart's charges. Cohen contends that the singer agreed to accept 2% of the picture's net profits as remuneration. A Yiddish-American musical, the film was released in the U. S. early this year.

Briefs From the Lots

Hollywood, Aug. 8.

Edmond O'Brien rides thataway in Nat Holt's western, "Warpath," for Paramount release. Pine-Thomas' "Passage West" will turn three stand-ins into vocal thespis: Jerry Fyne, Marvin Jones and Jean Olsen. Stephen McNally will co-star with Coleen Gray in "War Dance" at UI, with Hugo Fregonese directing. Nestor Paiva drew a comic role in "The Great Caruso" at Metro. Vivien Leigh and Ella Kazan checked in at Warners for their respective chores as star and director of "A Streetcar Named Desire."

Ludwig Donath, screen father of Al Jolson in two pictures, is developing a musical father complex; he's now Enrico's old man in Metro's Caruso story. Maurice Schwartz planned to Honolulu for a key role in the 20th-Fox picture, "Bird of Paradise." Matty King will double as dance director and actor in "The Bowers Thru" at Monogram. Ralph Cedar's 40th anniversary in the film industry celebrated by directing the second unit of the "Illegal Bride" troupe.

Alan Young signed a multiple-picture deal with Paramount, meanwhile continuing his TV program. Metro assigned Vera-Allen to play the femme lead opposite Red Skelton in "Excuse My Dust."

Lou Nova plays himself as a heavyweight title contender in "Half Angel" at 20th-Fox. Hugo Haas closed a deal for release of his indie picture, "Pick Up," through 20th-Fox. Irving Allen's "Return of Gilbert and Sullivan" runs about 35 minutes and may be increased to 55 if preview reaction is favorable. Lalo Rios drew a featured role in Pine-Thomas' "Passage West." Nine girls picked to play airline stewardesses in "Three Guys Named Mike" at Metro are Sally Bremer, Jean Charney, Claire de Latorre, Kathleen Dennis, Marie Farnum, Marilyn Gustafson, Marilyn Kingsley, Marilyn Mochenson and Denise Lemley.

Lewis Rachmil assigned to produce "Roadblock" at RKO. Paul Landres will direct "Rhythm Inn," musical to be produced by Lindsey Parsons at Monogram. Paul Stevens Productions bought Martin Mooney's radio play, "The Combination," for filming at Eagle Lion, with Mooney as producer. Russel Frost signed as casting director for Robert Stillman Productions. King Brothers bought "The Confederate Story" and changed its name to "Drums of the Deep South."

Warners filed two titles with the registry bureau, "Amarillo" and "Across the Panhandle," indicating an invasion of Texas. Stanley Kramer is talking a deal with Marlon Brando to star in either "The Children" or "High Noon," both of which are ready for filming.

Ray Milland narrated six subjects in the World Artists series of shorts, produced by Rudolph Polk and Bernard Lubor for 20th-Fox release. Frank Tuttle signed to direct "The Magic Face," which Mort Briskin is producing for Harry Popkin in Vienna. Elliott Nugent will direct "The Kid from Mexico," Mickey Rooney starrer, to be produced independently by Benedict Bogeaus.

Walt Disney's next subject in his "True Life Adventure" series will be "Nature's Half Acre," dealing with the daily lives of birds and insects. Ronald Reagan plays a cavalry officer in Paramount's "The Last Outpost." Albert Sharpe joined the "Royal Wedding" troupe at Metro to play Sarah Churchill's father. Metro signed Margaret Leighton to play opposite Walter Pidgeon in "Calling Bulldog Drummond," currently filming in London. Henry Hathaway completed "Fourteen Hours" at 20th-Fox. Metro handed Eileen Crispy a term pact and assigned her to a role in "Three Guys Named Mike." Teddy Hart bicycling between "The Fat Man" and "Ma and Pa Kettle Back on the Farm" at UI.

Swanson Wraps It Up

Gloria Swanson has just wrapped up a three-month trek through U.S. and Canada during which the film actress appeared in 31 key cities. Miss Swanson returned to Hollywood to host a preview screening of Paramount's "Sunset Boulevard" after a prolonged stint of ballyhooing the film before civic groups, clubs, welfare orgs and exhibitor meets.

"Sunset" kicks off in 15 cities following its world preem this month at Radio City Music Hall,

Al Horwits Heads

Studio Flack Group

Hollywood, Aug. 8.

Al Horwits, studio publicity head at Universal-International, will chairman the Studio Publicity Directors Committee of the Assn. of Motion Picture Producers for the next six months. He will be succeeded by Lou Smith of Columbia.

Arch Reeve, retiring secretary, was given a vote of thanks for his nine years of efficient service.

TOA-COMPO

Continued from page 3

modify the present resolution will the TOAers take a walk.

In calling the meet, Depinet indicated that other matters would also be talked. Among these, he said, would be selection of an exec veepee for COMPO and ways and means of carrying out the plan for financing the all-industry group. This plan would provide for payment of 1/10 of 1% by distibs on grosses and a same percentage by exhibs on their rentals to bankroll activities.

By reviving the WAC format, TOA could make certain that its chief objection to the resolution would be cured. In the WAC, theatres preserved their autonomy of action. WAC had five different branches, one of which was exhibition; another, distribution, and a third, production. Fabian headed the theatre wing. TOA now insists that it must have a genuine theatre man supervising the exhibit wing. Outfit is ready to accept anyone who would meet the definition and, on that score, it is said, a member of National Allied would fit.

Overall Coordinator

As in the WAC, the theatre group would accept an overall coordinator for the various branches. At the same time, it wants the Government to name its coordinator to deal with the industry. As matters now stand, TOA would be willing that COMPO organize the new liaison group. It could then step out and permit the outfit to work on its own. This stand may be revised in the give-and-take of discussion today.

Deadlock has already unloosed a pre-opening blast by Trueman Rembusch, Allied prez. In his statement, Rembusch declared: "We are amazed and disappointed that in the emergency growing out of the Korean situation any faction in the motion picture industry should withhold complete cooperation."

"If the tremendous opportunity for united industry action through COMPO is destroyed by any faction for selfish reasons the members of that faction must suffer the condemnation of all loyal Americans," Trembusch added. He wound up rhetorically: "Who dares obstruct the channel of cooperation between the industry through COMPO and the Government of the United States? Whoever does this must be prepared to suffer the obloquy of aroused public opinion."

New York Theatres

"Panic in the Streets"

RICHARD WIDMARK
PAUL DOUGLAS
ON STAGE!
FRANCES LANGFORD
On Ice Stage!
"On the Boardwalk"
Starring Carol Lynne
7th Ave.
& 59th St.
MOVIES ARE BETTER THAN EVER!

RADIO CITY MUSIC HALL

Rockefeller Center
"SUNSET BOULEVARD"
William HOLDEN • Gloria SWANSON
Erich VON STROHEIM
A Paramount Picture
Spectacular Stage Presentation

Paramount Presents
"MY FRIEND IRMA GOES WEST"
A HAL WALLIS PRODUCTION
Starring LOUISE BRANDEGE
LUND • CALVET • LYNN
MARTIN • LEWIS • WILSON
in Person LOUIS PRIMA
and his orchestra
SARY MORTON
and her orchestra
and THE MODERNAIRES
PARAMOUNT
Midnight Feature
Nightly

4 ENGINE DOUGLAS DC-45
Direct from LaGuardia and Newark
Round Trip Special
1 STOP
CALIFORNIA \$80 each way
Fly Now—Pay Later 1 WAY \$68
Miami \$35 non-stop Chicago \$24 Plus Tax
Fly NORTH AMERICAN AIRLINES
Make your advance reservations now!
BRYANT 9-6492
503 5th Ave. (at 42 St.), Suite 100
UL 5-3888 Hotel St. George B'klyn
Free Ticket Delivery Irregular Flights
TRAVEL AGENTS RECOGNIZED

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast over 1/4 Century
Refreshment Service - IN THEATRES
SHORTSERVICE CORP.
SHORTSERVICE BLDG. • BUFFALO, N. Y.
Phone WA. 2506

Slipping Biz Forces Ozoners to Use Live Shows; Other Drive-Ins Open

Pittsburgh. Decline in drive-in biz locally from last year's peak has a number of outdoor spots experimenting with live entertainment in an effort to bolster drooping trade. First ozoners in district to try it are South Park, Blue Dell and Colonial, all under management of Norbert Stern. For his opening bill at the three spots, he used Millie and her Prairie Pals, hillbilly outfit heard over WLOA in Braddock.

1,000-Car Ozoner at Harrisburg
Harrisburg, Pa.
Harrisburg's second outdoor house, the Harrisburg Drive-In, accommodating 1,000 autos, opened just outside the city. It is owned by Paul and Thomas Kerrigan, of Frackville, who operate under the title of the K Theatre Corp.

800-Car Ozoner Near Atlanta
Atlanta.
New Bankheaded Drive-in opened recently. The 800-car ozoner, located seven miles from here, is reported to have one of largest screens in the South.

New Drive-In For New Orleans
New Orleans.
Barney and Lawrence Woolner opened their new Airline drive-in here. Believed to be largest in the south, can accommodate about 1,000 cars. Woolners also operate an ozoner on Jefferson Highway.

New Buffalo Ozoner
Buffalo.
Area's newest ozoner, the Aero Drive-In, opened. Located on Buffalo's extreme east side, it is being operated by Ronald C. Hoelce and Alvin B. Wright. It has 500-car capacity.

Sixth Outdoorer in K.C.
Kansas City.
Rosedale Drive-In Theatre Corp. opened its new Boulevard ozoner, making the sixth drive-in now operating in the metropolitan area and environs.

Leon Theatres Tees Off
Dallas.
Denton Road Drive-In opened here recently. It is latest addition to the Leon Theatres, and is one of three opened by this circuit in the last three months.

Beaumont Drive-In Launched
Beaumont.
Spindle Top Drive-In opened here. 500-car ozoner is managed by Jim Woodall. Dr. G. F. Swarts and Garrett Parker of Wichita Falls are operators.

6 New Texas Ozoners Tee Off
Fort Worth.
Maurice Cole and Jack Watson opened the new Jacksboro Drive-In, just outside the city. Ozoner has 650-car capacity.
New Ellis Drive-In, first ozoner in Ellis county, opened by Robb & Rowley Circuit one mile east of Waxahachie. Has 400-car capacity.
Jack A. Farr opened new 1,000-car Trail Drive-In at Houston. He also operates Skyway Drive-In at Bryan, where J. D. Duff was named manager.
The Royal drive-in, owned and operated by Williamson & Associates of Abilene, has been opened at Marlin. Bruce Royal is manager.
H. A. Daniels, of this city, and Eph Charninsky, head of Southern Theatres Co., San Antonio, have opened Dixie drive-in in Seguin.
New \$85,000 King Drive-In opened at San Marcos by Gerald J. Ebeler. Ozoner has 600-car capacity.

Ready 2 New Canadian Spots
Lethbridge, Alta.
Green Acres Drive-In theatre opened here with Fred A. Levitt manager. He is a former Famous Players employee.

Star-Top's 9th Ozoner
London, Ont.
Star-Top Theatres opened their ninth drive-in with the Star-Top south of here. Ken A. Jones, chain's supervisor, is resident manager.

Concord (N. H.) 1st Drive-In
Concord, N. H.
City's first ozoner, Concord Drive-In theatre, opened by Lockwood & Gordon Enterprises. Fresh-airer, has free children's playground.

Ready 2-Way House
Bellefontaine, O.
Combination auto and indoor theatre will be completed 10 miles

north of here by Sept. 1. In addition to space for 250 cars, theatre is to have indoor seats for 200 persons, assuring year around operation.

Toledo Ozoner's Receivership
Toledo, O.
Louis A. Schrader appointed receiver to conserve assets of the Woodville Road Drive-In Theatre, operated by Joseph and Irene Pakulski. Joseph Krampka, holder of a \$2,000 unpaid note, requested the action, claiming the drive-in is being operated at a profit but that creditors threaten to tie up assets.

Col Skeds 'Diary'
Hollywood, Aug. 8.
Columbia will film "Purple Heart Diary," a copyrighted feature currently running in the Hearst papers, with Sam Katzman producing.
Most likely candidate for the top role is Frances Langford, who recently signed a contract with Katzman.

Big 'Lonesome' Teeoff
Eagle Lion Classics has set a saturation kickoff campaign in the southwest for George Templeton-Alan LeMay's Technicolor entry, "High Lonesome."
Following the world preem in Ft. Worth, Aug. 24, picture will be grooved in some 350 playdates in virtually every major circuit through Texas, New Mexico and Oklahoma.

Hoblitzelle's Negro Grant
Dallas, Aug. 8.
Karl Hoblitzelle Foundation gave Dallas Community Chest \$75,000 to build two Negro day nurseries and a Negro Lighthouse for the Blind.
Other Hoblitzelle grants in the past have gone to Southwestern Medical School, Texas Research Foundation and Southern Methodist U.

Autry Stalls 2 Col Pix To Wind Vidfilm Series
Hollywood, Aug. 8.
Gene Autry can't ride two horses thataway at the same time, so he is postponing his Columbia oaters to make 16 television films during August and September. He owes Columbia two pictures on his 1950 program.
Autry shifted the starting date of "Valley of Fire" from Aug. 14 to Nov. 6, with another Columbia film slated to roll immediately after. Meanwhile, he is hustling through his TV commitments.

Kosloff's 4 for EL
Hollywood, Aug. 8.
Maurice Kosloff closed a deal to produce four features under the Jack Schwartz Productions banner for release through Eagle Lion.
Production starts Aug. 15 with "The Hoodlum," starring Scott Brady. Others are "The White Ape," "Derby Winner" and "Harbor Patrol."

PCCITO Meet Sept. 14-17
San Francisco, Aug. 8.
Pacific Coast Conference of Independent Theatre Owners has scheduled its annual convention at Lake Tahoe, Nev., Sept. 14-17. Convention will headquarter at Cal-Neva Lodge.

WILBERT NAMED V.P.
Christy Wilbert, former ad manager of 20th-Fox, has been named a vicepres of the Charles Schlaifer ad agency. Schlaifer is erstwhile ad-pub topper of 20th.
Schlaifer agency handles 20th and a number of other show biz accounts. Wilbert joined the agency in April, 1949, after a four-year stint with 20th.

Hallmark's Bally Meet
Wilmington, O., Aug. 8.
Three-day exploitation conclave for Hallmark Productions' product is slated to get underway Friday (11) at Buckeye Lake, O.
Company zone managers and exploiters from the U. S. and Canada are to attend.

Reade in Discussions With RKO, Storrs Estate on Jersey Sellout

Three-cornered talks are under way which may result in the sale by Walter Reade of his interest in the Trenton-New Brunswick circuit to either RKO or the estate of Frank V. Storrs. Reade holds a 25% interest in the 12-theatre chain as

a partner to the Storrs estate, which also has a 25% cut. RKO holds the remaining 50%. Major has been battling Reade in the courts for many years over a break-up of the circuit.

Discussions give the first tangible promise of an amicable settlement. If either the Storrs estate or RKO reaches a deal with Reade, no further action need be taken. RKO can continue as a partner of the Storrs interests since the latter is not an exhib but purely an investor.

Under a court order of the superior court of New Jersey in Trenton last week, an agreement must be reached by tomorrow (Thurs.). In its absence, court has declared it will provide for a dissolution of the corporation owning the circuit. However, an extension of time could be obtained if all parties concerned join in the application.

Reade's holdings of 25% are evaluated in the neighborhood of \$750,000. Some months back RKO offered to pay Reade and the Storrs estate \$1,500,000 for their 50% share in the circuit. While RKO and Reade have failed to see eye-to-eye on the operation of the chain, the major is on friendlier basis with the Storrs reps.

Superior court would have no objection to an arrangement whereby the Storrs estate or RKO bought out Reade. N. Y. federal district court, which ordered a breakup of all partnership holdings under the RKO consent decree, is figured as willing to okay a continuation of partnership between RKO and Storrs estate. Both the court and the Dept. of Justice object only when a major's partner is an exhib or potentially so.

Reade has consistently maintained that he has the right to buy out RKO at book value under their partnership agreement. Storrs estate is repped by the Chase National bank in the talks.

Variety's Okla. Fete

Oklahoma City.
Designed to create interest in the Heart activities of the Oklahoma City Tent, a banquet is slated here for tomorrow (Wed.) under the Tent's auspices.
Variety Clubs International Chief Banker Marc J. Wolf is scheduled to attend the function as are International Ringmaster Bob O'Donnell and Col. Bill McCraw, exec director.

Col's 'Petty' Tour

With the arrival in New York tomorrow (Thursday) of Janis Carter and four "Petty Girls," for a city-wide tour of Loew nabes, Columbia kicks off a national promotion campaign for its Technicolor opus, "The Petty Girl." Loew junket starts Friday (11).
Film preems at the Capitol, N.Y., Aug. 17. Stage-show will include Miss Carter and the "Petty Girls." After the Gotham unveiling the females are slated for tours in other cities.
Campaign on "Petty Girl" will count heavily on television ballyhoo. TV ad expenditures in New York, timed with the preem of the pic at the Capitol, will run to around \$5,000. Col paid out some \$10,000 to four N. Y. tele stations to launch "711 Ocean Drive" at the Paramount.

B for 'Blue Heaven'

Twentieth-Fox's Dan Dailey-Betty Grable starrer, "My Blue Heaven," drew a Class "B" label from the National Legion of Decency this week.
Musical is said to contain "suggestive sequences and reflects the acceptability of divorce."

"I'm a Lux Girl!"
says
TERESA WRIGHT

You'll thrill to her radiant loveliness in the close-ups! Teresa Wright gives her million-dollar complexion gentle Lux Soap care. "I smooth the creamy active lather in well," she says, "rinse, pat with a towel to dry. Leaves my skin smoother."

Let these active-lather facials that screen stars use work for you! In recent tests by skin specialists actually 3 out of 4 complexions improved in a short time.

You'll love the generous bath size Lux Toilet Soap, too—so fragrant, so luxurious!

FOR ALL-OVER LUX LOVELINESS TRY THE NEW BATH SIZE

9 out of 10 Screen Stars use Lux Toilet Soap

Marlon Brando and Teresa Wright as sweethearts in the Stanley Kramer production "THE MEN" Now Showing Locally

ABC's Ripley of the Year; Stations Champion UN Pickup Over Comm'l's

ABC thought it was going out on a limb when it decided to knock everything off the 3:30 to 6 afternoon schedule for the only network pickup of the United Nations Security Council meetings. The UN pickups, supplemented by network commentators to lend color to the proceedings, were inaugurated last Tuesday (1), and ABC figured it was worth a try for a few days, at any rate, until the sponsor and station squawks started rolling in.

Network execs practically did a double-take, however, when, by weekend, the mail started pouring in. The stations, despite the fact that it meant coin out of the till by sacrificing commercial segments, were all for it and expressed a preference for its continuance. As of yesterday (Tues.) not a single beef had been registered. The stations claim they're taking audience away from the other web affiliates and indies; that the drama inherent in the Security Council sessions, plus public anxiety over the current Russo-UN crisis, are packing 'em in at the Hooper-Nielson gate. (One station wrote in to say "it's the greatest idea since 'Stop the Music.'") Newspapers generally throughout the country have been landing the network pickup of the UN sessions.

As result ABC plans to continue the pickups through the month of August. Commercial shows affected include several network co-ops, a flock of station biz and national and local spots.

Effective tomorrow (Thurs.) the web will do a repeat playback of edited highlights, cross-the-board at 10:30-11 p.m., because of letters requesting an evening airing

20th's \$6,000 Saturation, Drive on N. Y. Stations As 'No Way Out' Come-on

20th-Fox's saturation campaign for its "No Way Out" in Gotham, which will use nine independent radio stations on Aug. 13, 14 and 15, will get extra special attention from the broadcasting and film industries. Reason is that AM is being used exclusively, shortly after Columbia's recent test with video-only broadcast advertising for "711 Ocean Drive."

For "711," Columbia approached tele stations in New York and spent \$2,000 apiece on WNBC, WOR-TV, WJZ-TV, WPIX and WABD. (WCBS-TV didn't make a bid.) Each made a package of spots and participations, which averaged around 25 plugs daily on all five outlets. They had a bigger selection of clips from the film row than any other studio to date has made available.

Results from the two campaigns will not be strictly comparable, since "711" has the advantage of a vaude show at the Par and because "No Way Out" has a tolerance theme with presumably less draw than the "711" betting syndicate motif.

However, AM advocates feel that 20th may get more from its radio expenditure, which is reportedly around \$6,000. It bought, via Buchanan agency, 15 spots daily for the three-day span on the nine stations: WNEW, WMCA, WINS, WMGM, WLIB, WEVD, WWRL, WHOM and WOV. It will get a total of 405 spots during the saturation drive.

STEINER EXITS MORRIS AGENCY, JOINS ASHLEY

Ira L. Steiner, for the past 10 years with the William Morris agency, has left to join Ted Ashley Associates. He had worked with Wallace S. Jordan, chief of WM's radio and tele department, and had handled such deals as the Bob Hope video shows for Frigidaire and "Pulitzer Prize Plays," which Schlitz bought on ABC-TV.

George Gruskin, Coast head of WM, flew to Gotham Monday (7) to pinchhit on pending negotiations.

Steiner, who joined WM to head its ad and publicity dept., later handled recordings and transcriptions and after a tour in the service joined the AM-TV dept. Ashley, incidentally, is also a WM alumnus.

All For One—

Minneapolis, Aug. 8.

For the first time in local radio annals, a Twin City station, WTCN, is calling its listeners' attention to the fact that another station, KUOM, is broadcasting a vital, timely program, the present United Nations Security Council sessions, and is inviting its listeners to switch over if they're interested. Radio folks here says it's a most unusual gesture calculated to cement good public relations.

WTCN, Twin City ABC outlet, decided it couldn't make room for the ABC weekday UN broadcasts, having much of its afternoon sustaining time sold. It offered them to KUOM, University of Minnesota non-commercial station, and the latter decided to carry them as a public service.

KUOM estimates the station is attracting the largest listening audiences in its history.

Paley, Sinatra Iron Out Kinks

CBS board chairman William S. Paley arrived back from a European jaunt last week and immediately went into a huddle with Frank Sinatra, who has been under verbal commitment to the network for a television show (and probably a radio program) next season.

Details embracing a three-year contract for Sinatra's exclusive services had not been finalized prior to Paley's trip abroad and even though several minor kinks were still to be ironed out as the result of last week's huddle, it's now considered a certainty that Sinatra's Saturday night CBS-TV show will go to the post in the fall.

The web's programming chief, Hubbell Robinson, Jr., is currently whipping up the production details. In addition, Sinatra will likely do a pre-transcribed radio series for the network.

After huddling with Paley, Sinatra hopped to Paris last Thursday (3) for a 10-day stay.

MACHINISTS UNION'S LABOR DAY DRAMA

Hollywood, Aug. 8.

History of the International Assn. of Machinists will be dramatized in "Boomer Jones," half-hour dramatic show by Morton Wishengrad which is being readied for a coast-to-coast Labor Day broadcast. Brian Donlevy, William Holden and Marie MacDonald already have been set for star roles with Mel Ferrer directing.

Labor radio consultant M. S. Novik worked out the basic details during a recent trip here from New York and IAM public relations director Gordon Cole is here now completing arrangements. Special music has been clefted by David Rakksin and James Bell, Harold Vermilyea, Jeff Corey, Barney Phillips, Tom Powers, Earle Ross, Michael Ross and Herbert Vigran have been set for supporting roles. Hy Averbach will handle the announcer's chores.

Wildroot Eyes 'Dagger' For Sun. Aft. Pickup

Although Wildroot has cancelled out on the Sunday night at 8 "Sam Spade" show on NBC, the client, via B D & O agency, has put in an order for the 5:30 to 6 Sunday afternoon time on the web for sponsorship of a new show this fall. (NBC, meanwhile, is pitching up "Spade" to other prospective clients.)

Wildroot has shown some interest in the "Cloak and Dagger" adventure series, currently heard sustaining in the Sunday 4 p.m. slot. If bought "Dagger" would be moved into the 5:30 period.

McALLISTER, LUDLAM TO S-M AS BROWN EXECS

Sherman & Marquette are expanding their New York organization along with increased billings and acquisition of part of Colgate's big Sunday night television show, plus a segment of "Howdy Doodie" for Halo Shampoo. W. A. McAllister, formerly with J. M. Mathes, comes in as account executive of Ajax Cleanser and Cashmere soap. Stuart Ludlam becomes head of TV-radio for the agency in Chicago, New York and Hollywood.

Announcement of successor to Carl Brown, recently resigned to start his own agency, will be made shortly. In the meantime Stuart Sherman heads up the New York agency operation.

Liberty's Bid As Fifth Network; Preems in Oct.

Dallas, Aug. 8.

Liberty Broadcasting System, network which sprang up three years ago with the airing of recreated baseball games, says it's set to become the fifth U. S. web with fulltime broadcasting to 48 states on Oct. 2.

LBS now has 237 outlets taking its programs in 34 states. These are outside the northeast and mid-west major league baseball belt.

New web will not sell programs to national bankrollers but will offer them to stations for a set fee with the affiliates peddling them to local backers on a co-operative basis. Co-op policy will be used, LBS veepee Jim Foster said, because local outlets can clear "six or seven times as much on a local sale as they'd get from our network account after discounts."

Web will also air Yankee pro football games, with WINS, N.Y., as the Gotham outlet. On Sundays when Yankees don't play, N. Y. Giants will be picked up by Ted Husing, Foster said.

Programming plans include: nighttime play-by-play sports about two hours daily; Army football games, with Ted Husing; "Liberty Minstrels"; a news commentator from Washington and three newscasts per day from the capital; band remotes in late evening; Army and Navy basketball on Saturday afternoons after the grid season; Louisiana State U. football; and "Great Days in Sports" with Gordon McLendon (who also heads LBS).

LBS is also planning a stanza called "Cross Words and Sweet Music" along the lines of its "Musical Bingo" ailer.

Nielsen Figures Show How U.S. Radio Listening Habit Has Snapped Back

Chicago, Aug. 8.

Nationwide radio listening habits, which have been tobogganing since last year, have snapped back and are now higher than in the comparable period of 1949, as against earlier losses of 5 to 10% when compared with last year, according to A. C. Nielsen's report for early July. Korean war interest is responsible, with news broadcasts showing outstanding increases.

Morning and afternoon listening, formerly slightly below the 1949 figure, is now up 5%. Nighttime listening, which all year had taken a 10 to 15% shellacking when compared with 1949, is now on a par with last year.

Stalemated

Chicago, Aug. 8.

Network staffer, inquiring why he was given notice, was told that The Boss objected to his playing chess during working hours.

"He doesn't care if you play gin rummy, shoot craps, or hold a secretary's hand during working hours. But playing chess requires brain work, and if you're going to think during office hours, you should think about the network."

Leo Burnett's \$22,000,000 Billings Blows Up Windy City Phenomenon

Chicago, Aug. 8.

EIGEN SWITCHES SHOW TO OWN N. Y. BISTRO

Jack Eigen will move his WMGM disk jockey show from New York's Copacabana to his own new restaurant, the Jack Eigen Room, starting Sept. 23. He closes at the Copa Sept. 22, completing four years of broadcasting from the niterie. New site is the old Monte Carlo Beach Club on East 54th St. off Madison Ave.

Meanwhile, the Copa, after talking to several radio stations, signed with WVNJ, Newark, N. J. station, to broadcast the all-night stint. A staff disk jockey will handle the show.

Eigen, who owns the new restaurant with Leonard Ashbach, Majestic Radio topper, will continue broadcasting seven days a week, from midnight to 4 a.m. He described his departure from the Copa as completely amicable.

Stations Yield On NBC Armour Time

Chicago, Aug. 8.

NBC exec veepee Charles R. Denny apparently has been at least partially successful in his pleas to affiliates for additional network time. The web last week was able to close the deal with Armour whereby the meat packing firm picked up a quarter-hour cross-the-board time strip previously in the station time category.

Time bought by Armour is the 11:15 to 11:30 a.m. period in the central time zone and the 1:15 to 1:30 p.m. slot in the eastern zone. The show, as yet unpicked, will be aired live in the central and western zones and repeated in the p.m. period in the east starting Sept. 4. Foote, Cone and Belding is the agency.

MBS' GEN. FOODS BILLINGS-AT STAKE

Mutual may find itself losing a good slice of billings, and right smack in its strong Sunday lineup, if General Foods decides to cancel "Juvenile Jury" at the end of its 13-week cycle in December. "Hop-along Cassidy," which GF also backed following "Jury," has been shifted to CBS.

Question now is whether GF will hold on to Hoppy's 4 p. m. time or relinquish it. If it drops the period, thereby losing the contiguous rate discount, "Jury" will be carefully watched this fall with its fate next year in the balance. However, the period is considered a cream availability, and the bankroller may hold it.

Meanwhile, GF may move "Jury" from its present 3:30 p. m. spot into Hoppy's 4 p. m. berth, which would be a stronger position. Sponsor has occupied the back-to-back slots on MBS for five years, with "House of Mystery" having followed "Jury" until the Hoppy western was substituted this year.

Another loyal Mutual backer, Williamson Candy, is now being wooed to move its "True Detective" to another web. Whodunit is aired Sunday at 5:30 p. m.

Yankee Names Kennett To Head Conn. Outlets

Hartford, Aug. 8.

Yankee network has appointed Robert L. Kennett as general manager of its owned-and-operated stations in Connecticut, WONS here and WICC, Bridgeport. Move follows resignation of Dickens J. Wright as general manager of WICC to take over the same post at WPAT, Paterson, N. J.

Kennett has been g.m. of WONS for the past two years. At the same time, Yankee upped Ralph H. Klein, program director of WONS, to station supervisor, Charles Parker, WICC sales manager, was promoted to supervisor of that outlet.

Talk of Chicago is the zooming of the Leo Burnett agency. Last year the agency had a single client in the network tele picture. This fall the clients of the Chi outfit will be bankrolling, wholly or in part, six major network shows.

It's no accident that the company, which in its 15-year existence has upped its annual billings from \$1,000,000 to over \$22,000,000, is deeply enmeshed in the new medium. Leo Burnett, prexy and sparkplug of the young agency, has been a video enthusiast since its earliest days. Back in the days when commercial network teevee shows were still a big question mark, Burnett urged his staffers and ad chiefs of his clients to buy sets for their homes so they could study the advertising potentials of the electronic offspring.

Not that radio has been neglected. Two additional AM network billings have been added for the fall, bringing the total to seven shows. The two media will share more than a quarter of the agency's total billings during the upcoming season.

Long considered something of a phenomenon along Michigan avenue, the company mushroomed from three accounts when Burnett set up the agency in 1935 to the present client list of 22. Burnett organized his company that year after exiting the Chi office of the Erwin, Wasey agency, taking with him three of its accounts—the Hoover Co., Realsilk, and the Minnesota Valley Canning Co., now the Green Giant Co.

Company, which last Friday (4) celebrated its 15th anni, considers (Continued on page 36)

Plagiarism Claimed In Alan Hynd's 100G Suit Vs. NBC's 'Wanted'

In N. Y. federal court Friday (4) NBC and McGraw Associates, producers of "Wanted," were slapped with a \$100,000 plagiarism suit by writer Alan Hynd.

Also named as a defendant in Hynd's action was Martin Richmond, the McGraws' attorney. Hynd charges that the McGraws approached him last year in search of a program idea built around true crime, a subject that earns Hynd around \$50,000 annually through books, mags and foreign syndication. He says McGraws made a verbal agreement that Hynd would be a full partner in any program eventuating from his ideas and know-how, and that he had come up with the "Wanted" idea.

He worked with McGraws in selling NBC the idea and cut three auditions, he claims, but the McGraws inked a pact with NBC without his knowledge. He adds he was slated to do the narration but walked off two days before the preem.

CBS Slapped for \$35,000

Hollywood, Aug. 8.

State supreme court here has awarded Jack Stanley \$35,000 on his charges that the web's "Hollywood Presents" was based on the layout, "Walter Wanger Presents," which he tried to sell the net.

'COTTY' TO N. Y. AS E-W RADIO-TV HEAD

Hollywood, Aug. 8.

Erwin-Wasey is moving C. H. Cottingham to New York to head up radio and television. For the past two years he has handled production of the Carnation shows from here.

Fred Jordan, executive veepee of the agency, will pick a successor to direct the firm's radio activities. Charles Lowe continues as director of TV in Hollywood.

FEEN-A-MINT'S SPOT DRIVE

Feen-a-Mint is launching a heavy spot campaign for 32 weeks, starting next month. Laxative last spring made a 13-week test, as a result of which the new drive is being inceptioned. Agency is Duane Jones.

RADIO-TV'S B'WAY INVASION

Legit to AM-TV Scorecard

The following represent the former legit houses taken over by the networks as the radio-TV studio space situation in New York grows more and more acute:

NBC

Belasco theatre, West 44th street (for radio).
Hudson theatre, West 44th street (for TV).
International theatre, Columbus Circle (for TV).
Center theatre, Rockefeller Center, Sixth avenue (for TV).

CBS

Hammerstein theatre (now Playhouse No. 3), 53rd street and Broadway (for radio and TV).
Avon theatre (now Playhouse No. 2), West 45th street (for radio).
Maxine Elliott theatre (now Playhouse No. 51), West 39th street (for TV).
New York theatre (now Playhouse No. 52), West 54th street (for radio and TV).

ABC

Vanderbilt theatre, West 48th street (for radio).
Ritz theatre, West 48th street (for radio and TV).
58th Street theatre (reopens in Sept.) (for TV).

MUTUAL

Longacre theatre, West 48th street (for radio).

DuMONT

Adelphi theatre, West 54th street (for TV).
Ambassador theatre, West 48th street (for TV).

WOR, N. Y.

New Amsterdam Roof, West 42d street (for radio and TV).
(CBS has also taken over the Town theatre, Ninth avenue film house, and also owns the Alvin theatre on West 52nd street, but under an arrangement whereby it remains legit and the Hammerstein continues for AM-TV purposes.)

'Sing It Again,' Set for Ash Heap,

Now a \$2,500,000 CBS Bonanza

Luden's is coughing up \$18,000 a week for time and talent for a simulcast pickup of a quarter-hour of CBS' Saturday night "Sing It Again" giveaway show. That gives the program a sellout status on both AM and TV, with the Luden's deal, effective Oct. 7, negotiated on a 30-week basis (extending through what the company regards as the seasonal stretch for colds), for a total CBS "take" of \$900,000. (Time-talent rate for a 15-minute simulcast pickup of "Sing It" normally runs to \$16,500 a week, which includes discounts for annual contracts, but Luden's pays the hiked rate because of the 30-week deal.)

Fact that "Sing It Again" is now sold out and brings in annual AM-TV billings for time and talent of approximately \$2,500,000, represents a major victory for board chairman William S. Paley, who initially projected the idea shortly after ABC's "Stop the Music" hit the bankroll and audience jackpot. For a long period "Sing It Again" played the sustaining circuit and more than once the network was on the verge of yanking it. It wasn't until months following the preem that it picked up its first sponsor—Arrid. Others followed. CBS then decided that, like Arrid, why play it half-safe? And it went on video, too.

Pour Oil Coin On Troubled Korea

The old adage "scratch a major oil company's bankroll and you'll find a news commentator" was given further credence last week when Richfield Oil revamped its radio sponsorship plans.

Richfield notified CBS last week that it was dropping sponsorship of "Escape" to latch on to Saturday and Sunday news commentaries, the move reflecting anew the upbeat in sponsored news programming in the wake of the Korean war crisis.

Oil company is buying the 6:45 to 7 p.m. Saturday time for a Larry LeSeuer news stanza, and Sundays 1 to 1:15 p.m. for Charles Collingwood.

Only the week previous CBS grabbed a second oil company bankroller for Ed Murrow, the Quaker State Oil Co. buying the

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Stupendous!

Dick Pack, program manager of WNEW, N. Y., lays claim to the novelty of the year in radio.

He's gonna use a disk jockey for a disk jockey show.

CBS' Doubling Profits Reflects Healthy AM State

CBS' mid-year financial statement revealed at last week's meeting of the board of directors reflects generally the healthy state of radio, despite the ominous rumblings inspired by television's upsurge.

While the consolidated income statement represents overall figures embracing Columbia Records and other Columbia subsidiaries, the "blue skies" financial statement is attributed mainly to increased radio billings, although

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BUT LEGITS ONLY A VIDEO STOPGAP

By GEORGE ROSEN

Radio and television are moving into the Broadway sector of New York at such accelerated pace that 15 legitimate theatres have already been taken over by the networks for AM and TV originations.

Extent to which the radio-video sphere of show business are "spilling over" into the legitimate theatre end is reflected in the fact that the 15 properties represent practically half the number of the 32 theatres that will remain in the legitimate fold this fall.

It's anticipated that by the end of the year possibly half a dozen more houses will be leased or sold to the networks, primarily for TV, as the studio situation in N.Y. becomes increasingly acute.

As far as the Broadway theatre owners are concerned, the network deals in most cases add up to "manna from heaven" in view of the dearth of suitable legit attractions. From the standpoint of the networks, there's a growing recognition that it's a makeshift, albeit costly, arrangement that may tide them over for perhaps several years more at the most.

Meanwhile radio-TV has become the most sprawling industry in N.Y., lacking any boundaries or point of concentration as with other major enterprises. In addition to acquisition of the 15 legit houses (see adjoining box for breakdown), studios are scattered in such off-beaten path off-Broadway areas as 106th street and Park avenue (the ex-Pathe studios taken over by NBC); ABC's conversion of the former fashionable stables on West 67th street; CBS' Liederkranz Hall on East 58th street, etc.

Chief objection to the current piecemeal buys of legit houses is that, in each instance, it involves costly conversion undertakings (in the case of NBC acquiring the Center Theatre, for example, it's estimated that an approximate \$3,000,000 will be spent alone on converting it into plush studios). More important, it means separate stage and technical crews for each of the houses in complying with union regulations and demands.

While there's been agitation for some time over the need and inevitability of a Television Center which could serve the combined networks' purposes, such a move has never ventured beyond the talking stage. Even if the webs should agree on such a plan, however, it's estimated that two or three years more would elapse before a Television City could become a reality.

Pending such time, video's pro-

(Continued on page 38)

FM Bands In 'Do-or-Die' Effort

Washington, Aug. 8.

Sick and tired at the way FM has been kicked around, FM broadcasters, at an all-day open meeting held at NAB headquarters here, decided yesterday (Mon.) to do something about it. Recognizing the limitations of action by NAB, because of its composite membership, the broadcasters organized a five-man action committee, composed of both members and non-members of NAB, to start functioning immediately to carry out a series of resolutions to get FM out of its doldrums and push its potentialities.

The meeting was marked by heated discussion of the FM receiver problem, with names of manufacturers mentioned openly in criticism of lack of cooperation with NAB in its efforts to determine whether demands for FM sets are being met. It was charged that in certain areas market requirements are being ignored and that the "whole attitude doesn't jibe with the economics of the situation."

For the first time in a gathering of FM broadcasters, there was

recognition that there was but one real problem confronting the industry, beside which other issues are subordinate. The issue, it was realized, is receivers. It was up to the broadcasters, it was decided, to find out why the sets aren't being marketed and, if it should be found that there is a deliberate obstruction on the part of manufacturers, to bring the problem to the attention of the proper agencies.

Decision to name the five-man "all-industry" committee, although obviously a behind-the-scenes maneuver, came after Harold Hirschmann, of WABE, New York, emphasized the importance of having a group which had freedom to act speedily. He told the meeting he had conferred with FCC chairman Wayne Coy who gave him assurance the commission would be receptive to any proposals to aid FM.

Novik as Chairman

Hirschmann was named a member of the committee which has as its chairman Morris Novik, who represents FM station WFDR, New York, and four other FM outlets

FM Means 'Fading Money' to ILGWU; Labor Web Put on Austerity Basis

Stark Reality

Wilbur Stark, of Stark-Layton Production, and ABC are jointly wrapping up a science fiction stanza, "Tomorrow on Mars."

Task of finding a writer was given to Jack Mitchell, chief of the web's script department. When Stark walked into the first story conference last week he was introduced to the head writer—Sheldon Stark, his brother.

Will Archdiocese Let NBC Switch Its 'Catholic Hr.?'

NBC has made a recommendation to the Catholic Archdiocese that it move its "Catholic Hour" out of the Sunday 6 p.m. network time into an early Sabbath afternoon period. The web is still awaiting a reply.

NBC, in requesting the move, cites the fact that, with the trend more and more toward afternoon listening in view of video moving in on the early evening-nighttime segments, "Catholic Hour" would today command a more respectable rating. In contrast to its present 2.0 or so audience pull, if switched into the Sunday at 2 period.

Perhaps less implied, from a strictly trade standpoint, is the fact that the opening of the 6 o'clock time for a popular-type show would be more conducive toward inviting a tune-in on the upcoming 90-minute (6:30 to 8) big talent showcase designed as ammunition against CBS' heavy guns. "Catholic Hour," in the approximate 15 years it's been on NBC, has been a "must" on the web agenda, with any attempts to infringe on time or program format strictly verboten.

Happy Felton's New One

ABC has scheduled a new audience participation show called "Talk Back" for the 3:45 to 4 cross-the-board afternoon slot, effective Sept. 11.

This one will have Happy Felton as emcee. Persons writing in aent personalities will get transcribed answers from the personalities themselves.

The International Ladies Garment Workers Union has decided it's losing too much money on its FM labor stations, notably in the operation of WFDR in New York, and WVUN in Chattanooga (situation as regards its third station, WKM in Hollywood, is not as drastic, with an AM application for a Burbank station now pending).

David Dubinsky, ILGWU topper, has been reappraising the union's financial stake in FM. Apparently Dubinsky and the ILGWU board of directors aren't too happy with the picture at it presently shapes and have passed the word along to Morris Novik, the union's radio consultant, who masterminds the three-station operations, to inaugurate an "austerity policy" designed to eliminate all the frills.

As result, Aug. 28 will be D— for Decision—Day when ILGWU Board meets to vote on Novik's recommendations to pare WFDR's operation to keep the losses down to \$75,000 a year (instead of about double that amount). It's figured the ILGWU can sustain it at the 75¢ figure for the next five years or so.

WVUN in Chattanooga has been losing \$60,000 a year, and Novik recommends that savings be affected to pare the loss to \$30,000. Similar retrenchments will be put into effect on the Coast.

In its reevaluating of its stake in radio, the ILGWU reportedly has abandoned all plans for acquisition of WINS, the Crosley-owned 50,000-watt operation in N. Y.

Harris-Faye Still Dangling Midair

Charles R. Denny, NBC's exec veepee, and Ben Duffy, prez of BBD&O agency, were scheduled to hop to Europe last week for huddles with Phil Harris and Alice Faye on their upcoming NBC programming plans. Trip was put off at the last minute, however, with Harris due back in the next few days, when the three will sit down to resolve the stalemate.

Apparently everything's in a state of flux regarding the Harris-Faye show, both as to the client and time. BBD&O has had first refusal on the show in view of the recent Rexall affiliation, since the agency reps the drug company. Fact that Duffy was slated for the overseas hops would indicate that BBD&O may still have a sponsorship stake in the team.

Meanwhile, the Harris-Faye time slot on NBC (the're both under contract to the web), remains a big question mark. They're obliged to exit the 7:30 Sunday period because of the network's upcoming 90-minute "salute" series covering 30 weeks (see separate story). NBC had hoped to slot them Tuesday at 10 to follow Bob Hope and Fibber McGee & Molly, in a bid to strengthen the Tuesday night comedy lineup, but this plan went awry too, when Lever Bros. refused to have "Big Town" yanked from the 10 o'clock segment.

L'ville Indies Signs On Daily With a Prayer For Duration of Crisis

Louisville, Aug. 8. WKYW, live local daytime indie, has come up with a reverent and timely idea, which is finding much favor particularly among church groups. Station has daily "prayer for the day," which is aired right after sign-on at 7 a.m. Custom will be followed during the current war emergency, and will probably be a permanent feature. Prayers are contributed by pastors who are members of the Louisville Council of Churches, and are non-sectarian in character.

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\$41,000,000 For Transmitters Aimed At 'Voice' Penetration of Iron Curtain

Washington, Aug. 8. A vast new program of radio transmitter construction costing \$41,000,000 is contained in a \$64,000,000 supplemental appropriation for the Voice of America voted Friday (4) by a subcommittee of the House Appropriations Committee. A considerable part of the funds will be used to establish six "very powerful stations" for breaking through the jamming operations erected by the Soviet.

The program also includes funds for the distribution of some 200,000 radio receivers to people behind the Iron Curtain.

Testimony by State Department officials, made public by the committee, reveals plans for a ring of relay bases abroad to beam both medium and shortwave signals from the border areas of the Soviet. The program gives the Voice facilities, said Foy D. Kohler, chief of the International Broadcasting Division, "where we can really come to grips with the Russian jamming and get through it instead of having to fight it at arm's length, as we have had to do so far."

One of the seven projects in the radio expansion program involves the use of new antennas and high-power transmitters providing a signal "of a type never before known in the radio world."

Much of the testimony in connection with the program was off the record, but it was disclosed that \$400,000 will be spent for construction of Voice studios in New York and that a number of 100 kw shortwave transmitters will be installed on the East Coast.

The receiver project calls for the expenditure of \$2,860,000 for distribution of receivers, costing nearly \$15 each, to key people "who can pass the news around." These are special sets, very small, weather and climate proof, designed for battery operation.

Questioned by Rep. John J. Rooney (D-N.Y.) whether it would be possible to get such sets behind the Iron Curtain, Assistant Secretary of State Edward Barrett testified he thought "as many as 50,000 can get behind the Iron Curtain by the utilization of a number of channels... since we know how eager the Soviet and satellite peoples are to get sets." It was indicated (Continued on page 38)

Key Issues Await AFRA Convention

Chicago, Aug. 8. With a flock of key issues to be threshed out, this year's national convention of the American Federation of Radio Artists shapes up as one of the most important confabs in the union's history. Some 150 delegates are expected for the four-day meet which opens here Thursday (10) at the Sheraton Hotel.

It's anticipated that the bulk of the parley's attention will be devoted to the formulation of new network wages and working condition codes which will be used as the basis of negotiation with the webs when the present contracts expire in October. Current contracts, covering commercial, sustaining and transcription rates, have been in effect since 1948.

Another item due for a considerable kicking around is the Television Authority-Screen Actors Guild hassle which has stalemated activity in the video field. And, too, the blacklisting issue is expected to give rise to considerable discussion, with the likelihood that the union will align itself with the Radio and Television Directors Guild and the Radio Writers Guild in opposition to the growing trend.

Other business includes the election of national officers.

GUILFOYLE'S WOW PUB SPOT

Omaha, Aug. 8. Lyle De Moss, acting general manager of WOW, has appointed Thomas M. Guilfoyle, World War II air gunner, as publicity director for WOW, WOW-TV and KODY, North Platte, Neb.

Guilfoyle has been publicity chief of the Omaha Chamber of Commerce and before that, Creighton University news bureau head.

Cedric Adamsses Set For Mpls. Husband-Wife Show

Minneapolis, Aug. 8. First husband-wife radio show to be staged locally utilizes Cedric Adams, local and CBS network ether and TV personality and ace newspaper columnist here, and Mrs. Adams. It goes out over CBS' WCCO at 7 p.m. Fridays for a half-hour.

The Adamsses invite as dinner guests for each show several w.k. localities and they all join in a discussion around the table of domestic problems, giving their opinions during a sort of informal debate. Problems are submitted by listeners who receive cash awards.

Nielsen, Hooper In Middle on ANA Rate Pressuring

Assn. of National Advertisers, which today (Wed.) starts sending out copies of its "Radio Time Values" report to AM stations in TV arcas, may cause A. C. Nielsen and C. E. Hooper some trouble thereby.

The report, on which its pressure for rate reduction is based, used Nielsen and Hooper figures. Since these are copyrighted, the statistical outfits had to give their approval before they could be published. Consequently, some segments of the industry are burning at Hooper's and Nielsen's furnishing ammunition to the forces demanding lower rates.

The networks' refusing to sit down with ANA's steering committee on the rate issue has posed a delicate problem to the sponsors group. They feel that they used the wrong approach, but still want rate adjustments. One dilemma is that the same kind of pressure for lower prices may be used against ANA members themselves by associations in other fields. At a time when prices are being pushed upwards, the ad managers of firms in the ANA may find themselves embarrassed.

Another problem is that the ANA includes companies which are also in the broadcasting field. RCA, Westinghouse and General Electric, all members of the ANA, are also owners of radio stations—whose (Continued on page 38)

FCC TO EXPEDITE 'DISASTER' SERVICE

Washington, Aug. 8. Pressure of recent military developments last week caused the FCC to expedite plans for the establishment of a "disaster communications" service, discussions on which were held in early summer. Commission set a deadline of Sept. 15 for filing of comments to proposed rules for the service.

Purpose of the service, said FCC, is to provide emergency radio "in connection with disasters and other incidents involving loss of communications facilities normally available or demanding the temporary establishment of communications facilities beyond those normally available." By "disaster and other incidents," agency explained it meant "an occurrence of such a nature as to involve the health or safety of a community or larger area and would include, but not be limited to, floods, earthquakes, hurricanes and consequences of armed attack."

The Disaster service would operate in the 1750-1800 kc band. (The standard radio band is 550-1600 kc). Any fixed, land or mobile station could qualify for participation in such emergency operation, also amateurs and commercial radio operators. Both government and non-government stations would be eligible. There would be liaison with individual or network stations handling disaster communications on their own frequencies.

Tranter, Buffalo Radio Ed, Switches to WBEN-TV

Buffalo, Aug. 8. Jim Tranter, for the past five years radio editor of the Buffalo Evening News, has joined the production staff of WBEN-TV assisting in the presentation of local TV shows.

Tranter has had extensive experience in radio, stage and screen, playing in NBC serials and for the past 72 weeks on WBEN-TV's "The Clue."

ABC 'Party Night' 4-Show Parlay

ABC is launching a novel Saturday night marathon program "package" extending over a two-hour (8 to 10) period. Designed as "Party Night," each of the four back-to-back half-hour shows will have a basic question-and-answer formula in which home listeners can participate. A Sept. 16 teeoff is scheduled.

ABC program topper Leonard E. Reeg is currently blueprinting the block programming, involving the auditioning of three new audience participation properties, "Take A Stand," "Laugh Clinic" and "Shoot for the Moon." Art Henley will supervise the productions.

"Stand" has a celeb as guest and a person in the news as "surprise guest." On the audition these will be former New Jersey Gov. Harold Hoffman and Mr. and Mrs. Jake LaMotta.

"Laugh Clinic" has participants bring their personal problems to "Dr." Win Eliot and "Nurse" Bob Quigley, who will have them enact roles in humorous situations to put their troubles into perspective. Roy La Plant will direct both shows.

"Shoot for the Moon" will feature Bud Collyer as emcee with an "air travel" q & a format.

Also going into the two-hour lineup will be Gypsy Rose Lee in "What Makes You Tick."

Univ. of Illinois Sets Up Payne Awards for Scripters

Urbana, Ill., Aug. 8.

Univ. of Illinois here has established the Payne Communications Awards to encourage pro and amateur writers to give attention to significant materials and to bring their skills to educational radio. Prizes of \$500, \$250, \$150 and \$100 will be awarded to four scripts which will be produced and aired by the university's stations, WILL and WIUC. Transcriptions will be made available for broadcasting by other non-commercial, educational outlets.

Judges in the competition, which closes Jan. 15, 1951, are Erik Bar-nouw, of Columbia U.; Homer Heck, program director, WMAQ, Chicago; Robert B. Hudson, radio director of the U. of Illinois; and Wilbur Schramm, dean of the communications division of the university. Prize coin comes from the Payne Fund of N. Y., of which Margaret Walker is director.

Wilders Preen For Overseas Vacation

Col. Harry S. Wilder, president of WSYR, Syracuse, N. Y., returned to his home-town over the weekend after a week's shopping splurge by Mrs. Wilder, preparatory to their sailing Sept. 14 on the Queen Mary.

They'll be gone five weeks, returning on the Ile de France Oct. 24. It's his first trip over since the radio broadcasting industry's group of VIPs flew abroad for a month's inspection of postwar radio installations August, 1945.

Koeptf to RTMA

Washington, Aug. 8. John H. Koeptf, former Washington representative and television manager for the Fort Industry Co., joined the staff of the Radio-Television Mfrs. Assn. last week as assistant to James D. Secrest, secretary and general manager.

Koeptf, a former newspaperman, was sales promotion director for WLW in Cincinnati and assistant director of radio for Procter & Gamble before the war.

From the Production Centres

IN NEW YORK CITY . . .

Charles Luckman announcing later this week... Brig. Gen. Edward L. Munson, ex-20th-Fox, named director of NBC Film Division... Hal Davis, Kenyon & Eckhardt veepee, bedded with pneumonia... George Weissman, of Ben Sonnenberg office, and Danny O'Shea, of Cecil & Presberry in Houston setting up Johnny Olsen's "Luncheon Club" appearance for Philip Morris at Food Fair in the Shamrock Sept. 3-6.

Morris Novik in Chi for AFL exec committee meeting. Federation's Frank Edwards MBS newscast will originate tomorrow (Thurs.) from Morrison hotel with Sen. Lucas and William Green participating... Tom Lane, of McCann-Erickson, bedded several weeks with a blood clot... Next year's Institute for Education by Radio at Columbus skedded for May 3-6. Ohio State U's Keith Tyler per usual asking suggestions for speakers; topics.

William C. Brearley is new WOR account exec and Frank J. Shakespear, Jr., joins WOR-TV as salesman... The William A. Schudts, Jr. (CBS station relations director) have named their first child Alicia Marie... Ted Mack, who was gifted with a 50-pound cake from the city of Passaic on his Aug. 1 broadcast, donated it to the Kingsbridge Veterans' hospital... William Brooks, NBC veepee, and Harry Kopf, France's administrative veepee, sailed for Europe last week on the Ile de France as did Paul Deac and Noel Pinault of the "Voice of America"... Milo Boulton of WPAT on radio committee of disabled vets' "Garden of Stars" for Madison Sq. Garden benefit Sept. 20... CBS announcer Fielden Farrington just wound his second novel, for winter publication, by Crown. His first, "Big Noise," was released in '46... Oliver Treyz upped to presentation director for ABC, filling vacancy caused by the death of Maurice L. Gaffney... George Lewis of Gagwriters Institute touring the Brain Belt—Yale, Harvard, Dartmouth, etc.—will be back Aug. 21.

Marjorie Hutchinson, secretary to Ted Cott, manager of WNBC, goes to altar with Tom McFadden, former manager of station and now heading up NBC's Coast video operation in L.A.... WOR's Jack Poppele chairing N. J. defense communications committee... Jerry Shand and his WMCA band playing nightly at Hickory House... WFDR recorded appeals for blood by five Brooklyn Dodgers... Josh Shelley, Arthur Kohl and John D. Seymour new to "David Harum"... Burt Brader added to "Helen Trent"... Dick Sanders is new "Stella Dallas" player... Eleanor Sherman joins "Lorenzo Jones."

IN HOLLYWOOD . . .

Joe Thompson swung over to ABC as producer after many years at the controls for NBC. He moves into the spot vacated by Jack Wornser, who was upped to full-blown director... Television Authority hired Peter Prouse, radio actor-producer, to front for the organization and handle press for AFRA and other affiliated groups... Peter Potter was Chesterfield's choice of the Coast deejays for its jock special Aug. 23. His frau, the ex Beryl Davis, will run his TV show while he's east taping his bit... Prentice White, late with the late Berg-Allenberg agency as auditor-controller, taken on by CBS as administrative assistant in the program business department... KECA rushes the football season by airing the pro game between Washington Redskins and L. A. Rams Aug. 16... Harry Wismer is being shipped here by ABC to call the plays while Hank Weaver colors up the byplay... Al Capstaff, producer of the Bob Hope airshows, had a close call last week when his appendix burst. He was speeded to the hosp in time to avoid a gangrenous spread and now is well on the mend... Ted Pearson, announcer for so many years on "Cavalcade of America," may change his mailing address from N. Y. to Hollywood. He came out for a sabbatical and doesn't want to go back... Frank Cooper is keeping his writers busy by shipping them to N. Y., where they are not as abundant as here. Trekking to the other seaboard are Elwood Schwartz, Snag Werris and Jerry Ross... C. E. Hooper being towed around town by Jack O'Mara for friendly and business calls on subscribers to the rating service... Elliott Lewis got a picture call so he turned over production of "The Lineup" to David Friedkin at KNX.

IN CHICAGO . . .

Chick Allison, who sold his N. Y. home six weeks ago, to move from Radio Sales into WBBM's assistant sales manager berth, has now sold his Chicago home to become WBBM's N. Y. rep, replacing Gil Johnston who joins Radio Sales as an account exec... Lyle DeMoss, acting general manager of WOW and WOW-TV, Omaha, here to address the closing banquet of NBC-Northwestern U. summer radio institute... Ben Bodee in Chi on business last week... Harry Wismer planned in to handle the play-by-play account of the All Star football game Friday night (11) on Mutual... Red Grange will assist with the color and statistics... Marty O'Shaughnessy, ex-Chi VARIETY mugg, is making a pitch to local stations for a news show aimed at teenagers, using the 80-strong student reporting staff working for his city-wide teen weekly newspaper. Soft drink sponsor reportedly is interested... Chick Showerman, Chi NBC veepee, passed out pins to 31 staffers who have been with the company for 20 years and to 13 10-year club members at annual NBC outing last week. Ed Davies won the Showerman golf trophy at the affair... Hal Totten and Frank Sweeney to cover the Tam O'Shanter golf tourneys this week for WGN... George Diefenderfer, Chi NBC salesman, came up with a 32-week renewal for the weekly "National Farm and Home Hour" from Allis-Chalmers and the cross-the-board Alex Dreier newscasts and the weekly "This Farming Business" from the Skelly Oil Co., on 25-station regional net... WBBM sales manager Ralf Brent slated to speak at Ohio U's annual Advertising and Sales Promotion parley in October... John Norton, ABC Chi veep, spent the weekend in N. Y. huddling with ABC toppers... Mrs. Robert Landry directed the variety show which highlighted the annual Crosley dealers' confab here Monday (7)... George Firestone moves from the Chi NBC promotion staff to fill the WMAQ sales post vacated by Jack Schneider's resignation to join the Chi CBS-TV spot sales staff... Don Danielson, member of the WBBM publicity staff for the past four and a half years, has been upped to assistant public relations director slot at station... WMAQ is airing "Don't be a hoarder—be an American" spot 20 times daily. Slogan was originated by Homer Heck, program manager, and Hal Smith, ad-promotion chief... Dirk Courtenay, Chi disk jockey, recalled to the Army as a first lieutenant... Bill Jenkins joins WBBM as staff announcer berth he'd held at WTOP, Washington, D. C.... Sam Cowling, comedian on ABC's "Breakfast Club," leaves this week for a fortnight in North Carolina.

Deodorant Biz Perks

Industry is looking to the new chlorophyll deodorant pills to provide another coin bonanza such as the anti-histamine splurge brought into its coffers.

With the major drug houses expected to get into the competition for the anti-body-odor, anti-martini-odor market, broadcasters are nosing out a rush of sweet-scented biz this winter.

NBC'S SUN. NIGHT 'DREAM SHOW'

Four-Web Status at Half-Year Mark

CBS' billings continued their upward climb during June, with the web's \$5,843,300 for the month representing a 9.2 increase over the same months of '49. All the other webs showed minus marks, ABC being 16.7 under June of '49, Mutual 14.2 under and NBC 1.6 below the 1949 figure.

On the cumulative side, CBS was 7.5 ahead of the first six months of last year. ABC was 17.2 below its '49 billings; Mutual 17.4 under and NBC 1.7 down.

ESTIMATED GROSS TIME SALES

(For June)

| | | |
|-----|-------------|-------|
| CBS | \$5,843,300 | + 9.2 |
| NBC | 5,214,680 | - 1.6 |
| ABC | 2,831,600 | -16.7 |
| MBS | 1,220,450 | -14.2 |

\$15,010,030 - 2.0

FOR FIRST SIX MONTHS

| | | |
|-----|--------------|-------|
| CBS | \$36,063,290 | + 7.5 |
| NBC | 32,925,780 | - 1.7 |
| ABC | 19,442,500 | -17.2 |
| MBS | 8,499,600 | -17.4 |

\$96,931,170 - 3.7

Radio Play-By-Play in 2-Team Cities Faces Blast at Baseball Moguls Meet

St. Louis, Aug. 8.

Radio broadcasting of baseball games, particularly in this burg, is due for a blast from William DeWitt, co-owner of the St. Louis Browns, at the December meeting of the high moguls of both the National and American leagues. DeWitt said present b.b. regulations governing radio play-by-play are unfair to clubs in two-team cities.

He is particularly incensed at Fred Saigh, owner of the Cardinals with whom he has been feuding for more than a year, first over the failure to eject the Cardinals from Sportsman's Park, owned by the Browns but shared by both clubs, then when he lost a court fight to hike the rent paid by the Cards and then by the radio. Saigh sold an "exclusive" to the Griesedieck Bros. Brewing Co., through Ruthrauff & Ryan and the agency put together an 88 station seven-state web to carry the play-by-play of the Cards at home and on the road.

The Browns, cellar dwellers in the American League and non-contenders for the pennant for several years also broadcast their games but have no regular sponsor. The bankrollers use spot announcements to carry the financial load.

DeWitt stated that he has figures to prove that broadcasts of the Cardinals' road games have hurt the Browns' at-home attendance. Out-of-town game broadcasts are banned by the league in one-club cities, but there is no restriction in St. Louis, New York, Boston, Chicago or Philadelphia. DeWitt declared he will renew his efforts to have all clubs treated alike. He also quoted a recent statement of Ford Frick, National League prexy.

(Continued on page 40)

Gardner Hops in From Puerto Rico for NBC Huddles on AM-TV Future

Ed Gardner, Archie of "Duffy's Tavern," flew in to N. Y. from Puerto Rico yesterday (Tues.) for confabs with NBC program veepee Charles (Bud) Barry. Latter had made a couple of hops to the island last month in an effort to unsnarl financial difficulties surrounding the stanza following its cancellation by Blatz beer.

Key to the new deal may be a "Tavern" television, which Gardner would like to film in Puerto Rico. (He's just finished his independently-produced film there.)

Nub of the financial tug-o'-war is that NBC has another year's contractual commitment with Gardner. It would cost the web about \$200,000 to give up the show, which might then wind up on CBS. NBC meanwhile wants to pare down Gardner's price, so that it can sustain the vehicle or snag another bankroller at the lower figure.

MAJOR ASSAULT ON CBS STARS

In its first major assault on CBS' Sunday evening line, NBC is wrapping up a big guns 90-minute variety show, with a talent nut of over \$30,000 weekly. It will go into the 6:30-8 p.m. stretch opposite CBS' "Our Miss Brooks," Jack Benny and "Amos 'n' Andy" starting about Oct. 15.

Masterminded by NBC program veepee Charles (Bud) Barry, the stanza has been kept hush-hush and referred to quietly as "Project X" or "Barry's Million Dollar Baby." It will be a 26-week salute to NBC on its 25th annl, taking the approach that Radio 1950 has reached its maturity and is offering the best ever in entertainment. It will feature top names of AM's "Hall of Fame."

Commercially the show is being pitched to a selected list of clients for bankrolling in three half-hour or six quarter-hour segments. Reasoning is that a deluxe, kingsize alrtr, constituting a program block by itself, can pick up and hold a big audience. That was shown, it's felt, in the success of NBC-TV's 2 1/2-hour Saturday evening revue.

Like that "Saturday Night Revue," Project X will use name stars, but expects to get even more stellar casts. With AM's smaller production costs, the \$30,000 price tag will cover seven headliners and three orchs. Musical groups will be Vladimir Selinsky in N. Y., either Robert Armstrong or Lyn Murray on the Coast, and a guest dance group of a Tommy Dorsey or Guy Lombardo calibre.

Talent will include the NBC stable—Fred Allen, Bob Hope, Eddie Cantor, Milton Berle, Phil Harris and Alice Faye, Jimmy Durante, Frank Sinatra, Ed Wynn, Groucho Marx, etc.—but will also tap other sources. Longhair artists such as Jascha Heifetz, musical comedy stars like Mary Martin and Ezio Pinza, film names like Cecil B. DeMille and Henry Fonda will be used. Topflight writers from many fields will be linked under a \$3,000 weekly script budget.

While pointing up radio's great entertainment values, the series will also underline the contributions of three great media, AM, television and pictures. Tieups with the major studios are in the works for the dramatic portions.

Emcee, still to be chosen, will be characterized as "just an ordinary radio listener" looking over the medium's advances. Productionwise, "Project X" will have two separate teams working on alternate broadcasts. Overall planning will be handled by Barry and NBC production supervisor Leslie Harris, both of whom will be freed of most of their routine duties for the chore. Dee Englebach is being brought east from the Coast as producer-director.

Airer will probably be used to preem the Center theatre, N. Y., just acquired by the web. Concept behind the stanza is not that of a "bucking Benny" strategy but rather, "this is the best that radio today can offer."

NAB Pushes Self-Mobilization as Coy Sees Only World War 2 Curbs Needed

Washington, Aug. 8.

In the first of a two-day emergency session, the NAB board of directors yesterday (Mon.) pledged the willingness of the broadcasting industry "to take its full part in effectuating all measures necessary to insure the national security and to achieve those objectives to which our country is committed." Today (Tues.) FCC Chairman Wayne Coy told the NAB that no controls beyond those self-imposed in the last war are foreseen as necessary at this time. He said he didn't plan any more stringent controls than those of World War II, which were voluntary.

Webs Look to Mid-August Sponsor Spurt to Get 'Em Off Sustainer Hook

WHLI's 10% Rate Hike

Hempstead, N. Y., Aug. 8. WHLI here will raise its rates 10% on Nov. 1. The Long Island indie, situated about 25 miles from Gotham, is a daytime only station, and announced the hike "to reflect its 100% increase in average ratings and to assure continuation and improvement in program values."

Current advertisers will be covered by present rates until contracts run out, and new advertisers signing before Nov. 1 will be protected through November, 1951.

Bristol-Myers' \$2,000,000 NBC Billings at Stake

A decision will be forthcoming in the next few days as to the radio-television programming plans of Bristol-Myers. At stake are billings of approximately \$2,000,000 a year accruing to NBC, represented by "Mr. District Attorney" on radio (via Young & Rubicam), and "Break the Bank" on AM and TV (via Doherty, Clifford and Shenfield).

Thus far B-M has only committed itself to a renewal of "Lucky Pup" on CBS-TV for another 13-week cycle. As for "Mr. D. A." and the two-way "Break the Bank" spread, the client has not committed itself as yet to either a renewal or cancellation on time and program, awaiting recommendations from the agencies involved.

It's considered a virtual certainty that "Mr. D. A." will return to the Wednesday night 9:30 period. The major conflict that's been holding up a decision concerns "Break the Bank" on AM, since NBC's plan to turn over the Wednesday at 9 segment to DeSoto-Plymouth for Groucho Marx's "You Bet Your Life" means the dispossessing of "Bank."

There are reports that Bristol-Myers will convert "Bank" into a daytime cross-the-board radio show, picking up the tab three days a week and permitting NBC to sell the other two days. But here, too, a problem of time availability presents itself, since the network is sold out daytime and has met with a rebuff from affiliates thus far in efforts to expand the network daytime schedule.

Whether Bristol-Myers will insist on retaining Wednesday at 9 (which gives the client a contiguous rate on billings discount), or yank "Bank" off the network in retaliation for loss of the time, will be cleared up with the forthcoming decision on its overall plans.

Although the hiatus quietus continues to linger ova, the radio business, networks are looking to mid-August for the spurt of activity that will determine just how successful they'll be in closing up the wide sustaining gaps.

While it's generally concluded that the continually stepped-up wartime restrictions will bottle up TV and inevitably redound to radio's benefit, the network sales boys aren't anticipating any immediate transition, among advertisers from video to AM. Nevertheless, some of the NBC-CBS network brass are confident that by the first of the year both webs will be practically sold out.

That will take a lot of selling, it's conceded. CBS, for example, has nothing but open time on Friday night. A lot of Tuesday time is to be had for the asking, too.

NBC's major problem appears to be Sunday night. With the recent notice of the "Sam Spade" cancellation by Wildroot, the web will go to the post this fall with the 6:30 to 8:30 p.m. stretch on the "sponsor availability list, with the new NBC 90-minute showcase going in as fresh sponsorship bait.

Thursday and Friday nights also pose sales problems for the NBC program-time peddlers.

NBC's Harvester Show a Casualty

Chicago, Aug. 8.

NBC suffered the second war-inspired casualty within a week when International Harvester decided to cancel its "Harvest of Stars" show last week, effective Sept. 17. Company spokesman said cancellation was an economy move dictated by the current unsettled conditions. Company, believed to have been alerted for possible government orders, plans to remain out of the network radio picture for the coming year.

Harvester exit follows close on the heels of the cancellation of the Sunday night half-hour on NBC-TV by the Norge Div. of the Borg-Warner Corp.

"Harvest of Stars" had been bankrolled by Harvester for the past five years. Show, featuring James Melton and aired in the Sunday 5:30 to 6 period, was budgeted at \$10,000.

McCann-Erickson is the agency.

Ohio Kids Prefer Music Over Cowboys, Adventure; Just Wild About Physics

Columbus, Aug. 8.

A poll of small and only slightly larger fry taken in Columbus and Franklin counties ought to knock into a cocked kilocycle some highly-respected opinions many experts hold about children's desires in radio programs.

Results of a questionnaire submitted to more than 600 children from three to 18 showed that the boys and girls 1.) listen to music most and 2.) would like more of it. Cowboys and Indians came out second best in these two categories.

"Hit Parade" was first with "The Lone Ranger" and "Straight Arrow," second and third. "We the People" was the top "serious" program on the first 10 and rated ninth.

Asked what programs they'd like (Continued on page 40)

KO Robinson Bout

Radio took the count Monday (7) night when promoters of the Ray Robinson-Charley Fusari fight in Jersey City this evening (Wed.), ruled that there'd be no mikes in the arena.

Previously they had kayoed television.

'Bride' Tilts Lux Lid

Hollywood, Aug. 8.

Lux kicks off its 16th consecutive season Aug. 28 with a re-creation of "I Was a Male War Bride," with the original co-starring team of Cary Grant and Ann Sheridan.

Marks the first appearance of Miss Sheridan on the soaper, as she has consistently avoided audience shows on radio. William Keighley returns as producer-host, his new deal with the Thompson agency allowing him one cut-in from N. Y. every fifth show. He is now residing in Manhattan.

Rivers Files 242G Suit in Savannah Radio Council Tiff

Savannah, Aug. 8.

Suit for \$242,000 damages was filed here Saturday (5) by Eurith D. Rivers, Jr., against a group of Savannah broadcasters who make up the association known as the Savannah Radio Council.

Rivers, in the court action, contends the Savannah stations maliciously conspired to ruin his business station. Owner of WEAS, Decatur, Ga., which adjoins Atlanta, Rivers is the son of a former governor of Georgia.

Named as defendants in the suit filed in Chatham (County) Superior Court were WDAZ, Inc., Dixie Broadcasting Co., Georgia Broadcasting Co., WSAV, Inc., and Savannah Broadcasting Co., which constitute the roll call of outfits operating radio stations here, and have banded together as the Savannah Radio Council.

Rivers, in his petition, alleged that after the FCC had given Rivers the green light to operate a standard broadcasting station at Savannah, opposition developed from the Savannah stations.

The suit points out that through (Continued on page 40)

Collier's Buys Mutual's 'Roundup' in N.Y., Chi

Mutual's newest co-op program, "Reporters' Roundup," which kicks off tomorrow (Thurs.) at 9:30 p.m., has been picked up in N. Y. and Chicago by Collier's mag. The agency is Kudner.

MBS co-op director Bert Hauser reports good sales response from stations for the airer. Web skedded the new show after dropping "Meet the Press," reportedly because "MTP" went co-op on video over NBC-TV which was hampering Mutual's co-oping the show on AM.

Parker Says Church Won't Yield To Soaps, Cigaretts for Place in TV Sun

Philadelphia, Aug. 8.

Protestant Radio Commission this week tossed a direct challenge at the television networks' alleged over-commercialism at the expense of religious shows. Rev. Everett C. Parker, commission director, declared that the churches will not be denied access to the people through television, adding that "we will not bow before the demands that soap and cigarettes be first in people's thinking."

Speaking before members of the fifth annual Religious Radio Workshop at Temple Univ., Rev. Parker noted that religion to date has had a small percentage of video program time. He indicated the main reason for this has been the high cost of TV operations, which he said has limited the number of non-commercial programs in the educational and religious fields. He added, though:

"But there are some network and station executives who think of the churches and synagogues as a minority that occasionally must be placated. Religion is not a hobby with the American people, nor is it a hunger felt only by a few. It is a basic force in people's lives. If there is an American dream that has the power to excite loyalties and to make men willing to die for their beliefs, it is a dream that is rooted and grounded in the Hebrew-Christian faith." Thus, he reiterated, the necessity for reaching out to the people via TV which, he said, "is in truth a gift from God."

Claiming that "radio is only whistling in the dark when it insists that TV will not replace it in the immediate future," Rev. Parker pointed out that even rural residents throughout the U. S. now own video sets. Thus, he said, religion must be adequately represented on the medium. To meet the demands of religious TV programming, he recommended the use of religious films produced according to good video standards; examples of which have already been made in the field by the PRC.

Workshop is sponsored jointly by the PRC, interdenominational agency of the major Protestant churches in the U. S., and the radio department of Temple Univ.

Chi's Chez Paree TV Set for Nash

Chicago, Aug. 8.

First television origination from a major midwest night club gets under way Sept. 14 from the Chez Paree, and will ride the DuMont network as a co-op. It'll be bankrolled on WGN-TV by Chi Nash dealers, and Nash has first refusal in all other DuMont markets.

Tagged "Chez Paree on TV," show will be a revue format, using performers appearing at the Chez, unless their radio, TV or pic contracts prohibit, plus the Chez band under Cee Davidson, and the line of Chez Paree Adorables. Nyles Palley will script, John S. Wiggins will produce. Package is owned by Dawson & Jackson. Deal was set by Walker Graham of Geyer, Newell & Ganger agency for Nash.

NBC 'CAMEO THEATRE' GETS REGULAR BERTH

"Cameo Theatre," NBC television's version of the "theatre-in-the-round" technique, has now been set to hold down its present Wednesday night 8 to 8:30 slot until the web's top-budgeted comedy show with rotating emcees moves into the 8 to 9 hour in early October. At that time, "Cameo" will be shifted over to Sunday afternoon.

Produced by Albert McCleery, "Cameo" was one of the NBC house packages given an on-the-air audition in the company's Tuesday night showcase slot several months ago. Success of the audition led NBC to assign it a four-week run on Wednesday nights, where it has been aired since. NBC reportedly has several advertisers interested in buying the series if they can be assured it will get a nighttime airing.

Smith & Dale's TV Series

Joe Smith & Charles Dale (Avon Comedy Four) are extending their standard vaude repertoire into a video series, which Miles Ingalls is handling.

Paul Gerard Smith and Chuck Callahan (& Bliss) are scripting.

Cincy's Banner Program Feast

Cincinnati, Aug. 8.

Starting Sept. 4 the fall schedule of the Crosley TV stations linking Cincy, Dayton and Columbus, O., will be increased two and one-half hours on weekdays, boosting the weekly air time total to 104 hours. Web is affiliated with NBC.

WLW-TV schedule extension plus the present weekly WCPO-TV total of around 100 hours and plans of WKRC-TV to up its operating time to a near 100 hours per week in early autumn will give Cincy area set owners a programming feast believed to be unsurpassed in any other market. WCPO-TV has ABC and DuMont affiliations, and WKRC-TV is tied in with CBS.

Crosley schedule announced by John T. Murphy, director of Crosley video operations, will kick off at 8:30 a. m. with simulcast of "Morning Matinee," starring Ruth Lyons. This full-hour show will continue to originate in studio A of downtown Crosley Square for AM airing by WLW. In all that time it has held the record locally for studio audiences, magnetizing large groups in chartered busses from towns within a 300-mile radius.

The Ruth Lyons "Fifty Club," currently simulcast at noon, will also move from the WLW-TV studios on a hill overlooking the Cincy basin to Crosley Square.

Balto's Jim McManus Set for WCBS-TV Entry Into Fullscale Daytime

Planned entry into fullscale daytime television programming by CBS, date of which is still indefinite, is to be preceded by an hour-and-a-half cross-the-board variety show aired locally only by WCBS-TV, the web's key N. Y. outlet, starting Aug. 21. Network eventually is expected to take over the afternoon hours, at which time the local station's programs will be moved into the morning periods.

WCBS-TV's show is to star Jim McManus, former reporter for the Baltimore Sun and later news and sports announcer for WMAR-TV, the Sun's video outlet. McManus, utilizing the house name of "Jim McKay," will do songs and chatter, interview guest celebs and also have a cast of regulars working with him. Format is tentatively set up to follow somewhat that of CBS-TV's "Arthur Godfrey & Friends" show. In addition, the program will feature some of the three-minute series of "Soundies," old tune films recently leased by the web from Official Films.

Plans for the show are being set by station manager Dick Swift and program chief Dick Doan. Duo are also planning a full-hour cross-the-board woman's show, which will start a week or so later. McManus program, as yet untitled, will probably tee off in the 2:30 to 4 p. m. period, directly preceding "Home-maker's Exchange," which starts the web's programming each afternoon. Woman's show will go an hour earlier, with both programs being made available on a participating sponsorship basis.

Chicago—As a public service gesture, indie station WBKB has prepared a series of 30-second Navy recruiting spots which have been presented to the commandant of the 5th Naval District for use on other tele stations in the Chi area. Spots, currently being aired on WBKB, were worked up by Sterling (Red) Quinlan and Chuck Bill.

KEATON SHOW TEES OFF CHANDLER ROSTER

Hollywood, Aug. 8. "Buster Keaton Show" will be the first project of New Consolidated Television Productions formed by Norman Chandler and J. Bert Easley for production of telefilm. Consolidated has obtained first refusal rights on all KTTV product scheduled for filming. KTTV execs stated Consolidated is in no way affiliated with station, but Chandler owns Los Angeles Times, which owns 51% of KTTV, remaining 49% being held by CBS.

Keaton show will go before cameras in two or three weeks, and will be telecast over KTTV this fall. Execs denied any knowledge of possible syndication for release to other stations, although program is one of those announced by KTTV earlier this year as set for beaming by 25 newspaper-owned video outlets which met locally two months ago to discuss distribution and syndication plans.

Huddle in N.Y. On TV Script Code

Contract covering scripters in video is moving closer with representatives of the eastern and western branches of the National Television Committee of the Authors League of America meeting in Gotham this week. Group met yesterday (Tues.) on proposals for freelance writers and will get together again today on suggested pay and conditions for staff writers.

John Larkin, Screen Writers Guild rep, left L.A. on Saturday (5) for the confab, since Coast chairman Oliver H. P. Garrett couldn't make the trip. Larkin will return Friday (11) to report to the western branch of the NTC on the following day.

Document being reviewed this week is the final draft of a proposed Minimum Basic Agreement which was drawn up by John Schulman and William Klein, of the Arthur Garfield Hays office, ALA counsel.

After the proposed MBA is agreed on by the writers, who include reps of legit, radio, screen, book and magazine scribblers, it will have to be approved by the membership of the ALA's member guilds. Meanwhile, a negotiating committee will have been set up at the current east-west parley and strategy planned. If the timetable is adhered to, the negotiators may be sitting across the table from representatives of the video webs later this month.

WOR Block Programming Policy For Video, Too; Daytime Spurt Due Oct.

"Mystery Movie Night," series of three full-length whodunit pix, will be aired every Sunday evening at 7:30 p. m. by WOR-TV, N. Y. WOR and Mutual have clicked with Sunday crime mellers on AM and the tele adjunct wants to project the block policy into the evening on video. It is also basing the move on success of its "Ford Movie Night," which beams old reels on Mondays at 7:30 p. m. The evening will be sold in 30-minute segments.

Around the same time, early in October, WOR-TV will launch its daytime programming operations. It's expected that the programming concentration will be on 10 a. m. until around 4 p. m., when "TeleFax News" will be aired. Station will lean heavily on WOR radio personalities, including Buddy Rogers, Barbara Welles, Martha Deane, John Gambling, etc.

Reagan Mulls Return To Grid Gabbing on Coast

Hollywood, Aug. 8. Ronald Reagan is being considered as one of the sports announcers, calling either color or play-by-play, for the USC-UCLA football games being televised by KTTV this fall. Reagan started his career as a sports announcer out of the midwest.

Final approval, after Reagan and KTTV get together on terms, will have to come from Hoffman Television, sponsor of the grid battles.

WWJ-TV, Univ. of Mich. Set Home Courses; Potential 'Class' of 1,000,000

Detroit, Aug. 8.

WWJ-TV and the University of Michigan announced Sunday (6) completion of plans for a series of university courses to be projected into homes by television soon after the opening of the fall semester.

Agreement on the principal features of the televised home-study courses was reached after a meeting of university and WWJ-TV executives in Ann Arbor where the university is located. Details are to be announced later.

Shriner's Kine Audition

Herb Shriner kine auditioned a half-hour TV show for CBS last night (Tues.).

Shriner has just signed a deal with Simon & Schuster for a book on humor, coming out next spring.

Frigidaire's 3d Set for Sept. 3

Third in the series of Bob Hope's holiday one-shot shows for Frigidaire on the NBC-TV network has been set for Labor Day eve (Sept. 3). While it has not been decided whether the show will run an hour or an hour-and-a-half, it will start in the Sunday night at 8 slot and thus be utilized by NBC as a kick-off to its rotating emcee variety show, slated to start the following week under Colgate sponsorship.

Frigidaire program, consequently, will give NBC the biggest name emcee parlay it has yet been able to muster.

Following Hope, Eddie Cantor will launch the Colgate program the following Sunday night, with Fred Allen taking over the next week. Guest talent lineup for the Hope show is now being worked out by NBC in association with the William Morris office.

Dunville Grapples With Grappler Critic; 'Public Demand' Seen Answer

Cincinnati, Aug. 8.

Public demand is the factor that has created so much wrestling on television, and "when the public is no longer interested in wrestling, a flip of the dial to another feature will soon make telecasters seek other forms of entertainment," Robert E. Dunville, president of the Crosley Broadcasting Corp., contends.

Dunville's opinion was in answer to a warning last week by Dr. Clyde Hisson, state director of education and also chief Ohio film censor, that TV stations and sponsors "will be responsible for initiating a demand on the part of the public for some kind of censorship unless some voluntary censorship is imposed in the near future."

Directing criticism of wrestlers and referees, Dr. Hisson stated: "During practically every wrestling match that is telecast, there is demonstrated over and over that if it pays to break rules, participate in poor sportsmanship tactics and generally behave contrary to the rules of the game, and thus gain advantage over a competitor rather than to play fair."

"The teaching damage to children and other youth becomes all the more serious when constant repetition of 'out of bounds' behavior is 'not seen' or is condoned by a representative in the ring who is supposed to officially check on unintentional infractions of the game."

According to Dr. Hisson "wrestling matches are very real to children and they can't be told the matches are sheer showmanship."

Crosley's TV Cincy-Dayton-Columbus network originates two weekly wrestling shows in its own studios.

WDSU's Dept. Store Client For TV 'Shopper Revue'

New Orleans, Aug. 8. D. H. Holmes department stores will back one of the most ambitious video stanzas yet attempted in the south over WDSU-TV, cross-the-board from 2-3 p. m., starting Sept. 18.

Titled "Shoppers Revue," it will be produced by Robert J. Enders agency, which also handles department store telecasts in Washington, Philly, Baltimore and Boston. Incepting full-scale live afternoon video in New Orleans, the airer will be scripted by Bob Howard, former Bob Hope writer.

NAB Hits 10% TV Excise Tax

Washington, Aug. 8.

Action of the Senate Committee on Finance in putting into the Administration's tax bill a 10% manufacturer's excise tax on television receivers brought a protest last week from the NAB. National Assn. of Broadcasters. In a letter Chairman Walter F. George (D-Ga.) of the Committee, NAB counsel Don Petty took issue with a proposal by Secretary of the Treasury John Snyder that TV receivers should be taxed so that video would be competitive with entertainment businesses.

Television is far more than a means of entertainment," wrote Petty. "It is the only medium for the communication of ideas which offers immediacy, sight, sound and motion."

"In the interest of public safety and welfare, television sets should be made as readily and economically available to all income groups as is consistent with the necessary allocation of essential materials."

In planning for defense, the

JOHN MADE TO AIDE FITZGERALDS' TV-AM

John Hade, erstwhile program manager for WJZ, New York, has become business and production aide to Ed & Pegeen Fitzgerald, the Mr. and Mrs. breakfast team on the same station.

The Fitzgeralds incept a new 5-a-week TV series Sept. 11, which may run 30 to 45 minutes, depending on whether the 11 a. m. or the noontime slot is cleared. This would be in addition to their 5-a-week AM series. This additional chore will K.O. their Hay Island (Conn.) breakfast show origination, since, of late, they have commuted in only on Wednesday and Friday for TV, doing the AM stint from their country home.

VIDEO'S 'LET THE CHIPS FALL'

McConnell's 'It's Later Than You Think' to H'wood Video Aspirants

Those Hollywood producers who expect to hop aboard the television bandwagon when they think the time is ripe may be in for a surprise, according to NBC prexy Joseph H. McConnell. Live video shows, he thinks, have become so firmly entrenched that there's little chance they will ever be replaced by film. Thus, the opportunity Hollywood might once have had of contributing the major part of video's programming has been almost completely dissipated.

Situation might have been different if the major Hollywood studios had been willing to cooperate more with TV when it was getting started. McConnell recalled that some of the top video execs were predicting two and three years ago that TV programming eventually might comprise up to 80% film. When the film studios adopted their "TV stay 'way from my door'" attitude, however, video was forced to learn how to get along without Hollywood. As a result, he said, "we find we don't need Hollywood so much anymore."

McConnell noted that tele will always be able to utilize Hollywood's creative talent. Those producers, writers and directors who have been working for years in an allied visual medium, he said, will always be welcome additions to TV. But, he opined, most of them joining video's ranks will be working with live, rather than film shows.

NBC topper pointed out that filmites have always scored TV for its "lack of scope" and failure to provide sweeping action. "But," he said, "who needs that?" He pointed out that the medium has

(Continued on page 38)

Chevrolet Drops NBC 'Tele Theatre'

Chevrolet is dropping its "Tele-Theatre" show Monday nights on NBC, but the decision has nothing to do with the war scare. Auto firm plans to continue its present heavy video advertising, concentrating either on sports events or retaining the Monday night half-hour on NBC for a new program.

Already committed to bankroll DuMont's pickups of the Notre Dame home football games and 60 events to be televised from Madison Sq. Garden, N. Y., by WPIX, Chevy is also reported backing the DuMont web in its bidding for TV rights to the World Series. No reason was given for the decision to abandon "Tele-Theatre" but it's believed that the Campbell-Ewald agency, which handles the account, was averse to bucking the upcoming "Lux TV Theatre" on CBS with a similar dramatic series.

Chevy is committed to holding the Monday night 8 to 8:30 slot on NBC for at least four weeks once it returns to the air. If the firm continues in the period after that, it will probably bankroll a new NBC house package, several of which the web is now pitching to Chevy and the agency.

Mutual TV Productions Capitalized at \$1,000,000

Hollywood, Aug. 8. New television film production unit, capitalized at \$1,000,000, has been formed by a group of Hollywood indie producers, including Sig Neufeld, Rudolph Monter, Edward M. Gray, William Cane and Victor Mindlin. Most of the coin for the outfit, named Mutual TV Productions, is said to have come from backers in N.Y. and San Francisco.

Group plans to turn out four series of vidfilms. First of these, titled "These Are Our Children," will be based on stories supplied by the Children's Home Society, California adoption agency.

Ouch!

Providence, Aug. 8.

How to make new friends in reverse was demonstrated here last week when Rhode Island's only TV outlet, WJAR, cut into the history-making UN sessions for a 5:15 to 5:30 p.m. screening of "Time for Beanie," an H. P. Hood & Sons package. The move was particularly irritating since each cut seemed to come at a particularly crucial moment in the deliberations.

With the national networks sticking to the UN, a quick spot check found most WJAR viewers switching to Boston's channels 4 and 7 for the finale.

L.A. Pros Like TV Payoff, If Loss Covered

Hollywood, Aug. 8.

Pro footballers are making overtures to television for a live beaming of their games next fall. Their decision is influenced by the recent deal made by the collegiates with KTTV and Hoffman radio and TV, by which the station and sponsor will go on the hook for any diminution of attendance over pre-TV seasons.

Both KSNB and KTTV have taken the bait and the NBC outlet is said to have made a flat offer, with a gamble on the side. To interested sponsors, KSNB is offering the games, rights, time and facilities for a flat \$200,000. NBC's gamble is on the attendance deficit. Daniel Reeves, prez of the Los Angeles Rams, hasn't started bargaining yet but meetings have been set up.

If a deal is concluded it would cover eight live telecasts of home games, one microwaved from San Francisco, and five filmed on the road for beaming next night. Last year the pros sold their home games to KTTV for filming the following night and refused all offers for simultaneous telecast.

ZIV TO TAKE OVER 26 'SHOWTIME' PIX

Hollywood, Aug. 8.

Frederic Ziv Co. will take over the 26 "Your Showtime" television pix made by Grant-Realm Productions last year. Ziv has signed a five-year lease for the films which it will distribute to video stations throughout the country as open-end material.

Pix were originally made for Lucky Strike which sponsored them on NBC's eastern web. Contract gave the films back to Grant-Realm one year after completion. Last of these films was returned to the production unit last month.

Lucky Strike laid out \$8,500 per film for the series on a one-time usage basis. Grant-Realm paid out close to \$300,000 for the series, ending up almost \$80,000 in the hole. Lease of these films to Ziv is expected to put Grant-Realm execs well into the black.

'Jungle' Telepic Series

Hollywood, Aug. 8.

Walter Mirisch will make a series of 30-minute tele pic under the monicker "Simbar, the Jungle Queen." Initiator is expected to go before the cameras the first of the year.

Following in the "Simbar" series will not be completed prior to sponsorship. Mirisch has budgeted the first film at \$12,500. No cast has yet been set.

TOP SHOWS FACE TOUGH RIVALRY

Television, for the first time, will erupt into an all-out battle for ratings during the upcoming season, with all signs pointing to some of the Top 10 leaders for the last two years going down to defeat before an onslaught of competition before the new year. Survey of the projected fall and winter schedules reveals the networks, agencies and clients slotting some of their top-budgeted shows in a "let-the-chips-fall" manner, doing it either intentionally to nicker the competition or forced into it because of the lack of time availabilities.

Webs and their clients were a little more wary last year. Then, if a Berle or a Godfrey was consistently holding down the No. 1 or No. 2 spot, the competing networks let them get away with it, moving their better programs around intentionally to escape the competition. Only two examples to the contrary were initiated by NBC—slotting the Robert Montgomery "Lucky Strike Theatre" series on Monday nights to take the play away from CBS' "Studio One" and teeing off its "Saturday Night Revue" opposite the Ken Murray show on CBS. This year will see Friday as the only night of the week when those two webs are not battling it out for top-dog position, and DuMont and ABC, cognizant of that fact, have already finalized plans to move in there.

On Mondays, it will still be Montgomery against "Studio One." To lend further fuel to its ammunition, though, NBC has set the Bernard Schubert musically produced, sponsored by Procter & Gamble, to alternate with Montgomery, on the theory that "Studio" will thus have no chance to entrench itself on the weeks when the Montgomery series is not aired. CBS will come back with some major slugging of its own on Tuesday nights in a push to tilt Milton Berle's "Texaco Star Theatre" off the top rung it has held so long. CBS is putting its high-budgeted dramatic series, "Sure as Fate," into the Tuesday

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Colgate's 3-Out-of-4 Series to Run 60G Wkly.; Max Liebman Alternate

NBC has virtually abandoned its search for two more name stars to join Eddie Cantor and Fred Allen in the projected Sunday night "Comedy Theatre" series. Web has tentatively decided to use Dean Martin and Jerry Lewis sporadically in the third week every month, using up-and-coming young talent to fill in when M&L are not available. Fourth week will be occupied by a big revue-type show, which will probably be produced by Max Liebman.

It has been revealed, meanwhile, that Colgate's deal for the show, which is to occupy the 8 to 9 period, is only for three weeks out of every four. Fourth week is still open, with Speidel Watch Band optioning the fourth session, but since cancelling out. Each week's show is to have a talent and production not ranging around \$60,000, which will make the series one of the most expensive on the air.

WOR UPS VIDEO RATE TO \$1,500 PER HOUR

WOR-TV, N. Y., is increasing its rates based on the growing set circulation in the area. Basic change, to be announced by sales director Robert C. Mayo this week, will be a boost to \$1,500 for a class A nighttime hour and a hike to \$750 from \$600 for daytime hours.

Station says it's one of the lowest-priced video outlets in the metropolitan district and will remain so. Current advertisers will be given six-months rate protection on 'biz placed before Oct. 1, when the increase goes into effect.

NBC to Set TV Precedent, Staying Up to 1 A.M. With Mystery Show

Consider It Said

Ed Sullivan, who's been picked up several times by VARIETY for his speech "typos" as emcee on CBS-TV's "Toast of the Town," returned to the show Sunday (6) night. In presenting comedian Henny Youngman, Sullivan declared, "I would now like to 'prevent'..."

Catching himself when the audience let out a roar, Sullivan cracked: "What will VARIETY say now?"

4 Webs in Search Of an Agenda On Cable Allocations

Four major television networks, vying for choice time periods on the limited coaxial cable facilities, started their allocations meet in N. Y. Monday (7) on a "United Nations" scale. Network reps spent Monday and all day yesterday attempting to work out an agenda for the meet before getting down to the anticipated arguments. As a result, it's expected no final decision will be reached for at least three or four weeks.

While American Telephone & Telegraph is adding networking facilities, via both the cable and microwave relay, to the present setup starting next month, there will still be insufficient facilities to meet the webs' demands. With each of the nets heading into the fall season with the biggest number of sponsors they have ever had, they'll be in almost equal positions in bidding for time on affiliate stations. Determining factor in getting the single-station markets, consequently, may be a web's ability to deliver a program live and thus the bidding for time on the cable is expected to be hotter this year than ever.

NASH PREFERS DOWNEY OVER 'WINNER' QUIZZER

Half-hour variety show starring Morton Downey will be Nash-Kelvinator's offering in the CBS 10 to 10:30 slot Friday nights starting Sept. 22. Program replaces "Winner Take All," audience participation quizzer originally set by Nash.

Advertiser, through the Geyer, Newell & Ganger agency, reportedly decided to abandon "Winner" when Sylvania Electric bought "Beat the Clock" for the 10:30 to 11 Friday night period. Since "Clock" is also an audience participation quizzer, Nash felt that having the two of them back-to-back might hurt the chances of both. CBS, for its part, was not averse to the switch in favor of Downey, since the latter show will mean more work for its facilities and production crews, as well as a heavier take on studio rehearsal charges.

Show Must Go On

Hollywood, Aug. 8.

Despite an auto accident to the prospective groom, shortly before "Wedding Program" on KLAS-TV Saturday night, the bride and groom were married before the video cameras, although several hours later.

Station, apprised of the accident, got an okay from hospital, made the tests and telecast from hospital room four hours later than scheduled, via remote control pickup.

Television stay-up-lates will soon have a chance to keep their sets tuned in until 1 a.m. NBC, with its pioneering 11 p.m. to midnight "Broadway Open House" now an established success, is planning to open the midnight to 1 a.m. slot on a cross-the-board basis in the fall for a new mystery series.

While plans are still in the talking stage, NBC hopes to have the new show ready to go by late October or early November. Web would like to get rolling sooner but, with so many new sponsored programs scheduled to start in the fall, it is not certain exactly what studio facilities will be available. Unlike "Open House," which can get along on 20 minutes to a half-hour camera rehearsal when necessary, the mystery series will need as much preparation before the lenses as any dramatic series. Thus, the problem of facilities is expected to be a tough one.

NBC now plans to follow "Open House" Mondays through Fridays with a roundup of the day's news, running either five or 10 minutes. Mystery series would then take over, holding the air until the new signoff time of 1 a.m. Schedule will thus give NBC a chance to wrap up new bankrollers for two separate shows and, with the web's sponsor list reportedly emerging as a waiting list in view of the number of advertisers desiring to buy up the small amount of time still available, NBC is confident it will have little trouble selling the programs.

With the network also scheduled to open up the 3 to 5 p.m. cross-the-board time in the fall, addition

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Horwin to CBS As TV Story Exec

Hollywood, Aug. 8.

In a pioneer move by television to improve its scripting standards and compete with the Hollywood idea of creative writing, CBS has contracted veteran Coast scripter and playwright, Jerry Horwin, to be its New York story executive over writers. Horwin arrives east by car next week to assume his post under a firm contractual arrangement whereby he will attract writers especially for TV.

A playwright, scenarist and novelist in his own right, Horwin has been story editor for Artists Management Corp. and other Hollywood agencies. He is also an executive of the Television Theatre Group, stalemated because of wartime horizons, which permits him to join CBS under the network's video chieftain, Charles M. Underhill. Horwin made his deal with Underhill on a recent N. Y. trip. The influx of Hollywood writers to New York, attendant to (1) downbeat of local film production and (2) upsurge of TV, influenced Underhill to engage a special story exec like Horwin.

Latter is driving east with his two children to the Indian Festival, Albuquerque, N. M., where his divorced wife will take them on to her present home in Houston.

Reed's 'Amateur Hour' Production Chore on TV

Cleveland, Aug. 2.

Bob Reed, piano-song-and-chatter man for NBC here, is returning to New York after 27 months of high ratings in both his WTAM and WBNK stanzas.

Prior to coming to Cleveland for a 30-minute WTAM stint at 8 a.m., Reed was with WOR. In returning to New York, Reed joins "Original Amateur Hour" as a TV producer. He will also have his own NBC program. Before entering the armed services in World War II, Reed had been closely associated with Major Bowes for 10 years in the production of "Amateur Hour."

SIR THOMAS BEECHAM

PROGRAM
With Duncan Pirnie, announcer
Producer: Harry Alan Towers
Director: Oliver Nicoll
55 Mins.; Wed., 8:05 p.m.
HOVIS BREAD
WQXR, New York

(Colman, Prentis & Varly)
Sir Thomas Beecham is the latest of a group of musical celebrities to take to the air as disk jockey and commentator. This series has been packaged by Towers of London, Ltd., for distribution in the U.S. and elsewhere. WQXR's series is the first in this country.

Beecham combines a reaching knowledge of composers and their music with a good sense of musicianship and taste in his selection. His plan is to present entire programs by one composer, commenting on his life and works, and on other occasions, to devote entire programs to one type of music, such as dance or period music.

Initial segment was devoted to the life and works of Hector Berlioz. Beecham presented a series of operatic excerpts and overtures, all of them culled from Berlioz' best and most colorful works. Accompanying each selection was commentary about its history, and stretching through the 55-minutes was discussion of Berlioz' life and his place in the history of music. Beecham also dispersed some caustic comment about the handling of music today, such as his remark that opera is in the control of politicians and everyone else but the musicians.

The one fault in the show lies in Beecham's style of delivery. Speaking in a booming voice with a noticeable British accent, Beecham is overly careful in his speech and gives the impression almost of reciting poetry. He sounds as if he is delivering a lecture and is careful to sound out each syllable to its furthest extremity. A bit more casualness would help. Otherwise the show is interesting, intelligent, and probably most important, contains a lot of good music. Chan.

MODERN ROMANCES

With Helen Gregory, Patsy Campbell, George Petrie, Kathleen Niday, Scott Thompson
Writer: Don Witty
Directors: William Marshall, Joe Graham
30 Mins.; Mon.-thru-Fri., 11 a.m.
NORWICH PHARMACAL CO.
ABC, from New York

(Benton & Bowles)
Considerably above the standard soap opera is "Modern Romances," a half-hour ABC daytime cross-the-board dramatic show which Norwich Pharmacal began bankrolling yesterday (Tues.). Series is based upon the Dell Publishing Co. monthly mag bearing the same name as the program.

First stanza under the Norwich aegis revolved around two stock car racing drivers—one a tomboyish girl and the other her youthful, masculine rival. They have their petty feuds, but eventually discover "true romance" after learning to overlook mutual faults.

Narrator Helen Gregory sets the scene for the day's opus followed by dramatized sequences. Tuesday's installment occasionally seemed rather fanciful, but it was the kind of stuff that adds up to good vicarious entertainment for the housewife audience. Small cast was competent and plugs for Unquentine and Pepto-Bismol took a standard approach. Gilb.

FOR LADIES ONLY

With Mary McGarry
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
Sustaining
WABY, Albany

Mary McGarry would improve her program and her broadcasting if she presented more guests and introduced more local angles, rather than to follow the present basic plan of reading, in static and stylized fashion, syndicated women's copy. An interview with Frank Fran Warren, while the latter was starring in "Finlan's Rainbow" at the Saratoga Summer Theatre, came off rather well.

A quarter-hour with a group of small children from Booker T. Washington Center Day Camp had the flavor of the different and the charm of the unusual—especially when the youngsters sang safety songs (including the amusing, and repeated, "Hot and Cold Water") and recited the Lord's Prayer.

Gal miker, interviewing their leader, a Miss Clyber, and chatting with the smallesters, caught the spirit of informality; she gained in warmth and flexibility.

Straight reading becomes monotonous, due to over-punching of words and upswirling of inflection. Tone is modulated, but voice is not brought out sufficiently. Transcribed music spaces the stories, some of which are duplicated on a morning skirt show over another Albany outlet. Jaco.

RAYMOND SWING

15 Mins.; Mon.-Wed.-Fri., 10:15 p.m.
WOR, New York

Raymond Swing, returning to the commentary scene after several years, provides a better-than-average gab session. His approach is quiet and sober and in contrast to the punched up delivery of many oracles which makes their non sequiturs difficult to spot. Additionally, he avoids the know-it-all attitude. On his preem Monday (7) he went into the uncertain elements in the current international situation, frankly saying that he didn't know what would happen in many important areas. And his total approach was one of wrapping up a broad political understanding instead of piecemeal reporting of isolated news items.

He did make some speculations which may prove off-base. One was that the Russian delegation returned to the United Nations Security Council in the belief that the North Korean campaign would be victorious by Aug. 1. Since the Soviet decision wasn't announced until July 27, this would have meant a gross miscalculation on the Russian's part or, more likely, an incorrect interpretation of their reasoning by Swing.

He took the long view of what might eventuate in the event the Yanks and South Koreans force the Northerners back to the 38th Parallel, saying that in a free election the Koreans might vote in a leftist regime. He also differed from the current view of MacArthur's visit to Formosa, voicing the opinion that the general's intention to make the trip was probably known in Washington. Bril.

GREAT DAY

With Eddie Cantor; Paul Baron
Orch.
Producer: Economic Cooperation Administration
Director: Wilton Stark
Writer: Paul Monash
30 Mins. Sat., (5), 2 p.m.
Sustaining
NBC, from New York

This was the first of two special programs Eddie Cantor did for the ECA while he was in Paris. The second will be aired Saturday (12). They're propaganda vehicles, to tell U. S. citizens about the Marshall Plan, and also had the purpose of giving some newer European talent an American audience.

Four countries were represented. For the Italians, Clara Petrella, soprano of Milan's La Scala, sang the classic "Mi Chiamino Mimì" from Puccini's "La Bohème." For the Netherlands, Sonja Osterman chirped a Dutch fave, "Daar Waar de Molens Staàn," a pleasant tune about windmills. A longhair note was offered by Petros Petrides, one of Greece's top clefters, conducting the preem of "Greek Sketch," a moody selection written especially for this stanza. Contrasting was Henri Salvador, French comedian-vocalist, doing "C'est Si Bon," which is popular on both sides of the Atlantic. He quipped with Cantor and the pair did a duet on "Margie," with Salvador getting in some scat interpolations.

Cantor was his usual effervescent self, enthusiastic about the talent and the Marshall Plan. Aler was something of a departure from the general ECA shows, in that it had a light and comedic touch. Bril.

SARTOGA RACING

With Fred Capossela, Ed Flynn, Bob Cragin
15 Mins.; Mon.-thru-Sat., 5 p.m.
FAN & BILL'S
WABY, Albany

An accurate, authoritative description of the sixth and feature race at Saratoga by Fred Capossela, official announcer for New York flat tracks, highlights program originated by WABY for a group of upstate stations. Each sells it to a local sponsor; WABY, to a restaurant-night club on Glens Falls-Lake George. A recap of the previous events by Ed Flynn, plus color and heralding of future events by Bob Cragin completes the quarter-hour. It's a timely feature for the Capital District, where interest in the Spa's August attraction always runs high.

Interviews are sometimes included. Live or recorded, they would be helpful; without guests, repetition and padding sometimes are noticeable. Capossela's call, except for the final stretch, is the one which goes on the public address system. Veteran announcer, who airs on occasion via Mutual, obviously is an expert on nags, although he does not indulge in much commentary. Voice is clear and live, but tends to be rather high and hard. Vocabulary might be expanded, to avoid certain stock phrases. Flynn, a long-time miker, and Cragin, once of WGY and a mature broadcaster, generally handle their assignments acceptably. Jaco.

JOHNNY STAG SHOW

Producer-Director: Dick Pack
30 Mins.; Fri., 9 p.m.
Sustaining
WNEW, N. Y.

Presented in cooperation with the Veterans Hospital Radio Guild, "The Johnny Stag Show" should rate as a fine morale builder for bedded GI's. Half-hour platter program, guided by former patient Stag, got away to a good start Friday (4) on WNEW, N. Y.

All-request format has Stag spinning disks chosen by inmates of Veterans Administration hospitals in the N. Y. metropolitan area. He introduces the sides in an ingratiating manner and frequently reminds the public to visit hospitalized vet friends or relatives.

As a means of building further listener interest, it would be logical to arrange brief interviews from time to time with ambulatory patients or VA officials to give dialers a more personal slant on hospital life. Gilb.

AMERICA AT CROSSROADS

30 Mins., Thurs., 9 p.m.
Sustaining
WNYC, N. Y.

Produced by WNYC in association with the Lowell Institute Cooperative Broadcasting Council, "America at the Crossroads," a new weekly half-hour forum bowed over New York City's own station Thursday (3). Initial program, subtitled "Korea, Test Case for the United Nations" was timely and interesting in its discussion of the current Korean situation. Show offered some informative background material on the steps leading up to the North Korean invasion in addition to providing food for thought via the bandying about of a number of ideas relative to the Korean conflict.

Brought under discussion were such topics as whether the United Nations in giving aid to South Korea is working as an instrument of politics or in accordance with its charter. Also whether the sending of troops to Korea is to protect United States interests or United Nations interests. In line with these topics it was noted during the course of the program that one of the UN functions is to preserve international peace and security.

Taking part in the broadcast, which was taped at the Lowell Institute—were Benjamin Cohen, UN Assistant Secretary General in charge of information; Leo Gross, Prof. of International Law and Diplomacy at Tufts College; William Verhage, Prof. of Political Science at Boston U. and Dan H. Senn, Jr., Director of the United Council on World Affairs. Daniel Borne, Assistant Prof. at Bost. U. was program's moderator. Gros.

THIS WEEK IN KANSAS CITY

Writer: Sid Tremble
Producer: Ken Hedy
15 Mins.; Sun., 2:30 p.m.
Sustaining
KCMO, Kansas City

Effort for this one is credited to the KCMO news department, which combines its forces to round up a weekly recap on major news events of Kansas City and the area. Program plan calls for on the spot interviews with people in the news, the contact usually being made by telephone and recorded for use on this show.

Thus this session brought to the mike a construction worker who fell from a bridge into the Kaw river and swam to safety, while a companion was drowned in the same incident; L. P. Cookingham, city manager; an officer and a recruit of the Marine Corps Reserve unit called up for active duty; Dr. Franklin Murphy, dean of the University of Kansas Medical School, and Dr. Marvin Rosell, evangelist.

Ken Hedy, station's chief announcer, serves as narrator, and puts the show together, with members of the news staff taking part, two others in this case being Jim Monroe, head of the news bureau, and Harold Mack, newscaster. On this one Hedy seemed to be pressing a bit, trying more to sell the news rather than documenting it for the listener. In other respects he gives the show his usual capable handling in the role of producer.

Show classes as a news department feature, and puts to some use the multitude of contacts and on-the-record talks with persons on the local scene. Stanza has been on the air for couple of months, and by now is a regular part of the KCMO Sunday schedule. Quin.

A stronger entry into the metropolitan listening area was provided for KPRS, Olathe, Kan., last week when the FCC authorized a boost in power from 500 to 1,000-watts. Steve Madden, general manager, said boosting the actual power could be accomplished in 24 hours, and station is on the new allocation this week.

NBC 'Rediscovered' Barrymore

NBC "rediscovered" a great talent last Thursday night (3) when, some years after his death, John Barrymore got the first of four playbacks (of a Shakespearean series done originally back in 1937).

Through the process of "treating" and thereby improving on the well-preserved recordings of the '37 broadcasts, NBC not only came up with the treat of a lackluster summer season, but inaugurated a reprise pattern that may well open up a whole new vista in the resurrecting of long forgotten radio classics.

For last Thursday's opener, NBC used excerpts from Barrymore's "Macbeth." While it's true that excerpts of the finest performance tend to put any play at a disadvantage, nonetheless it was startling to hear recaptured the fine histrionic talent and superb voice timber of the once great Barrymore. Even more startling was the superiority of the entire cast of 13 years ago over most of the makeshift performances that radio turns out today. While Barrymore stood out, each and every part was expertly executed and of a caliber on a par with the finest of legit performances.

Here, in fact, was one of those 13-years-after revelations that should make radio sit up and take notice. Rose.

Radio Followup Comment

Somebody should introduce the station staff at WINS, New York, to the remote crew covering the N. Y. Yankee baseball broadcasts. As it is, they apparently have only a vague idea of each others' existence. The lack of liaison, harking back to circa 1930 radio sports coverage, is particularly notable on cut-ins for station identification. If there is an off-the-air telephone line between the station and the on-the-spot crew, somebody must have forgotten to pay the bill, for it's seemingly never used.

As an instance of common practice, during the play-by-play of the Yankee-Cleveland game Sunday (6), the station cut in without warning to air its call letters, interrupting Mel Allen's inning-end recapitulation of the two teams' runs, hits and errors record at that point. Then, only a minute or so later, Allen announced that there would be a pause for station identification, and the studio announcer came in with a repeat of the call letters. It was typical rather than exceptional of WINS' bush league brand of broadcasting, particularly glaring in this case because the recap would have indicated that Tommy Byrne, the Yank pitcher, had a no-hitter in the works at that point (which baseball tradition demands that no one must mention in specific words, lest it jinx the feat).

"Broadway's Children," WNEW, N. Y., showcase series for juvenile talent, showed marked improvement in its fourth installment Sunday (30). For as a vehicle for the moppet actor Herbert Coleman, producer-director Dick Pack chose a radio adaptation of the 1949 film, "The Quiet One." It proved ideally suited for Coleman's abilities.

Although this story of a 10-year-old boy delinquent obviously is best told through the eyes of the cam-

THE NEW JUNIOR JUNCTION

With Jack Lester, emcee; Bill Snary, Peggy Murdoch, Bruce Chase
Producer: Maurice Murray
Writer: Dorothy Wendell
30 Mins.; Sat., 10:30 a.m. (CDT)
Sustaining
ABC, from Chicago

With the recent addition of Bill Snary and Peggy Murdoch to enliven the doings with their pleasing singing, this Saturday morning half-hour session has all of the ingredients for a strong bid for the teenagers.

Besides the music, there was a quiz segment, a teenage forum and a guest star, all well-tailored to the high school set. The quiz pretty much followed the standard format with two contestants selected from the studio audience vying for the prizes. The forum which had two youngsters debating the question "Should Parents Choose Their Children's Friends?" showed good advance preparation and came off well. Forum might be expanded with more time given to questions from the floor.

Guest on session caught (5) was Evelyn Knight, who fitted nicely into show, although she'd undoubtedly made even a bigger hit with the kids had she chirped a chorus or two.

But even without an assist from Miss Knight, Snary and Miss Murdoch adequately took care of the singing department, especially with their sprightly dueting of the "Hit Tune of the Week"—"Home Cooking." Young baritone also had the bobbysoxers fidgeting with a nice job on "Me and My Imagination." Bruce Chase and band backed ably and closed the show with a bangup "How High the Moon." Dave.

era, nevertheless the adaptation of scripter Mort Levin managed to retain much of the crackling bite that the original possessed. Instead of visual closeups of the lad's sordid Harlem environment, the air version achieved almost the same effect by stressing the "not wanted" attitude that the disreputable parents and grandmother had toward the child.

Faced with continual abuse and with no hope of a better life, it was only natural that the boy drifted into delinquency. At that point a court sent him to the Wiltwyck School for Boys, Esopus, N. Y., where his moral and physical makeup was rehabilitated. Young Coleman, cast in the title role, skillfully ran the emotional gamut and good supporting players added to the show's impact. Withal, "The Quiet One" stacked up as intelligent ether fare.

"Harvest of Stars," which cancels out on NBC in September, is still one of the more listenable shows on the Sunday afternoon airwaves. Subbing for Dr. Frank Black and James Melton, a new crew of artists, including Dorothy Wenskold, John Tyers and Gustave Haenschler, maintained the same standard of excellent music and flawless taste Sunday (6) that has generally characterized this International Harvester show.

Simple format is being retained for this filler show with each of the artists spotlighted in two solo turns apiece. Miss Wenskold, a composer, also displayed a fine soprano on "My Heart Stood Still," and an aria from "Madame Butterfly." John Tyers' vigorous baritone was showcased on a couple of standards while the orch under Haenschler supplied rich orchestrations, including a solid arrangement of "Chop Sticks." The commercials, with their institutional pitch, were easy to take.

Discussions of various passages from the Bible make up the format of "Eternal Light's" summer series presented by NBC in association with the Jewish Theological Seminary of America. On program heard Sunday (6) the portion of the Bible referred to fitted in excellently with contemporary happenings. The various interpretations and thoughts offered by the show's participants had substance and made for arresting listening.

Passage discussed dealt with the prophet Samuel relating to God the Israelites' request that a monarchy be set up. God's annoyance at the suggestion and His consent to let the step be taken provided most of the meat for the verbal debate. Brought to the fore during the discussion was the thought that the passage was similar to developments during this century such as Hitler's rise to power. In both the cases of the Israelites and Germans the people, living in times of stress, looked for a leader and were guided only by their emotions and not intelligence.

Guesting on show caught was Norman Cousins, editor of the Saturday Review of Literature. Moderating the broadcast was Dr. Judah Goldin, professor of religion at Iowa State U. Regular participants were Dr. Abraham Halkin, of the Jewish Theological Seminary of America and Dr. Sol Weiner Ginsberg, assistant psychiatrist at the Vanderbilt Clinic, N. Y.

Greensboro, N. C.—Gomer R. Lesch has succeeded Ted Austin as program director for WFMY and WFMY-TV. Lesch comes to Greensboro from Erie, Pa., where he was production director of television station WICU.

Tele Follow-Up Comment

Ed Sullivan returned to his emcee spot on CBS-TV's "Toast of the Town" Sunday night (6) after a five-week European jaunt, during which guest personalities subbed for him. He had a crack lineup of talent on the show to make it the best of the summer. With NBC preparing its top-budgeted variety program with rotating name-emcees to buck "Toast" directly in the Sunday night at 8 period starting early October, Sullivan has his work cut out for him until then in trying to cement his audience.

Sonys (2), one of the better dance teams extant, teed off Sunday night's show with a fine routine, marked by the femme member's acrobatics, and the show rolled steadily from there. Kay Starr chirped a couple of novelty tunes in sock style, with Sullivan aiding her on one with some sound effects. LeRoy Bros. impressed with their puppetry, featuring some telling impersonations of Jimmy Durante and Gene Krupa.

Juggler Bobby Jule registered solidly with some fresh routines and the Stagg McMann harmonica trio scored with their terrific instrumental ability on a bop number and the "Dance of the Hours." Actor Horace MacMahon, current in the Broadway production of "Detective Story," had little to do but did it capably in a short skit with Sullivan. Henny Youngman likewise scored with his comedy monologing, mixing some new material in well with some of his more aged stuff.

Joey Adams may not be the suavest male vis-a-vis that "Leave It To The Girls" has, booked but he's not the most inhibited, which undoubtedly accounts for his return engagement. The male is now flanked between femcee Maggi McNellis and the panel, which this past Sunday comprised Dorothy Kilgallen, Florence Pritchett, Eloise McElhone and Janis Paige. It was the usual give-and-take on the eternal male versus female, and it's to the credit of the show that the flippancy is leavened with much good sense most of the time.

WPIX, with the Night Owl film theatre, is the video version of radio's irritation technique. Only a strong film like "39 Steps" can retain the interest with those four longwinded commercials for American Limoges. Let the film be less than this particularly strong entry and they'll be swinging over to Morey Amsterdam-Jerry Lester's NBC zanyisms.

There's evidently a wide spread between legit flackery and emceeing a television show, at least judging from the appearance of Mike O'Shea on "Broadway Scrapbook" via WPIX, N.Y., Friday night (4). With N.Y. Daily News columnist Danton Walker, regular moderator on the show, away for a three weeks' vacation, O'Shea is filling in. He'll undoubtedly improve over his preem shot at the program, which was marked by a slowness and lassitude on the part of the entire panel that detracted from any entertainment qualities.

O'Shea is a nice-enough looking guy and evidently knows his legit theatre well enough to fill the job. Any personality he has, though, was buried under his all-too apparent nervousness and first-night jitters. That, of course, can be excused as resulting from his first crack at TV, which is why he must improve. Of the panel, Renee Carroll, w.k. hatcheck gal of Sardi's eatery, N.Y., and Bernard Sobel, legit authority, fared best. Former dancer Eunice Healy was apparently struck with the same mike-fright as O'Shea and author-critic Oliver M. Saylor could scarcely be heard.

Garry Moore is doing an hour-long version of his cross-the-board 7 p.m. CBS-TV stanza as summer replacement for "Arthur Godfrey and His Friends" on Wednesdays at 8 p.m. The 60-minute version, like his half-hour stint, includes thrush Denise Lore, singer Ken Carson, announcer Durwood Kirby and the Howard Smith Quartet. Aided by a couple of guest acts, the cast wraps up an unpretentious but pleasant package.

On Wednesday (2) Moore did a fairly humorous skit with Miss Lor in which he played a baseball ump at home—stumbling blindly around the house. He has an informal, engaging personality that comes across—although it would register more effectively if he played more to the home viewer rather than the studio audience. Miss Lor chirped "Old Devil Moon" well and Carson pleased with "Chattanooga Shoe Shine Boy." Both numbers

were given slight production aids, which while not elaborate were satisfactory.

Dorothy Jarnac socked over a couple of zany dance numbers in which she pantomimed pop tunes line-by-line. She wound with a terpsichorean interpretation of the CBS network identification cue. Condos and Brandow demonstrated their versatility in singing, tapping and at piano and trumpet in a fast-moving turn.

Novel segment on the stanza is period in which Moore answers queries from the audience. He got off some ad lib quips, but for greater impact the queries should be screened.

CBS-TV's "What's My Line?" scored something of a coup Wednesday night (2) by getting N.Y. Mayor William O'Dwyer to guest as the mystery personality. Panel, blindfolded for his appearance, had little trouble guessing his identity, with columnist Dorothy Kilgallen grabbing off top honors with her identification. O'Dwyer then tossed off what he had come on the show to say—another plug for making N.Y. the permanent TV capital. According to the mayor, TV now employs 30,000 people in N.Y.

With John Daly moderating the questions and answers as the panelists attempted to guess the occupation of guests they had never seen before, the show generated considerable humor, enthusiasm and audience interest. Panel members are all hep citizens, including besides Miss Kilgallen, Louis Untermeyer, Arlene Francis and Hal Block. Latter got a little too cute at times in some of his guesswork but it added to the fun. Show is bankrolled by Stopette Deodorant, which has some okay film commercials.

Bert Parks is back from a European vacation and "Break the Bank" has him, which is all to the good for the NBC-TV quiz show. While Bud Collyer, permanent host on the program, did an acceptable fill-in job during Parks' absence, he lacked the zany qualities and apparent lack of inhibitions through which Parks sparks the program to a bright half-hour. Those qualities were easily apparent Wednesday night (2) and, judging from the work of the audience participants, were catching.

To mark his return, Parks did such things as come out in Scotch kilts to ask a group of questions based on Scotland, one of the countries he visited on his trip. Show's jackpot, incidentally, is now close to \$7,500, highest it's ever been, and viewers' interest in seeing it cracked should help build the program's rating. Bristol Myers, which has held the show through the summer, is now plugging Ipana and Mum, instead of Vitalis as formerly, with the film commercials doing a neat selling job. Collyer, incidentally, is now on his vacation, with announcer Bob Sheppard handling the replacement job capably.

ABC-TV's "Stop the Music" Thursday night (3) marked the return to active duty of three of the prime components of the show—emcee Bert Parks, producer Charles Henderson and stager Mitzl Mayfair (Mrs. Henderson), all just returned from European vacations. While the program has been rolling along without them (both Admiral and Old Golds have remained in the sponsors' seats through the summer), it perked considerably with their return. With Groucho Marx scheduled to tee off on a regular NBC-TV show in the fall directly opposite, "Music" will need all the power it can build.

Resumption of work by Henderson and Miss Mayfair, of course, was not so obvious to the audience as that of Parks, since they are both offscreen. Parks, for his part, received a clever introduction. Jimmy Blaine, regular singer on the show who has done an admirable fill-in job as emcee, again held down that post at the start of the show, noting that Parks was currently enroute. Latter was then "picked up" in a couple of gag situations, until his official entry shortly before the 8:30 half-way mark.

While the major part of the program's emphasis is still on the mystery melody and the jackpot prizes, "Music" is still notable for the fact that it entertains and does not rely strictly on the awards for its pull. Present cast is topnotch, including Blaine; vocalists Marion Morgan, who handles the ballads, and Betty Anne Grove, who does

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VARIETY QUIZ

With Sandy Becker, Connie B. Starr
Producer-Director: Rick Leighton
50 Mins., Mon-thru-Fri., 11:10 p.m.
Sustaining

WCBS-TV, New York
This late night WCBS-TV show, "Variety Quiz," pitted against NBC's "Broadway Open House" video showcase, was apparently borne out of desperation. Somebody around CBS went out on a limb—and a \$100,000 one, at that—in buying up the Official Films catalog of nearly 2,000 musical pix quickies. In a bid to refurbish the stanza with some live elements (for it's obvious that the films can't stand on their own), Columbia has put Sandy Becker in to dress up the 50-minute show. Whatever virtue the stanza has derives from Becker, for the pix won't even rate place or show.

Becker, formerly a CBS announcer, has an engaging quality of sorts, and looks like he might still have a year to go for his college degree. Apparently put in to fill the gaps between projection of the "Soundies," he reverses the situation. It's the pix that are the fillers.

They're still playing around with the format on "Variety Quiz," which is loosely conceived, with a telephone quiz giveaway as its pivot. Becker works with Connie B. Starr (CBS, get it?), an engaging looker, who never gets too much in the way. It remains for Becker either to make or break the show, for it's geared strictly for a personality buildup. If he falls short, it's because even a Godfrey doesn't carry 50 minutes alone, as Becker is called on to do. There are only so many variations of a grimace. The voice is there; in fact, it's a very good one. Becker is completely at ease and appears to have a good time. If anything, that is a weakness, because ease in youth too often becomes brash. He's so cocky that a dud doesn't phase him.

A property like this takes time and latitude to jell. But it's worth CBS' while to nurture a potential TV personality. Rose.

THE GOLDWYN TOUCH

With Samuel and Frances Goldwyn, Joan Evans, Gilbert Seldes, Ben Grauer
Producer: George Wallach
Director: Dwight Hemion
30 Mins.; Thurs. (3), 10:30 p.m.
NBC, TV, from New York

The Samuel Goldwyn of fable and pressagency was conspicuously absent in a single-shot TV airer which the film producer's N.Y. office set up, timed with the world preem of his "Edge of Doom" at the Astor theatre on Broadway. This show attempted to combine a patent pitch for the man and the picture with a cavalcade of Goldwyn's past life and accomplishments. Unfortunately, it fell between two chairs.

As pure commercial, its 30 minutes would be overdrawn. As entertainment and nostalgic education, its format of hopping from old photos to old films became too episodic. At the same time, the idea of working into the bally of a picture, the buildup of the colorful life of its producer is clever. More care in toning down the sales end and working it inconspicuously into the entertainment qualities of the program would pay off in audience interest.

The Goldwyn story was told mainly through the lips of his wife, Frances, who was interviewed by Ben Grauer. A family album, flipped through by Grauer, with frequent tele closeups on the honestly-interesting snapshots was the device used to project the program backward. With this went a half-dozen clips of Goldwyn's big films of the past including such stalwarts as "Best Years," "Wuthering Heights" and "Walter Mitty."

The irritant in the broth was the repeat mentions of "Edge of Doom" and the ineptly-introduced stint of Joan Evans, the Goldwyn thespier. Distinctly on the credit side was Mrs. Goldwyn's chatty and uninhibited sidelights on the man. She is videogenic, vivacious and completely unaware of the camera's stare. She lent the show a valuable, honey touch. Goldwyn himself, in a brief stint, was stiff and self-conscious in comparison.

It would interest the film industry to know that Goldwyn is still tilting with the dark forces in Hollywood. In the words of Gilbert Seldes, critic who appeared on the program, Goldwyn has no use for "the little fairy tales" turned out so often on the Coast. He is "one man fighting and not 20 executives sitting around the table frightened over what the public may like." Apropos, this sentiment was embroidered into a plug for "Edge of Doom." Wit.

DEAR DIARY

With Fred Robbins, Barbara Belben, Adelaide Klein
Producer: Tommy Ward
Director: Eddie Nugent
Writer: Jan Brewster
15 Mins.; Fri. (4), 10:30 p.m.
EXQUISITE-FORM BRAS
ABC-TV, from N.Y.
(Brandford)

This is the show that's had all the advance publicity because it has a live model, Norma Bartlett, posing on camera with the sponsor's product—Exquisite-Form Bras. But, while Miss Bartlett is a beautiful gal who can probably model the lingerie with the best of 'em, the show itself also rates plaudits. Judging from its one-shot showcasing last Friday night (4), it's one of the sprightliest and best-paced husband-and-wife situation comedy programs to hit TV in some time.

Jan Brewster's original script had nothing significant to tell. In fact, it dug rather deeply by basing the story on a young couple's tribulations in finding an apartment. But, through capable thesping by the small cast and Eddie Nugent's precision direction, the program generated a warm charm which rates it a steady run on the ABC web. Disk jockey Fred Robbins, as the husband, played himself and, while the script called for no great talent, he handled the part surprisingly well. Barbara Belben, as his model wife, was both pretty and proficient and Adelaide Klein scored as their flighty next-door neighbor.

Producer Tommy Ward mounted the show on a neat-looking living-room set. Commercials, reportedly representing the first time that a bra has been modelled live on TV, were handled in good taste. Miss Bartlett merely posed, while a sultry femme voice told of the product's finer points. Stal.

INTERNATIONAL REPORT

With Dick Johnson
Producer: Bert Gold
15 Mins.; 11 to 11:15 p.m., Mon-thru-Fri.
W T. GRANT CO.
WICU, Erie, Pa.

Sponsor switched from "Yesterday's Newsreel" in favor of this more vital news analysis, with total emphasis on the war and its backwash. Point of view is underscored by playing it largely in long-shot before an enormous United Nations insignia, on painted backdrop. Quite impressive.

Visual punch is provided by front lines, battle arrows, etc., being painted on large glass-faced Korea map, along with commentator's description. This compares not unfavorably (even to the well-informed) with network analyses of its type on this station. Only hand of the map artist is shown. It might be interesting to see his face, if only once.

Dick Johnson, who also conducts Musical Mardi Gras, disk jock show in the afternoon, conveys a surprising intensity and conviction in this different role, for which he is well-informed and more suited. AP dispatches are credited, but only bulletins are read. (It just happens that because of the time differential from Korea, all big news comes through just about this time of night.)

Commercials caught were on film. Wes.

BAR NOTHING RANCH

With Bud Whaley, Patsy Rees, Fred Flores, George Rees
Producer: Bud Whaley
Director: Mort Dank
30 Mins.; Wed., 7:00 p.m., CST
Participating
KEYL, San Antonio

Local television viewers have asked for this series following the debut of a similar show heard on KEYL each Saturday for a full hour, which features popular tunes of the day. This half-hour telecast features western and hillbilly tunes and a take off on various western oaters on the air and on films. Music and comedy provided will help to speed away the hot summer evenings.

Bud "Limp Along" Whaley is m.c. and keeps the show moving along at a fast pace although a few modern jokes would help some. He also is seen and heard in the various commercials which use slides and the product for good effect.

Patsy Rees and Fred Flores steal the show with their lip sync pantomime to the tunes played. The youngsters are outstanding in their presentations.

A comedy touch is lent to the telecast by George Rees as "Shabby Daze." He makes a nice stooge for Whaley.

Adding to the confusion is the playing of instruments by members of the group as well as Whaley adding his own singing talents to (Continued on page 40)

MAMA

With Peggy Wood, Judson Laire, Dick Van Patten, Rosemary Rice, Robin Morgan, Ruth Gates, Len Mence
Producer: Carol Irwin
Director: Ralph Nelson
Writer: Frank Gabrielson
30 Mins.; Fri., 8 p.m.
MAXWELL HOUSE COFFEE
CBS-TV, from New York
(Benton & Bowles)

"Mama," returning after a brief summer respite, stands up as a consistently topflight show. The family comedy gets the full human values from just about every situation it projects, which is a tribute to the entire team involved and to the warmth of the original yarn, "Mama's Bank Account."

What arouses the viewers' response to the stanza is its closeness to reality and down-to-earth people. It's a quality which fortunately rubs off on the commercials. On the initialer Friday (4) the story dealt with the father's being out of work but having promised the younger daughter a Scotch collie for her birthday. With no loose cash to spare, he got a mongrel from the dog pound, which proved a disappointment to the kid. Pay-off was her ending up loving the mutt and the latter's being instrumental in getting the father a job.

This wasn't the best "Mama" has ever been, but it made a charming tale and had some good moments. Thespising is on a high level and has about reached the point where the actors become the characters, at least from the audience point of view. Peggy Wood and Judson Laire are restrained and understanding as the parents. Rosemary Rice is winning as the daughter who remembers and Robin Morgan is appealing as the kid sister. Dick Van Patten is believable as the brother. And special credit should go to the capable scripting of Frank Gabrielson. Brill.

CLUB CELEBRITY

With Ginny Simms, Jill Richards, Harry Von Zell, Greg Mitchell, Bette Bligh, Tune Tailors, Dick Peterson Orch
Producer: Ken Herts
Director: William Asher
30 Mins.; Tues., 10:30 p.m.
NATALIE KALMUS TELEVISION
KNBH-NBC, Hollywood

This is what comes of a brave but futile attempt to make the show match the product. The TV cabinet sets of Natalie Kalmus, who bankrolls, are the classiest things seen around but the overloading of a nitery with chi chi made a farce of an honest effort and lavish expenditure.

With two finished performers such as Ginny Simms and Harry Von Zell, the end result would have been far more promising had not the assorted emcees fawned so rhapsodically on every performer. If it wasn't for Von Zell bowing and scraping over Miss Simms, these uncalled-for amenities could have been performed professionally by Greg Mitchell or even the band fronted, Dick Peterson. At the mention of Lucille Norman's name as next week's guest, it was as if Lily Pons had been booked. To make the atmosphere more sticky, Von Zell made love to a Kalmus console in his commercial.

Miss Simms proved highly telegenic and can still turn a neat tune. Mitchell, a nitery singer, and Jill Richards dueted a number without any unusual virtuosity, and the Peterson crew gave out with a be-bopper that was small time. Bette Bligh was on for one song, so-so, and the Tune Tailors delivered what was expected of them. United Television Artists will have to improve on the first if they want to make the sponsor or NBC clap hands. Helm.

MOBILIZATION STORY

With Fanny Hurst, emcee
Producer: Elythe J. Meserand
30 Mins.; Thurs., 8:30 p.m.
Sustaining
WOR-TV, New York

Purpose of this new effort by the WOR special events division is to present various phases of the government's call for manpower. The initialer Thursday (3) concerned itself with womanpower. On hand were seven women, representing the Wacs, Wafs, Waves, femme Marines, the several nursing corps and the civilian American Red Cross.

Novelist Fannie Hurst served as moderator for the broadcast and queried the military representatives on aspects of their work. In turn, each discussed eligibility requirements, nature of training, the kind of work the women in uniform perform and a bit about the service's history. While the women were earnest in their presentation of the recruiting material, the exposition became repetitious and lacked visual interest. Brill.

Hubbard Tosses in Towel on TVing Of Ball Games in Strike Hassle

Minneapolis, Aug. 8.

Another chapter was written in KSTP-TV's book of troubles arising from the strike of its technicians when the station temporarily abandoned its televising of Minneapolis American Assn. baseball games. Stanley Hubbard, KSTP president, tossed in the towel after failure of his efforts to defuse an order of S. M. Streed, city electrical inspector, to discontinue the TV until a power cable into the park had been metal encased and a new city permit obtained.

Following the arrest of Delmar Nispe, known as Del Franklin in radio circles, KSTP's television director, when he broke the seal placed by Streed over a switch controlling power for the ball park's television apparatus in order to turn it on, Hubbard's request for permission to televise the games until the case was heard in court was rejected by Streed.

After Nispe's arrest and release on bail pending his trial this week, Hubbard still threatened to televise the game the next night. Nispe returned to defy Streed a second time. He was greeted by seven policemen who had orders to arrest anybody tampering with the seal and to keep order outside the park gates. As usual, there also were on hand the picketing strikers carrying banners assailing KSTP as unfair and patrons entering the park.

When Hubbard and television operators failed to show up, however, Nispe desisted from attempting to break the seal a second time. Then Hubbard announced to the newspapers that he was giving up the ghost for the present. He pointed out that the strike's existence prevented him from carrying out the order to enclose the cable in metal. He also denied Streed's claim that the wiring didn't conform to city standards and that the cable constituted a fire hazard.

Previously Hubbard had given a statement to the press pointing out that "there was no trouble with electrical inspectors until after we had labor troubles" and that Streed, the inspector, is a member of the striking union.

"Again tonight KSTP was unable to bring its listeners a telecast of the Minneapolis baseball game," Hubbard said in his statement to the press following failure to TV for the second successive night after having announced it. "In 1948, a Minneapolis-licensed, union electrical contractor in-

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REP TO DISTRIBUTE ASSOCIATED'S VIDPIX

Hollywood, Aug. 8.

Republic Pictures moves into television film distribution with a series of pix being made by Associated TV, Inc. It is planned to sell the series, open-end throughout the country. Pix are currently being offered to indie outlets here.

Associated TV, headed by Walter Colmes who produced and directed the first seven pix, has budgeted films at \$4,500 apiece. They were made on the Republic lot. Republic is not asking a set price for the series but is asking stations to name the figure in an effort to feel its way into the new medium.

Series is titled "Guys and Gals on Parade." Each episode runs 15 minutes. William Parnum will emcee each film, which features three acts accompanied by twin pianos. "Producer" has a talent roster of 500 persons, each of whom has already been auditioned.

Cinetel's Gardner Shorts

Cinetel Corp. is releasing a package of Pathe Pictorial shorts, averaging six subjects per 15-minute program, with commentary by Hy Gardner, Parade columnist and ABC and MBS gabber. World Video is handling the marketing.

Detroit—Twin Pines Dairy and Jumping Jack Shoes have picked up the tab for WXYZ-TV's "Cowboy Colt." Show features J. D. Beemer as emcee who demonstrates to the youngsters the finer points of cowboy lore. A film episode of "Billy the Kid" follows the demonstration.

FAIRBANKS SETS SERIES OF NOSTALGIC VIDPIX

Hollywood, Aug. 8.

Harry Flannery has been set to interview and reminisce with personalities of the past in a new television series to be made by Jerry Fairbanks Productions. Series of 26 will be titled "What Ever Happened to . . . ?"

Fairbanks has already acquired a stockpile of old newsreel and stock footage from motion pictures for the telepix. In addition, producer will roll new footage with celebs which will make up the major portion of each of the 15-minute films.

Personalities already set are Jackie Coogan, Ralph da Palma, race car driver; Henry Armstrong, former championship boxer and Jim Jeffries, former world heavyweight champion. Fairbanks firm is also negotiating with former stage and screen stars.

MERRIMAN'S TV SHOW

Minneapolis, Aug. 8.

Randy Merriman, KSTP radio and TV personality, is starting first Twin City daily TV audience participation show.

Main segment will be based on a musical quiz.

El Paso—Norman J. Docken has been appointed operations manager of KSET here. He has been in radio for the past 25 years, for 10 years with NBC and ABC in New York City.

M'Donald Megs Second Group of Autry Vidpix

Hollywood, Aug. 8.

Frank McDonald has been inked to direct the second group of four television pix in the series of 16 which Armand Schaefer is producing for Gene Autry. George Archinbaud is directing the first four and put the initial one before the cameras last week at Pioneertown. Gail Davis has been signed for the femme lead in the first and third of the group, while Wendy Waldron occupies similar spot in the second and fourth.

Autry will spend the next eight weeks at Pioneertown, turning out two of the TV subjects a week.

IA Wins 20% Pay Hike at KTLA

Hollywood, Aug. 8.

IATSE employees at KTLA received a 20% increase in pay last week when a new contract was put into effect by Y. Frank Freeman and Klaus Landsberg for the Paramount television station and Carl G. Cooper, International veepee of the IA. This is the second contract to be negotiated at KTLA.

Wage increase, which covers technical employees, engineers, camera crews, remote engineers, projectionists, floor men and boom men, brings the previous hourly minimum wage of \$1.38 to \$1.65 and the \$2.33 hourly stipend to \$2.80.

In addition new pact calls for station to guarantee a 58-hour notice to all men if there is a change in schedule. Thus a man, off for the weekend, cannot be called back to work because of a roster revamping. Contract also gives employees a five-day week.

Inside Television

What's believed to be the first actual "wipe" effect yet devised for television was inaugurated over the weekend by the N. Y. Daily News' WPIX during its pickups of the N. Y. Giants' baseball games. Developed under the supervision of chief engineer Tom Howard, the effect is created for use with a split-screen and was utilized in the action where a TV sports director usually employs a super-imposition shot. Thus, while a pitcher was hiking into the mound from the bullpen, half the screen showed him and the other half showed the usual pitcher-catcher-coach huddle on the mound. Then, as the replacement pitcher gradually crossed over into the second half of the screen, the first half was "wiped" into a full-screen shot.

"Wipe" is one of the optical effects developed early in the film industry but it required optical printing, which TV is not able to employ on live shows. WPIX, incidentally, is now using five cameras for the Giant games, the newest addition being installed on a platform immediately alongside the boxes on the first-base foul line. This camera provides shots of the plate and the infield at almost ground level and WPIX has proved via experimentation that it does not interfere with actual play. (WOR-TV, N. Y., has a similar camera site on the Brooklyn Dodger games.) Three of the other cameras are mounted in the press box, with the fifth being used in a studio under the Polo Grounds for the Chesterfield cigaret commercials.

N. Y.'s Mayor William O'Dwyer, who has been conducting a full-scale campaign recently to have N. Y. retain its hold as TV's program center, is now apparently favoring the medium over even newspapers. He plans to utilize video tomorrow night (Thurs.) for the first official announcement of his new policy board for the city's hospitals, rather than releasing the information to newspapers via press handouts, as is usually the case.

Announcement will be made on his "Mayor's Desk" bi-weekly video program aired via the N. Y. Daily News' WPIX. Even the News, incidentally, will not have the info prior to the TV program.

WAAM, Baltimore television indie, is pulling a twist in its coverage of United Nations sessions from Lake Success, N. Y., by ordering network service on the UN pool but keeping the pickup on standby while running its regular afternoon program. Program chief Herb Cahan monitors the network pool and orders cut-ins on local studio shows when he deems it necessary.

Policy results from a desire to bring audiences highlights of the crucial UN meetings, while keeping the station's schedule of local shows practically intact. Viewers are told in advance that the station will interrupt these programs when advisable for the UN cut-ins.

William I. Kaufman, NBC-TV casting director, will have a second tome on video out in about six weeks after his initial one this fall. The first, with a preface by RCA board chairman David Sarnoff, is a text, "Your Career in Television," and Merlin Press, N. Y., will bring it out next month.

Second book will be the start of a series of annuals in which Kaufman will select the best television plays of the year. His initial selections will comprise the bests for 1949. The "best TV plays" was the idea of Merlin Press, which is also publishing that tome, with the publisher selecting Kaufman to make the choices.

N. Y. Daily News' WPIX set 93 contracts for new and renewed business in spots, participations and full programs during July, almost matching the May and June totals despite the usual summer slump. Highlighting the new business is a deal set with Schaefer's Beer to bankroll a pickup of a hurling game from the Polo Grounds, N. Y., Sept. 24. Station also pacted with new advertisers for spots on its "Night Owl Theatre," series of feature film oldies, which is now completely sold out.

The finals of the hunt for "Miss U. S. Television," being conducted on 13 tele stations, will be carried on the full DuMont network Sept. 3 from the Chi Fair studios of WGN. Winner of the combination beauty-talent search launched last month by Radio Features, Inc., will receive up to \$35,000 in prizes.

Tele Chatter

New York

Adelle Rasey, former film, legit and radio actress, subbing for Dorothy Doan for two weeks started Monday (7) on CBS-TV's "Vanity Fair." . . . American Television Society prez David Hale Halpern offered President Truman the organization's full services "in any manner you may direct" in the current world crisis. . . . Norman Gladney joined the Franklin, Berlin & Tragerman agency as veepee and tele director. Agency will change its name to Franklin, Gladney & Tragerman starting Nov. 1. David D. Polon, formerly with the Scheek agency, has joined FB&T as video programming and production chief. . . . Richard Hayes now permanent male vocalist on "Songs for Sale," CBS Friday night simulcast. . . . John Daly expected to take over the lead role in the upcoming TV version of "Big Town," which Lever Bros. will bankroll on CBS Thursday nights in the fall. . . . Legit producer Mike Todd guesting on Faye Emerson's "Fifteen with Faye" show tonight

'TELLO-TEST' NOW SET FOR TV SYNDICATION

Chicago, Aug. 8.

Radio Features, Inc., whose radio giveaway package—"Tello-Test"—is currently carried on 225 stations, launched its video version of the phone-quizzing on WBKB Monday (7). After a warmup run on WBKB, show will be offered for syndication in other cities.

Video package, tagged "Foto-Quiz," uses the phone-quiz format with the added twist that the picture of the person being called will share the screen with the emcee. The calls are made to those viewers who have sent in their own photos or who have had their pictures taken by the Foto-Quiz photog, who'll do his snapping on the streets and will hand out cards to be mailed in by those who want to get on the call list.

For a crack at the jackpot, which on the WBKB stanza will be kept at about \$1,000, participants will be asked a qualifying question and then the payoff query.

Show is being aired half-hour daily cross-the-board on the Chi station, with Danny O'Neil doing the emceeing.

Test TV 'Hit Parade' In Sat. Nite NBC Slot

Video version of Lucky Strike's "Hit Parade" is scheduled for a Saturday night test slot Aug. 19 via NBC. Show will go in the 10:30 to 11 period and, if it looks good there to American Tobacco and BBD&O agency, it will take over the position permanently. That would mean it will take NBC's two-and-a-half hour "Saturday Night Revue," which resumes next month.

"Hit Parade" during the last month has been alternating Monday nights at 9 with "Lights Out." Admiral Radio resumes as sponsor of "Lights" on a weekly basis starting Aug. 28, necessitating a new period for the Lucky Strike show. AM version of "Hit Parade," incidentally, continues Saturday nights at 9, indicating the Raymond Scott orch and several cast members will be doing separate shows on the same night.

Filmtone's Groucho Series

Hollywood, Aug. 8.

The Groucho Marx television show will be put on film by Filmtone. Deal was set last week by NBC and BBD&O agency, representing DeSoto-Plymouth, show's sponsors.

Filmtone, under Filmcraft Productions, will make 39 programs on 35m. Each of the show will be taped for Marx' radio broadcasts simultaneously with the filming. Shows will run 60 minutes and be edited to 30 minutes for airing on each medium. Filmtone will use seven cameras on each layout.

Initial Marx show test reel was made by Hal Roach Productions. This reel was responsible for the selling of the TV series to sponsors. However, Roach was underbid for the series by Filmtone, which accounts for the switch in production units.

(Wed.) via NBC. . . . Kyle MacDonald and George Reeves set to star in "Feathers in a Gale" on NBC's "Kraft Theatre" tonight (Wed.). The Satisfiers (Ted Hansen, Art Lambert, Bob Lange and Dottie Evans) will replace John Conte for two weeks on his Van Camp stanza on NBC-TV. . . . Bill Treadwell, associated for several years with Uncle Don on WOR, is packaging a kid show, "Birthday Party," with Len Golas. . . . Betty Field and Joseph Schildkraut will star in NBC-TV's production of Pirandello's "Six Characters in Search of an Author" Aug. 13. . . . Zelma Cohen, formerly a booker with Telecast Films and Cinetel Corp., joined Atlantic Television Corp. in the same capacity.

Actor Charles Randall appearing on ABC-TV's "True Story" Friday night (11). . . . David Karp, scripter on the Buddy Rogers radio show, adapted his own short story, "The Philanderer," for CBS-TV's "Starlight Theatre" Aug. 17. . . . Margie Hart, Bernie Hart, Betty Garde and Bernard Sobel slated to guest with Mike O'Shea on WPIX's "Broadway Scrapbook" Friday night. . . . Gloria St. Clair, singing pianist at Bill Bertolotti's, N. Y. eatery, making her video debut tonight (Wed.) as guest on John Conte's NBC show.

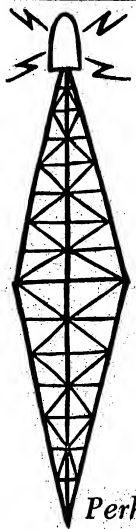
Hollywood

Jack Hively and Axel Gruenberg, who with Carl Wester comprise new Trio Productions, start second half-hour TV film this week at Hal Roach studios. Hively and Gruenberg share producer-director chores. . . . Eric Harris will join CBS-TV as a television recording engineer this month. Harris is presently completing a film editing job on Mike Stokey's "Mike Battle, Investigator" kinescoped at KLAC-TV last week. . . . KFI-TV has sold its cross-the-board film strip to Eastside Beer. "Program will teeoff on Oct. 9 following conclusion of KFI-TV's televising of the L. A. Angels baseball games. . . . Alvino Rey, and the King Sisters, have Dave Shearing Quintet and Nat King Cole set to make vidfilm briefs for Snader Telecriptions. . . . Dacita and her all-male band inked for a once-weekly half-hour show over KFI-TV. Mike Darrin will handle vocals on the show along with Dacita who will also toss a few dance routines. . . . Carl Schlechter has signed with Ziff-Davis Publications for "Marshall of Gunsight Pass," video show over KECA-TV, to appear in Mammoth Western mag. . . . "The Show Must Go On," starring Buddy Ebsen, will be the fourth Elmer Fix telefilm to go before the cameras for Tel-Air Associates. . . . John Goetz has moved to KLAC-TV, as a director, from CBS locally.

Chicago

Clifton Utley's newscast on WNBQ expanded to a Monday through Friday strip with the Rock Island Railroad bankrolling the fifth stanza. Railroad also sponsors the Monday and Wednesday segments of the quarter-hour show. . . . Howard Rapport joins the Tatham-Laird Chi office as teevie copywriter. . . . Singer Nancy Evans leaves the Wayne King band after five years as featured vocalist to set up her own TV producing outfit. Gloria Van and Jacqueline James are replacing her with the King orch. . . . Vet Chi radio actor Phil Lord, currently featured in NBC's "Studs Place" and "Hawkins Falls" discharged from a hospital last week after suffering head injuries in a cab accident. . . . Clayton Bergman will produce "Shirtsleeves Serenade," weekly quarter-hour musical-dramatic show bowing on WBKB Aug. 16, featuring the Mel Brandt Trio, Collin and McKay and actor Jimmy Dexter. . . . Hugh Robertson, Zenith exec veepee, announced price boosts on company's tele and radio sets ranging from \$2 to \$20 on new line introduced in June. . . . Howard Miller's "Record Spotlight" on WNBQ gets a 13-week renewal from the Chi Herald-American. . . . Gene Autry's vidpix get a 13-week ride on WENR-TV starting Sept. 16 for the E. J. Brach & Sons candy company, through J. Walter Thompson.

Bob Murphy, co-emcee on WENR-TV's "Bob and Kay" two-hour strip off this week for a two-week vacation in North Carolina. . . . New puppet show, tagged "Jack and Gigi," debuts Sept. 17 on WENR-TV in Sunday 3:10 to 3:40 slot for Schulze & Burch, baking company, through Gordan Best agency.



RADIO... after 1975, WHAT?

You might expect a radio station that originates 16 network programs every week to be situated in New York or Hollywood. Or at least in Chicago. But, WSM is the exception. This station, with a talent staff of over 200 entertainers is located down South.

Perhaps you think the world's largest studio audience is found in one of the networks' massive buildings. But no. The largest audience to see any radio show—5,000 people—watches WSM's Grand Ole Opry in Nashville, Tennessee every Saturday night.



Do you have the idea that all stations outside of major production centers are content to take shows off the network without regard for local programming? Maybe you'll lift a curious eyebrow when you are told that WSM originates 25 live talent programs every day!

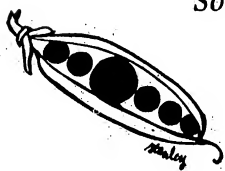
Would you believe it—entertainers on WSM are among the biggest names in the country. Stars like Red Foley, Minnie Pearl, Roy Acuff, Hank Williams, Ernest Tubb, Snooky Lanson, Beasley Smith, Francis Craig . . . and 200 others.

Talent which has sold 130,000,000 phonograph records and annually draws crowds of more than a half-million on nationwide public appearances.



In the past, there have been other entertainers on this station . . . names you may remember. Dinah Shore, Phil Harris, James Melton, Kay Armen, to name just a few who got their start on the same radio station here in Nashville.

That song you were humming a moment ago? It may have been written by a member of WSM's staff. Within the past two years this station's tunesmiths have produced such hits as Near You, Beg Your Pardon, Lucky Old Sun and Old Master Painter.



Some folks know the phrase, "Radio Stations Everywhere—But Only One WSM." Perhaps these facts serve to point up that claim. But greater than any of these amazing talent-production figures about WSM, greater than our 50,000 watt Clear Channel signal which covers the Central South is this fact:

WSM means something to this region . . . this region means something to WSM.

This year as we begin our second 25 years of radio broadcasting, WSM's new television station will make its debut. The same programming for local taste will go into this new medium. At the same time the radio station will continue to serve the vast Central South which remains WSM's listener family of millions.

Radio at WSM is here to stay. And by the time we celebrate our Golden Anniversary in 1975, we hope to have a great deal to add to this report of radio progress.



WSM Incorporated, Nashville, Tennessee
Broadcasting Service of
THE NATIONAL LIFE & ACCIDENT INSURANCE COMPANY

TV's 'Let the Chips Fall'

Continued from page 31

night at 8 slot, planning to launch the show several weeks before Berle returns in an effort to tie down an audience which will remain for the season.

CBS last year had Wednesday nights sewed up with its "Godfrey & Friends" show. This year, NBC will launch the first of two series of expensive variety shows to be emceed by rotating comedians directly opposite Godfrey. Emcee lineup will probably include Ed Wynn, Danny Kaye and perhaps Danny Thomas. On Thursdays, CBS will have an hour-long dramatic series sponsored by Bulck, with Cecil B. DeMille as potential producer, backing the Kay Kyser show on NBC. Latter has never had top ratings, but represented NBC's biggest show of the evening. With Groucho Marx taking over the 8:30 to 9 slot on Thursday nights, ABC may have a fight brewing to retain its "Stop the Music" hold on the 8 to 9 hour.

Fridays, with both NBC and CBS taking it relatively easy, DuMont is opening up with a bid for top honors. Web is inserting its new Buddy Rogers vaudeo production, "Cavalcade of Stars," "Hands of Destiny" and "Roscoe Karns, Inside Detective" on that night. ABC, meanwhile, will have its "Pulitzer Prize Playhouse," sponsored by

Schlitz, in the Friday night 9 to 10 slot opposite CBS' "Ford Theatre." Saturdays, with CBS' Ken Murray show bucking the first hour of NBC's 8 to 10:30 "Saturday Night Revue," CBS is also slotting an hour-long production starring Frank Sinatra from 9 to 10 and a simulcast of "Sing It Again" from 10 to 11. In addition on Saturday nights, DuMont will have its ticket of Madison Sq. Garden sport events.

Sunday will see NBC's second series of vaudeo shows with rotating emcees, this one sponsored by Colgate and grooved to take the play from Ed Sullivan's "Toast of the Town," long a top-rater on CBS in the 8 to 9 period.

WWJ-TV

Continued from page 30

will reflect off-campus adult education courses and will be generally classified as "modern living." Less formal than the first part of the program, it will draw on university resources to stress "how-to-do" tips to appeal to a wide audience.

The final 20-minute portion of the projected program will show the university at work. This will

take television classes into research laboratories, workshops and rare book vaults from which all but a few accredited students, usually engaged in graduate work, are barred.

This segment also will transport television students to distant quarters of the globe where university expeditions have probed the icy wastes of Greenland to the jungles of Central America.

At the beginning, many of the programs will originate from the station's studios in Detroit. When necessary and, perhaps entirely in the future, telecasts will be beamed from the campus using technicians employed at football games.

Waldo Abbott, director of the University Broadcasting Service and Station WUOM in Ann Arbor, recalled that 28 years ago members of the faculty were transported to Detroit to WWJ to entertain and instruct the crystal-set owners of that day.

Harry Bannister, general manager of WWJ and WWJ-TV, characterized the joint project as "a serious effort to employ the latest offspring of the mechanical revolution in the field of education. It should prove an answer to those who criticize television for its entertainment 'lure'."

Minneapolis — Jack Horner, KSTP TV and AM sports director, passing the cigars because of the arrival of Thomas, a 11-pounder, the Horner's fifth child—all of them boys.

Inside Stuff—Radio

Record companies, realizing the value of exploitation on radio, are releasing some albums for broadcasting in toto, although this involves the grand rights. In most cases, playing of the complete recording of a dramatic show (e.g., "Death of a Salesman" and the "Cocktail Party," both of which are on wax) is termed a commercial performance and prohibited unless permission is obtained.

However, CBS on Sunday (6) aired the Columbia recordings of Gian-Carlo Menotti's "The Medium" and "The Telephone," and WNBC, N. Y., will air them next Sunday (13). In the case of WNBC, a "nominal sum" was paid for the rights. The Menotti works, incidentally, are currently on Broadway, at the Arena theatre in the Hotel Edison.

WNEW, N. Y., last Sunday premeed the Columbia album of "Peter Pan," also current on Broadway, with WNBC also skedding the show soon. The NBC key has also lined up the preems of the third volume of "I Can Hear It Now" and the disks Margaret Truman is cutting for RCA Victor.

A plan to spread per inquiry (PI) business has been incepted by the Sommer & Son Co. of Mount Vernon, N. Y. Outfit advertised in the N. Y. Times classified section, and those inquiring received a letter offering them a list of 400 stations which accept PI deals. List sells for \$100 of which \$25 is payable in advance and the rest on the basis of 2% of net profit from sales consummated as a result of the service. Sommer also offers to handle complete campaigns, writing to the 400 outlets for \$225.

Letterhead of the company describes it as "Export & Import, Manufacturers Agents, Real Estate Brokers, Efficiency Counsels, Wholesale Specialists, Industrial Analysts and Vocational Guidance."

Despite Dan Golenpaul's suit against Mutual, which alleged mishandling of his "Information Please" as a co-op show, the stanza is now returning to WOR, Mutual's N. Y. key and a leading stockholder in the web. It preems tonight (Wed.) at 9 p.m., with Fred Allen and Howard Lindsay as guests.

New edition of the stanza, with Clifton Fadiman, Franklin P. Adams and John Kieran on the panel, will be transcribed and syndicated. In addition to WOR, it will be aired over KNBC, 'Frisco; WIBA, Madison, Wis.; and WGY, Schenectady. For the first eight broadcasts a qualitative analysis of its audience reactions will be made.

Mutual, for the first time in recent years, is doing no broadcasting from the Saratoga racetrack—due to the network's "Game of the Day" ballcasts, but CBS and ABC are covering the feature event on Saturdays. Joe Palmer, New York Herald Tribune turf writer, is at the CBS mike; Jack McCarthy, at the ABC amplifier. Bryan Field handled the originations for Mutual.

The top race daily at Saratoga is being broadcast over eight upstate N. Y. stations, via WABY, with Fred Capossella, official course announcer, as caller. Two events daily are described over WRTR, Albany, by Roy Shudt.

Charge by Albert Sindlinger that A. C. Nielsen's estimate of video penetration into radio audiences is excessive is being answered by Nielsen. Sindlinger had said that Nielsen indicated radio about 24% off nationally in the evening with 10% of the nation owning a set. Nielsen replies that his index has never shown radio off by 24% nationally, that this is more in line with the loss in metropolitan areas in evening hours. "Actually," he adds, "the overall national evening loss for April, 1950, as compared with April, 1949, was of the order of 12%."

Nielsen said that the TV-ownership in April was between 12-13% rather than the 10% figure quoted by Sindlinger.

The Seattle local of the American Federation of Radio Artists is making four 15-minute dramatic radio shows to plug the coming "Seattle Seafair," Aug. 11-20. The four shows will be transcribed and used by all Seattle stations between now and Aug. 16, when the Seafair Coronation will be held. AFRA members are contributing writing, production and talent for the four shows.

Seattle stations are going all-out to plug the celebration, with a radio committee consisting of George Dean, KOMO; Roland Bradley, KJR, and Al Morris, KRSC, handling arrangements.

"Directory of Radio News Programs," now in preparation of the NAB's research dept. with the aid of National Assn. of Radio News Directors prexy Jack Shelley (of WHO, Des Moines), will be ready for release in October.

Broadcast Advertising Bureau's new desk-top presentation on radio newscasts—similar to "Radio's Feminine Touch" book—will be ready for release Aug. 18. It will sell to NAB members for \$7.50.

National Assn. of Radio Station Representatives has published its second annual directory of the 500 outlets repped by its 15 members. Booklet has a separate tele section which lists 71 video stations handled by 13 NARSR members.

Leo Burnett's \$22,000,000

Continued from page 26

itself essentially a Chi agency, although it has branch offices in N.Y. and Los Angeles. It also prides itself on its slow staff turnover. Most of the group of eight persons who joined the outfit when it was formed are still numbered among the present 280 employees.

Some measure of the agency's growth is found in the fact that as of June it had placed a total of \$100,000,000 worth of advertising since its founding, while this year's total will amount to nearly a fourth of that figure.

During the past six months Burnett has grabbed off four new billings, the largest being the Mars candy account, totaling better than \$1,500,000, which moved over with Ralph Ellis from the Grant agency. Also new since the first of the year are the Bauer & Black and Kellogg Rice Krispies billings and a special project for Procter & Gamble.

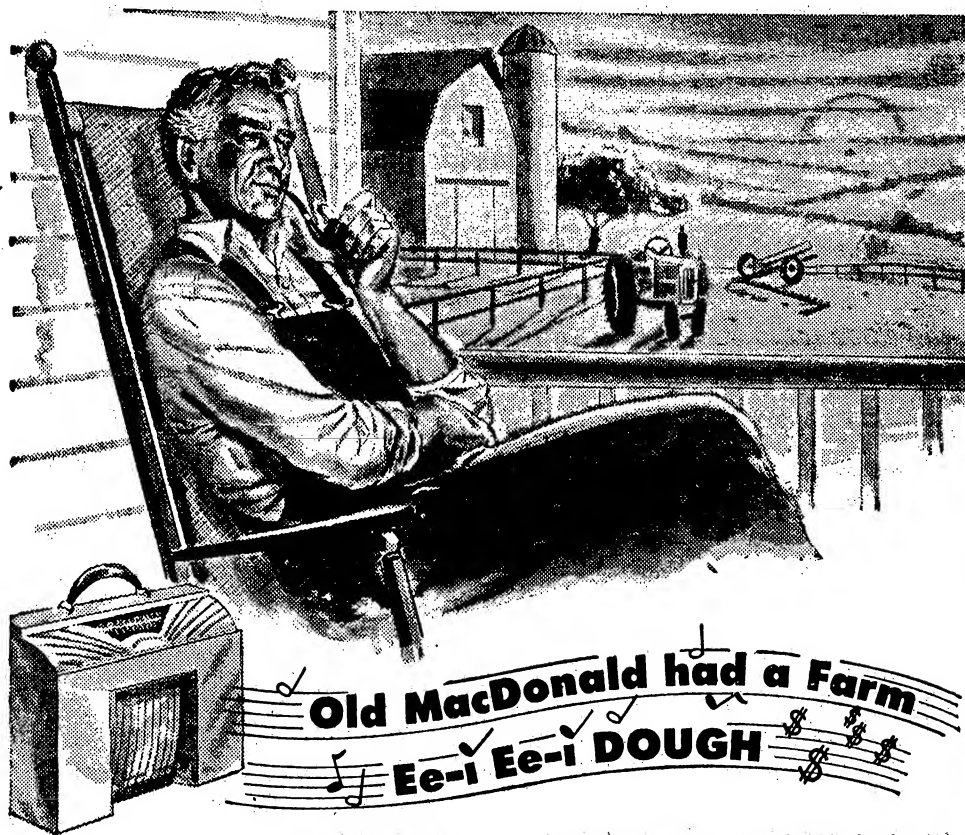
The new teevee shows to be launched through the agency this fall are the Smilin' Ed McConnell weekly half-hour show bowing Aug. 26 on NBC for the Brown Shoe Co., and "Life With Linkletter," weekly half-hour starting on ABC Oct. 6 for Green Giant Co. Pure Oil Co. has picked up NBC's "Who

Said That?" in 15 markets for a September teefoff. Mars has ordered three quarter-hour segments, and Kellogg Rice Krispies billings ments weekly on NBC's "Howdy Doody." Pillsbury is taking the 8:15 to 8:30 period on Arthur Godfrey's Wednesday night show on CBS.

The new radio billings going on this fall are "Fallstaff Fabulous Fables" moving into the 5:55 to 6 p. m. slot cross-the-board on ABC for Mars, and the 10:15 to 10:30 segment of the morning Godfrey show on alternating days on CBS for Pillsbury.

Other Pillsbury shows handled by the agency that are starting a new season on CBS this fall are the cross-the-board Linkletter "House Party" in the 3:30-3:55 period; the Cedric Adams strip cross-the-board at 3:55 to 4 p. m. and 12:55 to 1 p. m. on Saturdays, and the "Grand Central Station" show on same day from 12:30 to 12:55.

Shows continuing on NBC are the cross-the-board "Pure Oil News Time" and the half-hour Saturday Smilin' Ed McConnell stanza for Brown Shoe Co. On ABC its also a half-hour Saturday stanza, "Club Time," for Club Aluminum.



And on this farm he has need for new implements, fencing, paint and electrical appliances for his home. Farmer MacDonald also has the money . . . plus the inclination to spend.

Just where can you find this potential customer? Right in the heart of WLW-Land. And there are 689,999 other WLW-Land farmers just like him. All together, they plan to spend \$890,000,000 in 1950.*

It's the greatest farm market in history

And the quickest, surest way to reach this rich market is via WLW, which attracts one-sixth—17.0%—of all rural radio listening throughout WLW's four-state area.**

Of all farm families in the WLW Merchandise-Able Area, 38.7% listen to WLW more often than to any other station (with 219 stations competing). WLW reaches . . .

81.7% of all rural radio homes in four weeks

66.5% of all rural radio homes during an average week

And; the average rural home reached listens ONE HOUR and FOUR MINUTES PER DAY to WLW.

For further information, contact any of the WLW Sales Offices in Cincinnati, New York, Chicago or Hollywood.

*Special farm consumer survey—now available
**Nielsen Radio Index, Feb-March, 1950

THE GREATEST FARM MARKET IN HISTORY
THE GREATEST SELLING MEDIUM IN THE MIDWEST



Crosley Broadcasting Corporation

TED ASHLEY

Proudly Welcomes

IRA L. STEINER

As A Member of the Firm of **TED ASHLEY ASSOCIATES**

To all of our clients, the networks, advertising agencies and sponsors who have expressed their best wishes—many thanks.

To the industry generally—as the fastest growing talent and package organization in radio and television, we will continue to serve you with all of the enthusiasm, knowledge, experience, cooperation and personal attention that you have come to expect of us.

Together—We confidently look forward to a great era in Show Business.

TED ASHLEY ASSOCIATES

545 Fifth Avenue
New York City
MUrray Hill 7-0576

Don't Let Anti-Color Forces Use Korea To Stall Color TV Decision—Johnson

Washington, Aug. 8. Senator Edwin C. Johnson, D., Colo., chairman of the Interstate Commerce Commission, served notice on the FCC today (Tues.) that there must be no temporizing "with a clearcut decision now" on the color video question because of the Korean situation.

The senator's letter to FCC chairman Wayne Coy was inspired by two letters from RCA board chairman David Sarnoff and CBS prexy Frank Stanton to Coy saying they are opposed to delaying a decision on color.

In a strong missive, Johnson urged FCC commissioners not to be pressured by industry influences trying to use the military situation to stall the color decision. The FCC is trying to get the decision out by Labor Day.

It's understood Johnson's letter is intended as a prop to Coy's efforts to get a positive decision on color in the face of repeated vacillations on the part of some commissioners who want to avoid commitments through the device of the military emergency.

He told Coy "the employment of the current Korean crisis as an alibi for delay by the detractors of color television shows how desperate they are for any excuse for procrastination, deferment or weaselly-worded proposed findings which would have the deadly effect of delay itself. When delay is the objective, of course any expedient

will serve the purpose, but it is wholly unrealistic for these selfish interests to seize upon the war need as an excuse; it indicates an utter lack of appreciation of the important part played by electronics in modern war."

Johnson said that color TV could be of "vast aid" to the defense effort in testing jet engines' flame colors, observing guided missiles and in secret processes.

"Korea," he said, "is not part of the testimony in the record, and even if it were honestly believed that a decision for immediate utilization of color could not be put into effect because of the war, the Commission has not duty or responsibility, or even right to use such an anticipated development as a prop for 'no decision now,' or for anything other than a clearcut definitive decision based on the record before it. I am certain that you will agree that to do otherwise would subject the commissioners to the sharpest criticism."

The senator said that he found it hard to believe that such expedients will be resorted to in view of the testimony before the FCC by Commissioners Edward Webster and George Sterling that they favored a "quick and positive decision" on color.

Cincinnati — Charles Vaughan has rejoined WLW-T as a producer, a post he filled for the past 16 months on WLW-T, Dayton.

TV At 1 A.M.

Continued from page 31

of the new late-evening program means NBC will be operating eight hours a day for at least five days a week. This would be in addition to the local station programming, such as that now being done by WNBT, NBC's key outlet in N. Y. WNBT now has shows on from 9:30 a.m. until 1:15 p.m. cross-the-board and plans to start soon in filling in the time available until the network takes over. The 6 to 7 p.m. hour is also local time under the present operational setup.

NBC's decision to expand into the post-midnight hours points up the progress made by television during the last several years. As recently as 1948, some of the nets and many local stations were complaining that they could not comply with an FCC ruling that they must program at least 28 hours per week. Scheduling of a mystery series after midnight also indicates the extent to which TV programming will differ from that of radio. In AM, the late evening programming with few exceptions is devoted to remote pickups of dance bands or disk jockey shows on both networks and local stations. Reason has been that neither radio execs nor advertisers have believed a dramatic or comedy show late in the evening could attract and hold an audience.

McConnell

Continued from page 31

grown and prospered faster than any other almost solely with live shows. For example, he noted, NBC's Class A time is virtually sold out for the upcoming fall season and only one of the projected shows will be done on film. That's to be the weekly Groucho Marx program which, according to McConnell, will be similar to Marx's "You Bet Your Life" radio show and so will need the advantages of pre-broadcast editing.

Reasons for TV's continued stress on live programming are based on more than economic factors, he said. Probably the major factor is the audience's apparent desire for that intangible spontaneity that only live shows can provide. Talent, too, he pointed out, has learned the advantages of live programming. "Think how exciting it will be," he said, "for a performer to work before a studio audience of 3,000 people in the Center theatre (former ice-show house in N. Y.'s Rockefeller Center which NBC has leased) and still be playing to millions of people in their homes."

Hubbard

Continued from page 34

stalled a power box with a plug-in for the portable cable to be used in televising the baseball games.

"The equipment was used in 1948, 1949 and part of 1950 with no objection. Last week Streed and Anderson decided the equipment was unsafe. Stations throughout the nation use the same cable and equipment and engineers consider it safe... The inspectors were informed that the station would be unable to make any changes in the wiring because of the current strike of operators. The station told the city it planned to make a 'test case' of the issue and thought one arrest would be sufficient to test the law without further depriving hundreds of thousands of their televised baseball games."

"Until we get the cooperation of Mayor Hoyer (of Minneapolis) and the electrical and building inspectors, KSTP considers it impossible to further televise the baseball games."

TV Excise Tax

Continued from page 30

tremendous potential value of television for emergency instruction of the civilian population should be carefully weighed. Since television is highly developed in such vital areas as Detroit, Pittsburgh, Los Angeles, Washington, and other major centers, its usefulness in times of emergency is easily apparent.

"In these times, all media for the

communication of ideas are most important. We respectfully suggest that radio and television are vital media of mass communication in the same category as newspapers and magazines and should be made as easily available to the public without imposition of a punitive excise tax."

The proposal to extend the present 10% tax on radios to TV sets had been turned down in the House. The excise is designed to bring in \$42,000,000 in revenue.

A similar letter to Chairman George from the Radio-TV Mrs. Assn. Excise Tax Committee, headed by Dr. Allen B. DuMont, also criticized Secretary Snyder's position. Television, the committee said, "is not to be compared with such activities as 'professional sporting events,' but with other means of communication which have traditionally been fostered by Congress. It is the most effective means of mass communications that has yet been devised."

Voice of America

Continued from page 28

cated the larger distribution would be made in "crucial periphery" countries which Barrett defined as countries "which are under direct threat of the Soviet Union... states from which we must prevent Soviet expansion if we are to win what has been called the cold war."

Department officials told the committee their latest estimate on the number of receivers in Russia is 6,000,000, most of which are capable of receiving shortwave. Total radio sets in the world, outside of the U. S., was given as 80,928,000, of which 51,506,000 were estimated to be equipped for short-wave reception.

Testimony on the extent of Russian jamming brought out that there have been nearly 250 short-wave, sky wave jamming installations identified and an estimated overall total of 1,000 or more, including local jammers which cannot be satisfactorily identified. Moscow, Kohler testified, "is obviously an area of great concentration of jamming activities." He said he saw antenna installations in Russia which appeared just about the time of the commencement of the all-out jamming program in April of last year.

ANA

Continued from page 28

interests aren't being served by the attack on time charges.

ANA prexy Paul B. West, commenting on sending copies of the rate study to the four webs last week, backtracked to the extent of saying "There is not, and never was, any intention on ANA's part to tell the networks what they should charge for their products. That is the prerogative of the medium."

Object of sending out the report, West said, was to help the broadcasters "reach their individual and competitive business decisions more intelligently." He expressed regret at the lack of an opportunity for the industry and the advertisers' reps to talk over the rate problem face-to-face.

West, although citing the statistics on declining audiences "traceable largely to the inroads of television," added "this does not imply that radio is not still—and will not continue to be—a very effective advertising medium and a good buy for many advertisers." However, he said the old pattern has changed and further changes should be made "by individual markets rather than general averages."

B'way Invasion

Continued from page 27

duction growth (save for a war-inspired TV bottleneck) threatens to create a studio snarl that could throw the webs into a financial tailspin in their acquisition of more and more theatres and in turn invite a crisis among legit impresarios.

The latest acquisition of Broadway properties transpired last week, when DuMont acquired the Ambassador theatre on West 49th street, under terms of a five-year lease.

Tele Follow-Up

Continued from page 33

the novelty tunes; Harry Salter's orch, and the Variety Dancers. Henderson and Miss Mayfair together give the show the maximum in production mountings so that, even without the jackpot, it could hold its own in the vaudeo or revue sweepstakes.

Chief trouble with DuMont's Cavalcade of Stars seems to be proper script material. The Jackie Gleason-emceed one-hour Saturday night stanza, sponsored by the Druggists of America, had an excellent guest lineup last Saturday (5). But the exchanges between Gleason and guest star Bert Wheeler and the one skit presented were the weak spots of an otherwise good vaudeo presentation.

Singer Billy Daniels is a natural for video. Aside from his unusual style, his movements and facial expressions lend themselves to television presentation, and camera caught him in closeups and at a distance fluidly. Dance team of Cabot & Dresden likewise moved easily before the camera. Dorothy Claire had some good song material but lack of movement made her turn somewhat static. Acro turn of the Kanazawa Trio was well shot.

With as varied and well-known a vaudeo lineup as this, the poor scripting tended to slow things down a bit. Wheeler's delivery was fresh and comical, but the material was just too much for him. Gleason also was weighted down, but nonetheless handled his emcee chores nicely.

Following an eight-week summer hiatus, Weatherbird Shoes resumed sponsorship Sunday (6) of the final half-hour of ABC-TV's "Super Circus." Taking over alternate sponsorship of the 30-minute period every other week will be M. & M., Ltd. candy outfit, which is also returning after an eight-week vacation Sunday (13). Canada Dry resumes sponsorship of the first half of the hour-long show Sept. 3, following a hiatus.

Featured on the shoe company's 30-minute segment this past Sunday were routine performances by a dog act and an acro turn. Also on hand to pad out the show were ringmaster Claude Kirchner, circus bandleader Mary Hartline and the usual turnout of clowns. A brief kiddie participation stint, which had two girls lathering up the same number of boys for shaves, made for okay juve fare, as did the rest of program.

Capt. Ferguson's dogs provided the canine antics with such standard tricks as walking around on their hind legs and climbing up parallel bars. Holding down the acro spot were the Three Tumbling Tars. Boys, sporting clown faces, pulled off some comic antics via their various gyrations. Miss Hartline made a nice appearance in her drum majorette costume, besides fronting the band through a lively bit. Kirchner conducted the program in nice fashion.

Fort Worth — A new series, "Fashion Forecast," will make its television debut here on WBAP-TV. The fashion show will be telecast for a quarter-hour each Thursday evening. Nona Lou Greene, WBAP-TV fashion editor will be seen and heard with three models.



Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Mgt.: LOU CLAYTON

THE THREE SUNS



"MORTY" "ARTIE" & "AL" RCA VICTOR Records

Currently
BILL GREEN'S
PITTSBURGH

Direction: MUSIC CORP. OF AMERICA

WANTED TELEVISION SHORTS — FEATURES

for

MEXICO—CUBA—BRAZIL

ALL LATIN AND

SOUTH AMERICAN TERRITORIES

SUBJECTS SUITED TO LATIN TEMPERAMENT
AND PSYCHOLOGY CONSIDERED

ENGLISH LANGUAGE—NO BARRIER

WILL ADVANCE DUBBING COSTS
SUBJECTS TO BE DUBBED
INTO SPANISH AND PORTUGUESE

AT

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Tele Authority, SAG Seen Ready To Bury Hatchet in Jurisdictional War

Behind the scenes moves indicate that the Television Authority and the Screen Actors Guild may bury the hatchet in their current jurisdictional war for representation of video talent.

A compromise may be effected which would keep TVA from intervening in the SAG's parleys with the National Labor Relations Board on the Coast while the film-ites refrain from intervening in TVA's confabs with the NLRB in the east.

On Friday (4) an informal hearing to clear the way for NLRB election among actors employed by picture producers was held in the federal agency's L. A. offices. Although the NLRB says it notified TVA in advance of the meeting, no representative from the live talent unions appeared.

It's considered probable that TVA is waiting for word that SAG will accept a compromise agreeable to TVA before it decides not to intervene in the Coast proceedings. NLRB examiner Frank Yeager asked TVA attorney David Zisking to state that unions' position immediately in writing. If TVA doesn't intervene, elections could be held in a month or six weeks. If it does intervene, formal hearings would be held and NLRB will rule on what constitutes an appropriate bargaining unit for the picture actors and who is eligible to vote.

It's understood that TVA is willing to accept some of SAG's terms on working conditions, but wants a higher scale of pay than SAG is asking. If SAG goes along with TVA in setting its scale comparable to TVA's, then the two groups might be able to avoid further jurisdictional battles.

Taking part in the informal hearing on the Coast last week were William Hinkle and Benjamin Batchelder, of Assn. of Motion Picture Producers; Marvin Farles, Society of Motion Picture Pro-

ducers; Louis Livingstone, Independent Motion Picture Producers Ass'n; Bonar Dyer, Walt Disney studio; John Dales, Jr., Kenneth Thomson, William Berger and Buck Harris, SAG; H. O'Neil Shanks and Robert Gilbert, Screen Extras Guild.

SAG filed amended petitions asking for three separate NLRB elections. These would be held separately for actors employed by (1) AMPP, (2) SIMPP and (3) IMPPA. Chief difference between the TVA and SAG proposals for video pay is that TVA wants pay on the basis of the length of the finished show, plus rehearsal time, while SAG wants pay on the length of time worked.

Coy Tagged as Leadoff Witness on M'Farland Bill As Congress Probes FCC

Washington, Aug. 8. FCC Chairman Wayne Coy will lead off witnesses when the House Committee on Interstate and Foreign Commerce begins hearings tomorrow (Wed.) on the Senate-passed McFarland bill to revamp certain procedures of the Commission, restrict its powers in issuing licenses to anti-trust violators, and provide alternate sanctions against licensees in lieu of revocation.

Following Coy, the committee, with Chairman Robert Crosser (D-Ohio) presiding, will hear a witness from the anti-trust division of the Justice Department. Other witnesses slated to appear are Joseph Ream, veepee of CBS; Glen McDaniel, veepee of RCA; Don Petty, general counsel of NAB; Gordon Gray, general manager of WSAY, Rochester, N. Y., and Arthur Scharfeld, v.p. of Federal Communications Bar Ass'n.

A committee spokesman said he had no idea how long the hearings will last but that several days would be required at the least.

WJZ on a Civic Binge

As part of its work-with-the-community slant, WJZ, N. Y., will have the mayor of a different town near N. Y. guest on the Patt Barnes show each week, starting Friday (18) at 4:45 p.m. The mayors will all be called back at the end of the series for a big parley with New York's Mayor William O'Dwyer.

Idea of WJZ promotion topper Bill Berns is that the confab can result in a useful exchange of civic policies.

Pentagon Nixes Plea For Coast Processing Of Korean Film Footage

Hollywood, Aug. 8.

The Pentagon has nixed a request of local television for a Coast newsreel plant to handle footage directly from Korea on the grounds of security. The War Dept., however, has authorized a West Coast pool which will receive prints from the Department of Defense lab on Long Island.

All footage must go from Korea to Washington for perusal and clearance prior to processing by the N. Y. plant. Footage cleared is planned to the Coast pool, but arrives a day late, for transmission by participating stations.

These stations, at this time, are KTSN, KNBH, KFI-TV, KTTV, KLAC-TV, KECA-TV and KFMB, San Diego. It is understood KTLA has not joined the pool because it receives telenews from N. Y. Reel will carry most of the same footage. KTTV, too, has its own cameraman in Korea covering the war, but also has subscribed to the pool. From scanning pix from Korea front, it's known Pentagon makes some tactical decisions.

St. Louis—David La Verne Russell, radio script writer and actor, copped the Democratic nomination for State Senator in the 12th Missouri District in last week's primary election. He bested Norman L. Kincheloe, a state sales tax inspector and will oppose John D. Fels in the November election.

British TV Seeking U.S. Vaude Stars; Film, Legit Trailer Ties Mulled

London, Aug. 1.

Headliners for British TV are becoming as much of a problem as headliners for British vaudeville. The London Palladium has, to all intents and purposes, resolved the issue by mass importations from Hollywood and Broadway. Now, unobtrusively, the British Broadcasting Corp. is following the same pattern for video.

With a solitary exception, the BBC policy is not to make its own importations. Instead, it prefers to wait until Yank artists have been signed for London engagements and then offer them dates.

Except for the biggest of the top-liners—the Sinatras, Bennys, Tony Martins, et al—the arrangement works very satisfactorily for the BBC. The biggest names, as a rule, are precluded by their vaude engagements from doing TV personals, but for others, it's often a useful boost with a potential audience well above 1,000,000.

During the last few weeks, vaudeo programs have had Yank artists as top of the bill. Hildegarde had her second TV date July 1 in London with the closing spot on the popular "Cafe Continental" floor show. The following week, the Merry Macs headed the "Music Hall" program, and the next Saturday (15) Isabel Bigley, newly returned from a Hollywood screen-test, starred in the first of Henry Caldwell's "Saturday Night Reviews."

BBC Woos West End

BBC producers, with an awareness of the demand for new names and faces, make immediate bids to collar visiting artists. In recent weeks, Julie Wilson, now concluding a cabaret season at the Embassy, emceed a 30-minute show and had the windup spot. Sylvie St. Claire had a solo program on a recent Sunday with further dates to follow in the fall.

Meantime, important behind-the-

scenes moves are taking place between the BBC and theatre managers to ease relations between the two mediums. Normally, legit operators bar telecasting of their shows either from theatres or from the TV studios. In one or two cases where the ban has been overlooked, the telecast gave the box-office a much-needed hypo.

One idea now being worked out is that selected new West End productions should be given a 30-minute trailer on the London TV service. This would be a trailer version of the show, designed not to divulge the plot, but to indicate the theme, type of subject and other highlights. A tryout of this plan may soon be made with the current Jack Buchanan show, "Castle in the Air," now playing the Savoy theatre. A similar scheme has been put forward by film trade interests as part of the fall box-office campaign. They've suggested a weekly 30-minute trailer comprising excerpts from current London releases and from new West End presentations.

A special survey would be necessary to determine the number of American artists now playing British theatres. Labor Minister George Isaacs told Wing Commander Geoffrey Cooper in the House of Commons recently.

The questioner also asked to what extent British artists with similar qualifications were being displaced, and this brought an assurance from the minister that applicants for work permits had to give a guarantee that British subjects had not been displaced.

Buffalo — Clint Buehlman, 20-year veteran of Buffalo radio, has just added another quarter-hour to his weekly platter stint. He now opens WBBM at 5:45 a.m. with 15 minutes of farm news sponsored by Dunlop Tire and Rubber Co. Added time gives him 60 quarter-hours weekly of solid sponsorship with a substantial waiting list.

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-and your client wants -

(and what client won't, during the days to come?)

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WOR

—the station where news does more, more often, for more advertisers, than on any other station

NAB to End BAB April 1, Build Bigger, Independent \$1,000,000 AM-Only Hypo

Washington, Aug. 8.

NAB Board of Directors today decided to terminate Broadcast Advertising Bureau as a subsidiary of the parent organization on April 1, when a new, independent organization will be established to undertake the job of selling radio "on national, regional and local levels."

Directors also voted that "upon development of sufficient demands for sales promotion services on behalf of TV stations NAB will consider sponsorship of such services for TV stations."

Action had been recommended by a special board committee consisting of Robert D. Swezey, WDSU-TV, New Orleans, chairman; William Martin, WMT, Cedar Rapids; Allen Woodall, WDAK, Columbus, Ga.; Charles T. Caley, WMBD, Peoria, Ill.; and Edgar Kobak, of WTTA, Thomson, Ga.

The board approved the committee's recommendation that the successor to BAB "should excel in stature, competence and program any similar sales promotion activity in any other medium, and that it should be supported not only by radio stations as such, but by all of those engaged in selling radio, including such groups as networks and station representatives."

The board accepted the committee opinion that the new organization should be geared for an annual operating budget of at least \$1,000,000.

In its first year BAB's successor will give NAB members the benefit of expanded services without additional cost and with allocation of 30% of their current NAB dues to the new organization. NAB members not desiring BAB services will be given a 30% dues reduction for the first year. It was estimated this would provide the corporation with an initial minimum budget of \$200,000 on April 1, exclusive of income from new members, self-liquidating projects and other sources.

Swezey said, "We want to broaden the base of BAB activities as they relate to radio," that radio "needs promotion most, needs it fast, needs a lot of it." To divide the sales effort between AM and TV, he said, "might dilute it, without accomplishment." He added there will be "no interlocking offices" of NAB and the new corporation.

Swezey said that TV is now going along well and that AM needs more promotional activity. There are few cities, he added, in which television has a competitive problem.

Detroit—A 15-minute segment of the half-hour "Jean McBride Show" on WWJ-TV will be sponsored once weekly for 13 weeks by In-Sink-Erator, garbage disposal unit. Cummings, Brand & McPherson is the agency.

Elliott, Liebert Package Set For Syndication

Harry S. Goodman Productions has launched a new 15-minute syndicated ailer, featuring Larry Elliott reading stories and poems, and Dick Liebert, Radio City Music Hall (N.Y.) organist. Vocalists will be Jimmy Carroll and Betty Brewer.

Goodman has also taken on sales and distribution of the "Ted Lewis Show," half-hour series with Lewis and his orch, and "Arthur Smith and the Crackerjacks."

Horns Into Radio

Pittsburgh, Aug. 8. It's no more music, music, music for Joseph (Buddy) Laconi, district trombonist who has been with a flock of name bands, last one being Larry Clinton. Some time ago Laconi decided to take a fling at radio and did announce auditions at several stations.

He's landed a job at WBUT in nearby Butler, Pa.

Pour Oil Coin

Continued from page 27 news analyst for a Pacific Coast pickup. Amoco sponsors Murray along the Eastern seaboard.

Coast News Strips Hot

Seattle, Aug. 8. Definite evidence that there is increased listening to, and commercial interest in news programs, is shown here in the recent sale by KJR, ABC outlet, of two major news strips. Most recent sale was the dinner edition of the news at 6 p.m. with Dick Keplinger, five times a week, to the Shell Oil Co., on a 52-week basis. Sale is one of the biggest in local radio for some time.

Other news sale was Sheelah Carter's program of news from the woman's angle on a 52-week basis to Lincoln First Federal Savings of Seattle. Show airs at 12:15 p.m. Monday through Friday.

Pittsburgh—While Florence Sando, WCAE's femme commentator, is vacationing on Cape Cod, Bette Smiley is doing her noon-time show and Helen Wayne Rauh her afternoon program. Peter Gramba, WJAS transmitter engineer, and his wife celebrate their 17th wedding anniversary this week. Johnny Kirby, longtime KDKA singing star, set for role in new musical, "Little Boy Blue," which opens in Hollywood next month prior to Broadway. Its been produced by Paula Stone and her husband, Michael Sloane. Leonard Kapner, general manager of WCAE, and his wife are spending a few weeks at Nantucket. Cal Mara Bucheit now handling publicity and sales promotion at WJAS.

NAB Emergency

Continued from page 29

initiative in assisting the government effort through programs and announcements discouraging stampede buying, stepping up the sale of bonds and pushing the various recruitment programs," Judge Miller said. "We are proceeding now toward the development of a program of self-mobilization which will find broadcasting prepared to insure full service to the nation, and the nation's government, in any foreseeable situation which might arise out of the world crisis."

Members of the board were to meet with Mr. Steelman at the White House today (Tues.) after their conference with Coy.

Text of the board resolution follows:

"Whereas, broadcasting has a definite and unique function in the pattern of national defense and,

"Whereas, the broadcasters are fully cognizant of their essential service and their responsibility voluntarily to perform that function as evidenced by the industry record during World War II which has been strongly attested by the President and other high government officials,

"Therefore, be it resolved that the broadcasting industry is now in every respect ready, able and willing to take its full part in effectuating all measures necessary to insure the national security and to achieve those objectives to which our country is committed."

All members of the board, with the exception of James D. Shouse of WLW, Cincinnati, and John H. Dewitt of WSM, Nashville, (both excused), were present for the meeting.

Tele Reviews

Continued from page 33

some of the records or harmonizes with the pantomime "singing" of Rees or Flores.

Action takes place in a typical western saloon in front of the long bar which lends itself well to the opus.

Whaley and his group have also been asked to appear at various local night clubs as well as spots within traveling distance of the city, to put on excerpts of the telecasts. Andy.

FOR PEOPLE ONLY
With Al Parker, emcee; Michael Bondon, Jimmy Moore Trio with Joyce Mauer

Producer: Clark Davis
Director: Grover Allen
15 Mins.; Sat., 10:30 p.m.
BUNNIN HUDSON
WENR-TV, Chicago
(Sherwin Robert Rodgers)

This unpretentious quarter-hour stanza, stressing informality, stacks up as a mildly successful entry in the less competitive late Saturday night period. Show sticks closely to the standardized music-plus-chat format.

Musically, session caught (29) was pleasant, if not outstanding. Baritone Michael Bondon did a fairish job on "Some Enchanted Evening." Joyce Mauer, singing and piano playing member of the Jimmy Moore trio, chirped "Candy and Cake" and "I Want to Be Loved." The trio sparked the show with a bouncy version of oldie "Bye, Bye, Blackbird."

Emceeing and commercial chores were done by Al Parker, who with a few more shows under his belt, probably will really be as relaxed as he tried to be on the preem. Camera work was okay. Dave.

FM 'Do-or-Die'

Continued from page 27

investigate and give opportunity for an open discussion of the reasons why the FM tuner has not been placed in all TV sets."

Offer Resolutions
Four other resolutions adopted at the meeting require action of both the industry committee and the FM committee of NAB or, if possible, implementation by the industry committee itself. These provide:

1. That the Radio-Television Mfrs. Assn. be requested through NAB management to furnish a total breakdown of sets containing the FM band by states by monthly periods patterned in a manner similar to that provided by television.

2. That all stations duplicating programs identify both their AM

and FM frequencies—or separately identify their call letters on every station break.

3. That the industry as a whole in all ways possible publicize FM and promote it to the public through its FM, AM and TV stations.

4. That AM-FM stations sell all duplicated programs at a combination rate rather than give FM free as a bonus and that appropriate listings be made on all rate cards and in trade publications to indicate this practice in such a way as to place a real value on FM.

Savannah

Continued from page 29

the Savannah Radio Council, composed of the defendants, "various false charges" were made against Rivers in protest of the granting of the FCC permit.

Rivers explained that religious programs make up his principal broadcasts over WEAS and said this policy brought "immense popularity" and it was known that a similar program policy was to be followed in the Savannah station operation he planned. He declared that the Savannah stations feared such competition.

The suit charged the accusations before the FCC of the defendants caused a delay in the opening by Rivers of his Savannah station costing him \$25,000 in revenue loss and \$17,500 added expenses. The additional \$200,000 was asked for general and punitive damages.

Only last week the Savannah Radio Council, recently spanked by the FCC as "self-appointed guardians of the public interest," protested against the dismissal of their petition to prevent Rivers from establishing his station. Through their counsel the Council urged that the Commission issue an order staying the effective date of construction of the station, on which a permit was issued in March, and that a hearing will be held to determine whether Rivers' program proposals are in the public interest. The Commission has already called upon Rivers to supply further information about his program plans prior to issuing him a license.

Rivers and his father have been associated in the operation of radio stations in Georgia for several years.

CBS Profits

Continued from page 27

spiraling of the TV billings is also a factor.

Net income for the first six months—\$3,182,070—practically doubles the amount realized from the first of 1949, when the net income figure was \$1,709,391. As a result, earnings per share to stockholders, payable Sept. 1, are \$1.85, compared to \$1 last year.

The virtual doubling of net income was achieved in the face of increased operating expenses, which reached \$26,820,322, compared with \$24,399,524 for the first half of '49.

Last week's board meeting was marked by the election of Lou Hausman, promotion topper, to the directorate.

Concord, N.H.—Col. Albert S. Baker, who recently resigned as news editor of WKXL here to become public relations director of The Brown Co., in Berlin, has quickly changed jobs again—on orders from Uncle Sam. He will command a N. H. National Guard unit which has been called back into federal service. If he sees combat, it will be his third war.

THESPS SHARE PROFITS IN 2 VIDFILM SERIES

Hollywood, Aug. 8.

Adrian Weiss has completed pilot reels of two telepix series each of which is slated as a 52-week package. Weiss, who will distribute through Louis Weiss & Co., is committed to make 13 films in each series per year. This is a firm commitment with each of the three leads in each series.

One series, "Craig Kennedy, Criminologist," based on the Craig Kennedy stories created by Arthur B. Reeve, stars Donald Woods, Sydney Mason and Lewis Wilson. The other, "Trigger Trails," stars James Warren, Frank Yaconelli and Milburn Morante. These players are under exclusive contract to Weiss, insofar as all television activity is concerned, for seven years. Weiss must roll 13 of each series each year to keep pact binding. Players are on a drawing account during this period and will participate in any profits derived from the films.

Films will be leased in various television areas on a scale based upon the size of the market. Each of the pilot reels cost \$15,000 to can but Weiss expects to whittle this figure down somewhat when series actually gets into production.

Ohio Kids

Continued from page 29

to hear more often, the kids voted even more decisively for music, choosing it by more than three to one over other program material. In their answers they called for "good music," for classical and semi-classical music programs, operettas, etc. Crooners like Frank Sinatra and Perry Como didn't get enough votes to make a showing.

Next they wanted to hear more "story" programs and here they showed a strong preference for adventure stories and asked for "true" and "historical" tales of pioneers, western heroes and Indians. Teenagers want more programs about boys and girls their own age. ("Junior Miss" was 10th in the favorite program group.)

Sports was third in this classification, then mysteries, teenage tips, good drama and comedy.

In individual comments the younger set showed a wide range of interest that included information on the weather to atomic energy, chemistry, physics, archaeology and material on inhabitants of other planets. They showed an interest in hunting, fishing, conservation and the outdoors.

Radio Play-By-Play

Continued from page 29

that "radio, not television" is hurting baseball attendance and said he had compiled figures "to prove that this is the case."

The decline in the Browns' home attendance began, DeWitt said, in 1947 when the Cardinals sanctioned the broadcast of their road games. DeWitt also pointed out that a comparable situation exists in Philadelphia, where the fans stay at home to listen to the Phillies' road games rather than go to see the Athletics who are battling with the Browns to keep out of the American League basement.

Griesedieck Bros. are reported to pay the Cardinals management about \$50,000 for their "exclusive" and Saigh, who has no personal love for the DeWitt brothers, is expected to block any move they may make to upset his financial apple cart.

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Writers Note: No unsolicited scripts, please!

SHORTAGE OF GAL BAND SINGERS

The Music Goes Round

Columbia's decision to "experiment" with the 45 rpm record is the beginning of the end of a costly intra-trade battle that, were it not for the stimulating end result, could have been disastrous. For a time it bordered on that. The public was whirling fast and slow, and so were sales, in the hassles of 78 vs. 45 vs. 33 1/2 rpm.

RCA Victor seems to have prevailed, certainly so far as the pops are concerned. Columbia's 33 rpm method for the music comedy scores and longhair works seems to have established that niche. No question that the days of the 78s are numbered.

There still remains to be resolved the likelihood of one universal speed although, for the time being at least, it looks like the disk business will settle down into a two-speed industry. There are many, of course, who can't understand why, if music is OK on one speed, another type of music is NSG on another speed. The 33 proponents, of course, accent that the slower revolution permits more uninterrupted plattering, and as such this technique is best for the full scores or symphonic works.

It is true, despite all the confusion, that the battle of the speeds achieved one major impact on the public—it put an extraordinary merchandising spotlight on the record business. What it lost through confusion and diffusion was more than recouped by the accent on something new within the record business. As the new players were sold they averaged around \$10 worth of new assorted records. As the public recognized the space-saving and technological improvements engendered by the smaller, unbreakable platters, they converted from the old 78s to the slower speeds as regards the standard favorites, symphonies, and the like.

It was inevitable that the giants—CBS vs. RCA—with their interlocking broadcasting, telecasting and recording interests would meet on some common ground. It was getting ridiculously out of hand and, had it continued, both might well have priced themselves out of a market that spelled real profit. The independents wisely stood on the sidelines until deciding to latch onto this or that technique. Most of them seem to have guessed right.

Anyway, in an unstable world it is reassuring to note that something so universally appealing as music has achieved more of an even keel.

Abel.

Sammy Kaye Quits Victor for Col, T. Dorsey Exits, Too; Reiner to RCA

The two-way talent traffic between Columbia and RCA Victor, after slowing down for the past few weeks, has picked up again with the switch of two major artists in the companies' pop and longhair division. In pop department, Sammy Kaye, after a long association with Victor, packed his bags for Columbia, while in the longhair division, conductor Fritz Reiner moved from Columbia to Victor. Meantime, Tommy Dorsey has also cut loose from Victor.

One of Victor's top grossers, Kaye pulled out of the company last week after it refused to grant him the terms he wanted. It's understood Kaye asked for a 10-year pact with a \$100,000 annual guarantee plus an NBC television program. Although Kaye has been riding high on Victor's best-sellers, with three click records going at once currently, Victor refused to commit itself for such a long period. Columbia gave Kaye favorable terms and clinched the deal by assuring the bandleader a commercial video show some time in the fall on CBS.

Lee Eastman, attorney-manager for Kaye and Dorsey, at-

(Continued on page 42)

Fla. Operator Had 'Em Going 'Round in Circles, But 3 Suns Lose 13G Suit

American Federation of Musicians' exec board has turned down a \$13,000 claim of the Three Suns, instrumental trio, against Jack Valentine's Bar of Music, Fort Lauderdale, Fla. Dispute arose after Three Suns refused to play aboard the spot's revolving stage on grounds that they would become "seasick." Valentine contended that the one rotation per every 10 minutes couldn't harm anybody.

Valentine fired the Three Suns for not climbing aboard and latter put in a breach-of-contract claim to the union.

Eddy Howard to Disband Orch for Fall TV Stint

Chicago, Aug. 8.

In order to devote full time to an upcoming TV show, Eddy Howard will disband his orchestra, he disclosed here. Howard, who was scheduled for a roost at the Palladium in Hollywood, has had to ink out bookings as far advanced as October.

Fall video spot, which is packaged by the W. Biggie Levin agency, will either feature the warbler in solo spot or with band backing. In latter case Howard will reassemble the unit.

DUCHIN RE-ENTERS HOSPITAL IN N. Y.

Bandleader Eddy Duchin has re-entered Memorial hospital, N. Y., after a recurrence of the infection that has been bothering him in past months.

Duchin had no bookings scheduled for the summer, but Music Corp. of America had scheduled him for a series of appearances starting in September. MCA exec veepee Charlie Miller said that as of now the bookings will hold. Duchin, he said, will play all contracted dates unless his condition becomes serious.

Griffin's Disk Click Prompts 2-for-1 Split

Chicago, Aug. 8.

Columbia Record's success with Ken Griffin organ lacquering of "Harbor Lights" and "Jealousy" are prompting the major to a split of "Harbor" from its coupling making both tunes "A" sides.

Record sales on the disk have soared to 150,000, with Griffin slated for a recording of two flips to round out the fitting.

CLICK AS SINGLES CUES PAUCITY

The rise in stature of the female vocalist as a single during the past couple of years is making it increasingly difficult for bandleaders to acquire good band vocalists. Bandleaders who are seeking to expand their units to include a femme vocalist and others who have formed new units can't meet the price demanded by the better singers and are finding a shortage when they turn to look for new talent.

When the band business started to sour a couple of years ago, chirps were let go in economy moves. Many of them entered private life. Others decided to try as singles, with good results. The public accepted them, and many made their previous band earnings look insignificant alongside their recording incomes. Doris Day, Fran Warren, Connie Haines, Dinah Shore, Peggy Lee, Mindy Carson, Kitty Kalen—to name a few—achieved wide success on their own.

The bands, practicing their economy moves, would refuse to hire girl vocalists, thereby encouraging the chirps to try their luck alone. Also, new talent, which would have normally come up the ranks through band vocalizing, were turned away.

Duke Ellington Just Ain't Collecting Any Unemployment Insur.

Duke Ellington has been keeping a consistent schedule since his return from Europe June 30. After a short rest the bandleader and his orch took to the road and have played an almost complete string of dates from July 14 until now. Band continues in this vein with a one-week engagement at the Circle theatre, Indianapolis, beginning Thursday (10). It's the first stage show theatre's had since May.

Following the Indianapolis date, orch goes to Chicago for a week beginning Aug. 18. Then a three-day stint at the Paramount, Buffalo, starting Aug. 26, followed by three days in Detroit beginning Sept. 1. Crew then follows Guy Lombardo's orch into the Toronto National Exposition Sept. 4, leaving two days later to make way for Tommy Dorsey's aggregation. Band goes into the Apollo, N. Y., for one week starting Sept. 14, to be followed by a week's stand at the Howard, Washington, beginning Sept. 22. A Paramount, N. Y., date is slated for Oct. 4. A four-day stand in Albany will be filled some time before the Paramount engagement.

Appearing with the Ellington crew on the theatre dates are The Co-Ops, dance trio, composed of two guys and a gal; Bobby "Tables" Davis and Chubby Kent, who has replaced Kay Davis in the song department. Vocalist Al Hibbler has rejoined the orch.

Par Music to Publish Pop Version of 'Samson'

Paramount Music will publish a popular version of the background theme to the Par pic, "Samson and Delilah." Victor Young, who wrote the film score and recorded it for Decca, will write the pop version, to be called "The Song of Delilah." Lyrics will be written by Ray Evans and Jay Livingston.

Release of the song will be timed for pic's general release this fall. Film thus far has been shown on a pre-release basis.

Coral Sets Drifters

The Drifters, male vocal quintet, have been inked by Coral Records, Decca subsid, to an exclusive pact.

Combo will operate in the diskery's blues and rhythm department.

Columbia Ends Holdout Vs. 45; Announces Entry on Test Basis

78's Out of Picture?

On heels of Columbia Records going 45, a top exec in a major diskery offered to take bets that the 78 rpm disks would be completely out of the picture within 12 months. Reasoning was that Columbia's entry has now completely cleared the "battle of the speeds" confusion and would furnish a big impetus for consumers to buy the 45 rpm speed attachments and disks.

RCA, meantime, has been selling its 45 rpm players at the rate of 3,000 weekly. Additional 45 rpm players are being distributed via the three-speed changers now being used for combination radio and video sets. Despite large inroads, however, the 78 rpm market still represents about 75% of the total disk market.

Hitting the road taken by all other major diskeries since RCA Victor introduced the 45 rpm disks early last year, Columbia Records is now going 45 also. Entry of Columbia as the last holdout into manufacture of that type platter now gives complete uniformity to the platter industry and virtually insures the development of a future two-speed setup in which the 45's will be used for pops and 33's for longhairs. Standard 78 rpm shellacs, while still a major portion of the market, are slowly shrinking in importance.

Columbia's switch to 45's, after conducting a single-handed fight against the RCA system, is being handled on a piece-meal basis. In order to cushion effect on its 33 rpm commitments, diskery has announced its entry on a test basis in a few selected markets. Company is immediately issuing only two disks, Frank Sinatra's cut of "Goodnight, Irene" and "The Mariners' slice of "Sometime," with which to test the market.

Trade execs, however, expect Columbia will be compelled to follow up the two initial releases with additional 45 rpm numbers in order to get some play in the market at all. Col execs, on other hand, are insisting that the 45's will be distributed on a "test" basis, with the response determining whether they take a fullscale plunge into that field.

Capitulation of Columbia to the 45 rpm banner comes as a bitter pill after the diskery's fight to build the seven-inch 33 rpm disk as a standard for the pop field. Columbia has been bucking the 45 rpm psychology with an ad campaign slogan reading: "One speed is all you need for a complete musical system." Weight of Victor's

(Continued on page 46)

Liquor Laws Snag 'Band of Tomorrow' At H'wood Palladium

Hollywood, Aug. 8.

State liquor laws have snarled plans to have Freddy Martin's "band of tomorrow," composed of audition winners on his teleshow, play a two-week date at the Palladium starting Aug. 18. Two of the audition winners are under 18 years of age—and the State Board of Equalization prohibits minors from working in places where liquor is sold, as it is in the terperary.

Martin and Palladium manager Earle Vollmer are trying to get Board of Equalization permission to let 16 year-old saxophonist Frank Morgan and 17 year-old guitarist Tony Edwards work if their parents accompany them nightly. Edwards, incidentally, won the audition on the basis of his harmonica work but proved himself a zingy string plucker as well and joined the band on that basis.

Merc's N.Y. Parley For Distrib Briefing

Mercury Records' brass flew into New York over the weekend to brief a meeting of 12 eastern distributors on fall sales and merchandising plans. Addressing the distributors were prez Irving Green, ad-pub veepee Art Talmadge, sales veepee Morry Price, treasurer Irwin Steinberg and eastern sales veepee Joe Carleton.

Session discussed prospects for the fall, giving special attention to the classical catalog, 45 rpm sales and LPs. All Mercury execs but Carleton, who headquarters in New York, returned to Chicago homeoffice after the meeting.

Robbins-Ritter Deal

Jack Robbins was set last week as selling agent for Tex Ritter's song, "Fiery Bear."

Tune is published by Ritter's John Tom Music Co., and was recorded by Ritter for Capitol.

Decca Nets 360 1/2 G For Six Months

Winding up in the black both quarters of this year, Decca Records racked up a net profit of \$360,500, after taxes, for the first six months of 1950, according to the company's latest financial statement.

During first period, diskery netted a big \$311,000, with its profit falling to under \$50,000 in the second quarter under the general slump which hit the industry. While first quarter take was slightly higher than for same period last year, consolidated half-year profit fell under the \$390,600 profit for the first six months of 1949.

This year's first-half earnings equals 46c per share on the 776,650 shares of outstanding stock, compared to 50c, per share in corresponding period of 1949.

ECKSTINE-SHEARING TEAMED FOR 1-NITERS

An almost solid lineup of 37 one-niters is expected to be played by the Billy Eckstine-George Shearing Quintet concert package, which takes to the road Sept. 15. Shearing and Eckstine were braced together for a tour by Shaw Artists Corp. through a deal with the William Morris agency. Latter outfit handles the singer, while SAC helms the 88er. Joe Glazer's Associated Booking Office had a hand in the deal as Coast rep for SAC.

So far 32 dates have been lined up beginning at the Shrine Auditorium, Los Angeles, Sept. 15 and ending at Symphony Hall, Boston, Oct. 22. It's expected that at least five of seven open dates will be filled before the tour starts. Most of the dates are going at \$3,000 to \$3,700 against 50-60% privileges. Eckstine will collect the full coin and pay off Shearing at a guarantee plus bonus. The Morris office is collecting commissions on Eckstine's take only.

Lion's Share to Winner Of Metro Mpls. Contest

In an unusual promotion for the "Annie Get Your Gun" album, M-G-M Records offered a lion cub as a prize in Minneapolis last week. Contestants, who were to name the cub from clues supplied in the songs themselves, had their choice of the lion or \$150 in cash. The lion is Metro's trademark.

Idea was conceived by M-G-M distributor Harold Lane. Promotion was also tied in with showing of the pic at Radio City theatre. The winner, incidentally, chose the cash.

McCann's Local 802 Election Status To Be Settled Next Month in N. Y.

Political campaign inside American Federation of Labor Local 802, N. Y., in preparation of biennial election of union officers in December, is slated to break wide open after Labor Day. Electioneering slugfest will be touched off then by the organization of the Blue ticket caucus, repping the administration forces, which up to now have been keeping under wraps despite a barrage of criticism from the opposition groups.

Status of Richard McCann, Local 802 prexy, as standard-bearer of the Blue forces will be definitely settled early next month at its caucus meetings. Reportedly, McCann has been attempting to withdraw as presidential candidate because of pressing personal reasons, but other leaders of the Blue ticket have asked him to hold off on any decision until the caucus is convened. Strong possibility is that McCann will step down, with Charles Iucci, local's secretary, being named to head the ticket.

Fuel to the electioneering will be furnished early in September by action of the union's exec board on a series of resolutions up before it. Whatever recommendations the exec board makes, it's virtually certain that the dissident groups will put the administration under heavy criticism. Chief beef of the opposition has been that Local 802 leaders have failed to solve, partially or fully, the unemployment situation among the 20,000 members in the N. Y. local.

William Feinberg, presidential candidate for the Unity group, is still looking for running mates to complete the group's slate. Indications are that Unity will come up with other candidates after Labor Day in time to meet the counter-offensive of the administration. Several other minority groups have also entered the ring but pre-election strength narrows the field down to a close battle between Feinberg and the incumbents.

Wallerstein In Talks to Distribs On Sales Policy

Columbia president Ted Wallerstein, accompanied by a group of the diskery's sales execs, will address three regional distributor meetings on the company's sales policies starting Aug. 14 in San Francisco. Group will complete its coast-to-coast junket Aug. 22 in Atlantic City, following a meeting in Chicago.

In all, the group will address 37 Columbia distribs—eight in Frisco, 14 in Chicago and 15 in Atlantic City. Frisco meeting will be held Aug. 14-15; Chicago, Aug. 17-18, and Atlantic City Aug. 21-22.

Accompanying Wallerstein will be Paul E. Southard, merchandising veepee; Jeff Wilson, general sales manager, and Ken McAllister, advertising - promotion director. Meetings will discuss general sales policy and fall and Christmas promotion plans. It's also expected that Wallerstein will give distributors information on Columbia's decision to test 45 rpm records and the diskery's future policy in the "battle of the speeds."

This is the first time Columbia is meeting with its nationwide distributing reps on a regional basis. Formerly, the diskery would hold either one meet for all reps, or would hold regional meetings over a period of months. Present series covers nationwide distrib setup in a matter of eight days.

Honor McDowell

Peterborough, N. H., Aug. 8. The memory of the composer, Edward McDowell, was honored here when the \$1,800,000 Edward McDowell Dam was dedicated in the presence of more than 1,000 persons, including Gov. Sherman Adams, U.S. Senator Charles W. Tobey and other dignitaries.

More than 40 years ago, McDowell founded the McDowell Colony here, which has been a haven for composers, artists and actors.

'Stars' Moppet Set

Herbert Coleman, Negro kid singer who made his debut in the Broadway production of "Lost In The Stars," has been signed by Apollo Records, N. Y. Kid's initial waxing, "Teasing," backed by "I'll Wait," is scheduled for release around Aug. 20.

Also signed by Apollo was Coleman's sister Yvonne, another moppet. She duets with her brother on the "Teasing" number.

Grofe Due to Revise 3 'Atlantic' Themes Into Popular Songs

Composer Ferde Grofe will revise at least three themes from his new musical narration, "Atlantic Crossing," into popular songs. Grofe, who left for London Sunday (6) to record the work with the New Symphony, said he won't revise the melodies until this winter, after the records have been released. He is completing orchestration of the work now.

Narration has a number of themes describing segments of a trip to Europe. It's likely that the romantic theme, a French waltz and a sea theme will be chosen for pop publication.

Upon his return to New York Aug. 19, Grofe proceeds to the Coast, where in September, he will finish his Capitol recording of his "Death Valley" and a new recording of his "Grand Canyon Suite" for the diskery. He's recording "Atlantic Crossing" for London on a six-months exclusive basis.

Damone's Sales Force Merc to Increase Crew

Mercury Records, currently doing its best business in months, has added to its Newark factory crew. Corporation has added pressmen and shippers to keep up with demand.

Mercury biz has been upped especially by big disk comeback of Vic Damone, who has a couple of hits on his hands. Damone's versions of "Vagabond Shoes," which no other label has released yet although others have cut the song, and "Tzena, Tzena, Tzena" are accounting for most of the sales.

Top Songs on TV
(Alphabetically Listed)
Week of July 28-Aug. 3
(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)
Bewitched Chappell
Wanna Be Loved Supreme
Vie En Rose Harms
That's Plenty Simon
Tzena Tzena Undetermined
5 Top Standards

Ain't She Sweet Advanced
Begin the Beguine Harms
Charleston Harms
Happy Days Again Advanced
Kick Out of You Harms

Kaye to Col.

Continued from page 41

tempted to close a deal with Victor for the past few weeks, but latter, despite allegedly heavy coin offers to other artists, did not yield. Manie Sacks, RCA artists relations chief, postponed a scheduled trip to Chicago last Wednesday (2) to talk over the situation, but without arriving at a settlement. Although Dorsey has also ankled Victor, the bandleader has not as yet lined up a berth at another diskery.

Reiner's moveover from Columbia to Victor climaxes a long series of longhair switches involving Sir Thomas Beecham, Rise Stevens, Helen Traubel, Dorothy Kirsten, Gregor Platigorsky and several others. Score between the diskeries is approximately even in the number of won and lost, but Reiner's move is an important gain for Victor's Red Seal department. Reiner has been responsible for several important works in Columbia's Masterworks catalog.

Victor, meantime, is prepping further cutbacks in its artists' roster working in the pop division. Now containing about 50 different vocalists and bands, the Victor list is due to be pared by some eight to 10 names which have not proved to be adequate grossers of late. Move to slice the number of artists was indicated recently by company's artist and repertory chief, who is accenting a new policy of waxing fewer and better selected disks.

In losing Kaye and Dorsey, Victor is shorn of two top bands which have figured rather prominently in the company's drive to revive dance bands. Both Kaye and Dorsey were included in the recent series of albums titled overall with the tagline: "Here Come the Dance Bands Again." Victor, however has about 15 dance bands left in its stable, including Gene Krupa and Frankie Carle, who previously cut for Columbia.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frankie Laine: "Music, Maestro, Please"—"Dream A Little Dream Of Me" (Mercury). "Maestro," recently launched by Lorry Raine for Universal, gets a top commercial treatment by Laine, who rides this torch item with a dramatic, deliberate beat. Solid background by Harry Geller's orch and pianist Carl Fisher give it big jock and juke potential. On reverse, Laine gives the oldie a bang-up rhythm kick-around.

Bill Darnel: "Well, Oh, Well"—"Pink Champagne" (Coral). Darnel, on the margin between a rhythm-blues artist and a pop singer, turns out consistently interesting disks even when his material is a bit weak. "Well" has a tricky beat and little else, musically, but Darnel sells it to the hilt. "Champagne" is an okay rhythm number also bounced strongly by Darnel. Unbilled orch accomps.

Mindy Carson: "You're Not In My Arms Tonight"—"The Touch of Your Lips" (Victor). Working with Hugo Winterhalter, Miss Carson has sliced a pair of smooth sides. "Arms" an excellent ballad, is warmly vocalled for maximum impact. Reverse, a standard, gets a similar ace treatment. Both sides are lifted by Winterhalter's lush choral and instrumental backgrounds.

Percy Faith: "All My Love"—"This Is The Time" (Columbia). "All My Love" gets another fine interpretation on this cut. Faith's arrangement of the bolero-type song is rich, but tasteful, and this slice should garner some of the play on this number. Excellent orch and choral blending also is attained on the fine ballad on the flipover.

Russ Morgan's Orch: "Beloved, Be Faithful"—"You Dreamer You" (Decca). Morgan has a likely number in "Faithful." Number's melody contains several familiar themes but that's no handicap in this instance, since overall effect is pleasantly catching. Morgan's orch and chorus bounce it saleably. Morgan's vocal of "Dreamer" is okay on the reverse.

Richard Hayes-Kitty Kallen: "Our Lady Of Fatima"—"Honestly, I Love You" (Mercury). "Fatima" is a religious item that's been stirring some activity. Number has a timely war lyric and this cut should help hike acceptance despite the departure from the usual pop format. Hayes and Miss Kallen team neatly on "Honestly," a good ballad. Jimmy Carroll's orch furnishes good framework.

Snoopy Lanson: "You Wonderful You"—"Honestly I Love You" (London). Although not the type of material Lanson is best suited for, "Wonderful" gets a fine vocal slated for plenty of spins. Lanson

shows up solidly on the straight crooning chores. Also sells "Honestly" with a simple attack. Jack Pleis orch accomps smartly.

Guy Lombardo: "La Vie en Rose"—"It All Begins and Ends With You" (Decca). While a little late with "La Vie en Rose," Lombardo's dance interpretation should command attention. Fine arrangement includes good vocal by Bill Flanagan. "Begins and Ends" also receives danceable arrangement and excellent vocal treatment by Flanagan.

Dean Martin-Starlighters: "Peddler's Serenade"—"Wham Bam, Thank You, Ma'am" (Capitol). "Serenade" is another Italian-styled item, given an okay rendition by Martin and the Starlighters. May get some juke recognition. "Wham Bam" is a rhythm number that's undistinctive in both creation and execution.

Vaughn Monroe: "Why Fight the Feeling"—"The Beer That I Left on the Bar" (Victor). Monroe's interpretation of the new Frank Loesser ballad, "Why Fight the Feeling," leaves much to be desired, with vocal not getting feel of the song. Reverse is a sentimental drinking song with a pretty melody that would have been better suited to another set of lyrics. Singer and chorus do good job, however, and this one may hit.

Charlie Spivak: "Friendly Star"—"Three Little Words" (London). Spivak's side on "Friendly Star" is just a routine version of a pretty ballad from new film, "Summer Stock." Tommy Lynn's vocal is okay. Reverse side gives the Harry Ruby-Bert Kalmar standard a fine rhythm ride. Rusty Nichols is backed on vocal with clean and sharp instrumental.

Platter Pointers

Columbia has assembled a flock of **Abe Burrows'** items into a clever long-play disk under the gag title "Abe Burrows Sings."

Kay Thompson and quartet snappily deliver a couple of fine standards, "Was That The Human Thing To Do" and "That Old Feeling," for Decca. "Old Man Atom," vocalled by the Sons of the Pioneers for Victor, is arresting in a gruesome sort of way. **Bob Crosby** has come up with some more solid dixieland-march tunes in "El Capitán" and "Semper Fidelis March" (Coral). **Four Tunes** have a good version of "Say When" (Victor).

Al Morgan has a pleasant, but not standout, version of "Can Anyone Explain" (London). **Irving Field** and his trio has another exciting disk in "Gypsy Festival" and "The Fox Hunt" (Victor). **Don Cherry** scores in "Here In My Arms" (Decca). **Martha Tilton** has a good jock and juke side in "Thinking of You" (Coral). **Kay Armen** falls below her usual excellence in "Don't Play With Fire" for London. **Harry Geller** has an interesting side in "The Monkey Stagecoach" (Mercury). **Jack Pleis** orch slice of "Ragamuffin" and "La Petite Valse" rates spins. **Wayne King** has a neat side in "Waltz of the Wind" (Victor). **Xavier Cugat's** rendition of "All My Love" is plenty good (Columbia). On same label, **Toni Harper** delivers cutely on "The Dish Rag." **Jerry Byrd's** steel guitar and the Harmoncats make listenable sounds out of "At Sundown" (Mercury).

Standout folk, western, jazz, religious, etc.: **Muggsy Spanier's Dixieland Band**, "Feather Brain" (Mercury). **Louis Jordan's** Tympany Five, "I Want A Roof Over My Head" (Decca). **Smokey Rogers**, "The Texas Song" (Coral). **Rex Allen**, "Foggy River" (Mercury). **Hank Garland**, "Guitar Shuffle" (Decca). **Toby Dowdy**, "Steppin' Out" (Mercury). **Progressive Four**, "When The Saints Come Marching In" (Mercury).

Boze's Vauders

Calvin Boze's orch, newly-formed seven-man crew which began working its way east from the Coast July 15 via a string of one-niters, is set to go into the Earle, Philadelphia, for a week beginning Aug. 25. Appearing with Boze at the Earle will be The Ravens, who also go with him to the Howard, Washington, for a week starting Sept. 1, and the Apollo, N. Y., week beginning Sept. 21.

On his current string of one-niters Boze is traveling as a package with songstress Dinah Washington.

Roland Drayer band opens a four-week stay at Showland, Dallas nite spot, Aug. 29. Mary Carroll, now singing solo at the spot, will join band as featured vocalist.

VARIETY 10 Best Sellers on Coin-Machines. Week of Aug. 5

| | |
|---|----------------------------------|
| 1. MONA LISA (5) (Paramount) | King Cole Trio Capitol |
| 2. BEWITCHED (14) (Chappell) | Victor Young Decca |
| 3. I WANNA BE LOVED (11) (Supreme) | Gordon Jenkins Decca |
| 4. SAM'S SONG (3) (Sam Weiss) | Bill Sygder Tower |
| 5. HOOP-DEE-DOO (12) (Morris) | Andrews-Sis-Jenkins Decca |
| 6. TZENA, TZENA, TZENA (4) (Cromwell) | Billy Eckstine M-G-M |
| 7. MY FOOLISH HEART (17) (Santly-Joy) | Joe "Fingers" Carr Capitol |
| 8. BONAPARTE'S RETREAT (3) (Acuff-Rose) | Bing & Gary Crosby Decca |
| 9. GOODNIGHT IRENE (1) (Cromwell) | Perry Como Victor |
| 10. THIRD MAN THEME (19) (Chappell) | Kay Starr Capitol |

Second Group

| | |
|--|-----------------------------|
| SIMPLE MELODY (Berlin) | Jenkins-Weavers Decca |
| SENTIMENTAL ME (15) (Kulckerbocker) | Mitch Miller Columbia |
| I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick) | Gordon Jenkins Decca |
| VAGABOND SHOES (Jefferson) | Billy Eckstine M-G-M |
| COUNT EVERY STAR (Paxton) | Kay Starr Capitol |
| LA VIE EN ROSE (Harms) | Jenkins-Weavers Decca |
| NOLA (Sam Fox) | Anton Karas London |
| I DON'T CARE IF THE SUN DON'T SHINE (6) (Famous) | Guy Lombardo Decca |
| IT ISN'T FAIR (16) (Words-Music) | |
| STARS AND STRIPES FOREVER (Church) | |
| AMERICAN BEAUTY ROSE (Jefferson) | |
| RAIN (Miller) | |
| ROSES (6) (Hill-Range) | |
| STARS ARE WINDOWS OF HEAVEN (Pickwick) | |
| I CROSS MY FINGERS (United) | |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Publishers Face Pinch, Price Rise On Paper as Mills Set Quotas

Music publishers are facing the rapidly-approaching prospect of paper quotas and raised prices on their sheet music stock. Current international crisis has thrown the entire paper industry into chaos, and the paper mills last week imposed quotas and raised prices on most grades.

Price rise and quotas are at the jobbers' level this week, and won't be felt in the printing industry till the latter part of this week. The music industry will be forced to pay higher prices for its sheet music shortly, though.

Whether music publishers will feel a shortage, however, will be unanswerable for at least six months. Paper industry circles feel that imposition of quotas is a result of "scare buying" by paper users, notably printers. If this is true, then printers should have adequate supplies for at least six months. Beyond that time is impossible to predict—supply will depend on how the international situation turns out. It's likely, though, that some printers who have refrained from buying may be caught short.

Quotas came suddenly last week. International Paper, one of the largest paper producers, announced that there would be no new deliveries until April of next year. It also announced price rises on most stocks, effective even for undelivered orders placed weeks ago.

There is one heartening aspect to the situation for publishers. Sheet music is printed on a plain stock, a fairly cheap grade of paper which is generally in ample supply. This type of stock will probably be one of the last to be hit by a shortage. But it will undergo any price rise imposed on paper.

Gray's Palladium B.O. Cues Pitch For Other Disk Names

Hollywood, Aug. 8.

As result of the click of Jerry Gray's band at the Palladium, Hollywood, terperi's general manager Earle Vollmer will make a pitch to Gordon Jenkins, Axel Stordahl, Paul Weston and Frank DeVol to form bands and essay dates at the Palladium on flat 50-50 basis. Each is probably better known here than many eastern band leaders through records, radio shows and each lives here.

Weston and DeVol have airers and their sidemen would be prevented from job doubling under AFM Local 47 rules designed to spread work, but batoneers themselves are unaffected, and it's known DeVol at least has been considering forming second band to handle such dates. Vollmer's theory is names of these four are strong enough to give solid business.

Gray's first two weeks drew 16,351 and 14,513 admissions respectively, the greatest consecutive two-week business since crest of boom in midwartime.

Feist Charges Piracy

Charging that 17 of its copyrighted tunes were pirated, Leo Feist filed suit in N. Y. federal court last week against Terminal Musical Supply, Inc., Musical Instrument Exchange, Inc., and Kelly-Goodman, operators of the Times Sq. Music Publishing Co. All three defendants, doing business in N. Y., allegedly used the tunes without consent in three of their publications.

"Black's Correct Course to 100 Standards," as well as two other folios, the action claims, wrongfully contain Feist's "China Boy," "My Blue Heaven," "Alice Blue Gown," "Five Foot Two, Eyes of Blue," "I Don't Know Why," "Sleepy Time Gal," "Sunday" and "That Old Feeling" among others. An injunction, damages and an accounting of the profits are sought.

BMI Plugging Tune By ASCAP Writers

A Broadcast Music, Inc. publisher is plugging a tune written by two writers belonging to the American Society of Composers, Authors and Publishers. Unusual situation occurred last week when Goday Music, a BMI firm, bought rights to "I Still Miss You," written in 1940 by Lew Quadding and Jack Elliot before the two were ASCAP members.

Song at that time was bought by Campbell Music, another BMI firm, but nothing was done with it. Campbell turned it over to Goday last week, and latter is making it its plug tune. BMI performance collections on the song will go to Goday, with authors getting some of the performance coin through the publisher.

Pop Music Still No. 1 Preference

Popular compositions still hold the lead in preferred music among all types of workers, according to a four-year survey of some 35,000 white-collar and factory workers made by Muzak Corp. However, office labor has shown a greater interest in semi-classical, classical and waltz music than have factory hands, who in turn have indicated a stronger interest in polkas and Hawaiian music than have those with desk jobs. Preference tabulations for 1949, the last completed year of the study, revealed an increase in this basic difference in musical tastes.

Muzak is still conducting the poll, which, when finished within a year or two, will have taken into account the tastes of about 50,000 workers from typical factory and business offices. Tabulations are broken down into age, sex, regional, educational and occupational divisions. In conducting the survey Muzak is concerned with spotting significant trends in musical tastes over a five-year period, and is not particularly interested in yearly changes in likes and dislikes.

The preferences noted on the questionnaires pertain solely to the instrumental music itself, since the music piped by Muzak into offices and factories is almost exclusively without vocals. Also tunes are played anonymously, with no performer credits given.

A. VALANDO BUYS INTO BARTON, EXITS LAUREL

Art Valando last week exited the post of Coast manager of Laurel and Valando Music, his brother Tommy's two publishing firms. Art Valando has bought into Frank Sinatra's Barton Music, and will move into a post at Barton, probably as professional manager. He will continue to operate on the Coast.

He has been replaced by Laurel's Chi manager, Benny Miller, who flew to the Coast Sunday and took over the office Monday (7). Succeeding Miller temporarily in Chicago is Saxey Dowell, freelance disk promoter, who will continue his other activities in addition to handling Laurel. Dowell may take over the post permanently.

Art Valando has been with the two firms since Laurel was founded in 1947. At that time, both he and Tommy Valando were working for Santly-Joy, Tommy as professional manager and Art as L. A. contactman. When Tommy exited Santly-Joy to start Laurel, Art went with him as Coast manager.

San Antone's Longhairs

San Antonio, Aug. 8. Soloists for the San Antonio Symphony Orchestra 1950-51 season will be Rudolph Firkusny, Yehudi Menuhin, Artur Schnabel, Kirsten Flagstad, Gregor Piatigorsky, with Leopold Stokowski and Eugene Ormandy listed as guest conductors. Max Reiter is conductor and this will mark his 12th season.

'Rag Mop' Theft, Int'l Charges in N. Y. Suit

"Rag Mop" was lifted from its unpublished tune, "Get That Mop," International Music charged in an infringement suit brought in N. Y. federal court last week. Named as defendants are Bob Wills Music Co., Hill & Range, Inc., RCA Victor, Capitol Records, Decca, Coral, Columbia, London, Gramophone, Mercury, Regal and Bullet.

"Get That Mop," according to the complaint, was authored in 1946 by Henry "Red" Allen and allegedly precedes "Rag Mop," published Hill & Range. Nine platter firms are defendants by virtue of recording "Mop." Action also asks an injunction, damages and accounting of profits.

Decca Spurred By 45 Advance Sale To Enlarge Line

Solid advance sale for Decca's initial catalog of 33 disks in the 45 rpm speed is spurring the diskery to enlarge its new line as rapidly as possible. On basis of retailer reaction, company is prepping release of the best 78 rpm sellers by the company's top artists over the past couple of years on 45 rpm disks.

Decca execs are gearing for a new market opened by its entry into the 45 rpm field. Initial demand indicates that a whole sector of consumers are only equipped with 45 rpm players, as TV attachments, which Decca intends to service with previous releases by Bing Crosby, Guy Lombardo, the Andrews Sisters, Gordon Jenkins and others. With counter sales already underway this week, Decca has already racked up an advance 45 rpm sale of 36,000 for Crosby's "La Vie En Rose" and 31,000 for Jenkins' "Goodnight, Irene."

In conjunction with its 45 rpm disks, Decca will also distribute players for the new speed. Competitively priced at the same level as Victor, Decca instruments will include a simple player plug-in attachment, a player with self-enclosed amplifier and a radio-player combination. RCA will likely manufacture the new instruments for Decca.

Capitol's Net Loss of \$64,823

Capitol Records suffered a net loss, after taxes, for 1950's first six months of \$64,823. Corresponding period of 1949 showed a loss of \$248,717. Accounting for the reduction in deficit was a sales rise of more than \$350,000 over the first six months of last year. Disk sales for the first half of this year totalled \$5,489,990.

Rise in sales and consequent decline in losses leads Capitol toppers to believe they are in for a banner year. Despite the loss in the first six months of last year, the company showed a profit for the entire year's operations. With a good fall season and Christmas approaching, Capitol toppers expect to come out well in the black.

Meanwhile, Capitol proxy Glenn E. Wallichs announced that Marie Wallace De Sylva, widow of B. G. (Buddy) De Sylva, will succeed him on the board of directors. De Sylva, one of the founders of the diskery and once board chairman, held a large block of stock in the company.

GAC Sets Bob Haymes
Vocalist Bob Haymes, brother of Dick Haymes, has been signed by General Artists Corp.

Tops of the Tops

Retail Disk Best Seller

"Mona Lisa"

Retail Sheet Best Seller

"Mona Lisa"

"Most Requested" Disk

"Mona Lisa"

Seller on Coin Machines

"Mona Lisa"

Best British Seller

"Bewitched"

AFM 5% Royalty Plan for TV Pix Getting Firm Brush by Networks

Philly Symph, Local 77 Ink New Two-Year Deal

Philadelphia, Aug. 8. The Philadelphia Orchestra Assn. and Local 77, American Federation of Musicians, have inked a contract for two years, with a minimum salary of \$120 per week for the musicians. Deal covers a minimum period of 31 weeks, with provisions for an additional week at the end of the season.

Sick benefits call for payment of full salary for four weeks during one season. After four years of service, members accrue additional sick benefits at the rate of one week salary for each year of service. The agreement stipulates a maximum of 120 concerts a season under the regular salary scale. Terms covering additional concerts, broadcasts, telecasts and recordings were also agreed upon.

Walker Renews M-G-M Disk Pact

Frank Walker, head of M-G-M Records, has renewed his contract with Loew's, Inc., parent firm of the diskery, for a "period of years." Talk was that Walker would exit the firm, and the renewal is interpreted as meaning Loew's will continue strong financial support of its disk subsid.

Walker would not divulge the exact length of the new contract. He said no personnel changes would be effected. He has been with the company since its inception five years ago.

DISKERS SUSPICIOUS ON FOLEY SONG'S RELEASE

Major diskeries are rushing pressing of their respective versions of a song called "Cincinnati Dancing Pig" as a result of purchase of the song by Red Foley's Old Hickory Music Co. from Avon Music, Nashville firm.

Record companies are all in receipt of a request from Avon to observe a Sept. 20 release date on the tune. Diskeries aren't certain whether the request came after Foley took over the song, but such a request, especially one for a time other than the beginning or middle of the month, is regarded by them with suspicion. Afraid that one diskery will jump the gun on release date, all have prepared initial pressings far in advance and have also set their publicity and advertising.

Foley has recorded the tune for Decca, and the same diskery is reported preparing five other records of the song, a rhythm number. Meanwhile, at least two other diskeries have recorded it, and say they are ready should any one of them try to jump the gun on release.

Reardon-Schweikert Settle Publisher Suit

Songwriters Frank Reardon and Ernest G. Schweikert discontinued and settled their N. Y. supreme court suit against the Theodore Presser Co. this week when the publisher-defendant agreed to release the plaintiffs from a five-year contract. Timesmiths wrote four numbers for Presser, then brought an action to break the pact.

Under a June, 1949, agreement, Reardon and Schweikert were tied to Presser for a five-year stretch plus options for another five years. Writers attempted to have the deal set aside when the pub allegedly failed to exploit their tunes properly due to inadequate facilities.

Terms of the amicable settlement call for Presser to retain "Strange Feeling," "April Fool," "She" and "This Is Heaven to Me." In the course of the legal sparring, Reardon and Schweikert sought an injunction to restrain Presser from interfering with their activities. Both are now under contract to Mills Music under an exclusive writing deal.

Hollywood, Aug. 8. NBC, CBS and ABC television networks are firmly standing against the American Federation of Musicians' royalty plan for allowing video pix to be accompanied by music soundtrack. However, no decisions have been made by webs as to whether or not they will refuse to play any films made with the use of a Federation contract.

The union has two distinct contracts covering the use of music on film. Though both pacts call for the producer to be responsible for the collection of the five percent of a station's Class A rate card, which is to be turned over to a union trust fund, one contract will find the sponsor laying out this coin and the other, the station or network putting up the money.

The networks object to both these plans. Initially they disapprove of paying coin to the Federation on this basis. Because of this webs are resisting the plan even when the sponsor is the one putting up the additional five percent. Nets feel the allowance of this system displays tacit approval of the plan and therefore may stem their chances of enacting another way of taking care of the musicians making the soundtrack.

None of the three webs, however, would come out with a blanket "no" when asked if they would allow beaming of pix made under the James C. Petrillo contract. NBC toppers pointedly evaded the question by stating they couldn't actually answer the question as they have never been asked to televise a film made under the royalty plan. ABC's Frank Samuels wired N. Y. headquarters for the network's stand on the issue but has not even received an answer.

CBS, meanwhile, has accepted the Gene Autry tele-pix which are sponsored by Wrigley with the gum firm paying the five percent. Deal was made with Petrillo by Les Atlass, veepee of CBS's central division. J. L. Volkenburg, veepee in charge of CBS's net sales, stated that web has no policy even though it has accepted this series.

Further evidence that networks are not in accord with Petrillo's payment plan is seen through noting of continual meetings among the webs, advertising agencies and the Federation in the east. Webs and agencies are still working on a plan of their own which they are dickering for with Petrillo.

'Musical Acts' Exempt on AFM Rap to Operators

Traveling units which belong to the American Federation of Musicians but are "acts" rather than musical units will now be exempt from the AFM rule which requires operators to pay a 10% surcharge on all traveling units. They will continue to say local taxes wherever such taxes exist.

Decision to exempt the "musical acts," announced this week by AFM president James C. Petrillo, follows a lengthy dispute between the musicians' union and the American Guild of Variety Artists over what constitutes an "act" as differentiated from a band or musical unit. AGVA claimed the 10% surcharge was unfairly imposed on groups which were more in the nature of acts than musical groups.

Tax is imposed on employers as a "penalty" for hiring out-of-town groups. It has been in effect for the past 30 years. Under the new ruling, only orchestras will require payment of the tax. If a musical act is booked into a room which has an orchestra, the surcharge will not be applied. If, however, there is no orchestra in the room, then the 10% will be charged to the room.

Some locals levy taxes on traveling units entering their territory. These, ranging from 1 to 2%, will continue to be applied to all units.

Lifting of the tax will particularly affect acts which hold dual membership in AFM and AGVA. It's mostly these acts to whom the classification of "musical act" will apply. AGVA has no surcharge.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 5

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sections of the country.

| Pos. | No. | Artist | Label | Song | Red | Den | Al | Eddie | Robin | Gay | Alonzo | Wally | Larry | Ray | Mort | Bud | Jim | Herb | Larry | Hal | Al N | Poste | Jack | Dick | Ed | Rege | Dave | | |
|------|-----|-------------------------|----------|----------------------------|-----|-----|----|-------|-------|-----|--------|-------|-------|-----|------|-----|-----|------|-------|-----|------|-------|------|------|----|------|------|-----|----|
| 1 | 1 | Nat "King" Cole | Capitol | Mona Lisa | 1 | 2 | 1 | 10 | 1 | 1 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 198 | |
| 2 | 4 | G. Jenkins-Weavers | Decca | Goodnight Irene | 1 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 1 | 138 | |
| 3 | 5 | Gary-Bing Crosby | Decca | Play A Simple Melody | 1 | 10 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | 109 | |
| 4 | 3 | Andrews Sis.-G. Jenkins | Decca | I Wanna Be Loved | 2 | 1 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 6 | 81 | |
| 5 | 2 | G. Jenkins-Weavers | Decca | Tzena, Tzena, Tzena | 3 | 7 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 4 | 68 |
| 6 | 7 | Kay Starr | Capitol | Bonapartes Retreat | 3 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 | 60 | |
| 7 | 22 | Hugo Winterhalter | Victor | Count Every Star | 4 | 5 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 5 | 42 | |
| 8A | 10 | Ames Bros | Coral | Sentimental Me | 8 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 42 | |
| 8B | 12 | Doris Day | Columbia | Didn't Slip, Wasn't Pushed | 8 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 42 | |
| 10 | 11 | Mitch Miller | Columbia | Tzena, Tzena, Tzena | 10 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 4 | 38 | |
| 11 | 14 | Gary-Bing Crosby | Decca | Sam's Song | 11 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 | 36 | |
| 12 | 6 | Vic Damone | Mercury | Vagabond Shoes | 12 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 4 | 34 | |
| 13A | 20 | Bill Snyder | Tower | Bewitched | 13 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 | 26 | |
| 13B | 20 | Joe "Fingers" Carr | Capitol | Sam's Song | 13 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 26 | |
| 15 | 44 | Les Paul | Capitol | Nola | 15 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 7 | 24 | |
| 16 | 1 | Jo Stafford | Capitol | No Other Love | 16 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 5 | 22 | |
| 17 | 26 | Ray Anthony | Capitol | Count Every Star | 17 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 21 | |
| 18A | 7 | Doris Day | Columbia | Bewitched | 18 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 20 | |
| 18B | 18 | Victor Young | Decca | Mona Lisa | 18 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 1 | 20 | |
| 20A | 41 | Victor Young | Decca | Tzena, Tzena, Tzena | 20 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 1 | 18 | |
| 20B | 2 | Jo Stafford | Capitol | Play A Simple Melody | 20 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 1 | 18 | |
| 22A | 16 | Blue Barron | M-G-M | Are You Lonesome Tonight | 22 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 1 | 17 | |
| 22B | 29 | Mel Torme | Capitol | Bewitched | 22 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 17 | |
| 24A | 14 | Billy Eckstine | M-G-M | My Destiny | 24 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 17 | |
| 24B | 31 | Gene Krupa | Victor | Bonapartes Retreat | 24 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 16 | | |
| 24C | 24 | Billy Eckstine | M-G-M | I Wanna Be Loved | 24 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 5 | 16 | |
| 27A | 27 | Frank Petty Trio | M-G-M | At Sundown | 27 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 6 | 16 | |
| 27B | 46 | Mindy Carson | Victor | My Foolish Heart | 27 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 14 | | |
| 27C | 17 | Gordon Jenkins | Decca | My Foolish Heart | 27 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 14 | | |
| 30A | 16 | Perry Como | Victor | Hoop-Dee-Do | 30 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 14 | |
| 30B | 12 | Anton Karas | London | Third Man Theme | 30 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 14 | |
| 32A | 1 | C. Hogan-B. Wayne | London | Sam's Song | 32 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 14 | |
| 32B | 29 | Perry Como | Victor | I Cross My Fingers | 32 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 14 | |
| 34 | 7 | Gordon Jenkins | Decca | Bewitched | 34 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 14 | | |
| 35A | 32 | Dick Haymes | Decca | Count Every Star | 35 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 14 | | |
| 35B | 3 | Frankie Laine | Mercury | Kiss for Tomorrow | 35 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 14 | | |
| 35C | 3 | Victor Young | Decca | La Vie En Rose | 35 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 14 | | |
| 38A | 2 | Charlie Spivak | London | Mona Lisa | 38 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 14 | | |
| 38B | 2 | Ralph Flanagan | Victor | Tzena, Tzena, Tzena | 38 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 14 | | |
| 40A | 41 | Frank Sinatra | Columbia | Goodnight Irene | 40 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 13 | | |
| 40B | 50 | Mindy Carson | Victor | I'm Bashful | 40 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 13 | | |
| 40C | 1 | Tony Bennett | Columbia | I Wanna Be Loved | 40 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 12 | | |
| 40D | 32 | Percy Faith | Columbia | I Cross My Fingers | 40 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 11 | | |
| 40E | 1 | Victor Young | Decca | Our Very Own | 40 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 10 | | |
| 40F | 29 | Dick Haymes | Decca | Roses | 40 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 10 | | |
| 46A | 14 | Sammy Kaye | Victor | Wanderin' | 46 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 10 | | | |
| 46B | 46 | Tony Martin | Victor | La Vie En Rose | 46 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 10 | | | |
| 46C | 13 | Kay Starr | Capitol | Hoop-Dee-Do | 46 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 10 | | | |
| 49A | 13 | Patti Page | Mercury | Don't Care, Sun Don't | 49 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 7 | | |
| 49B | 38 | Lorry Raine | London | Strangers | 49 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 | | |
| 49C | 18 | Russ Morgan | Decca | Sentimental Me | 49 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | | |
| 52 | 2 | Fran Warren | Victor | Love the Guy | | | | | | | | | | | | | | | | | | | | | | | | | |



HELEN TRAUBEL NOW RECORDS EXCLUSIVELY FOR RCA VICTOR

The tradition of the great American sopranos is a long and honorable one—Nordica from Maine, Sanderson from California, Farrar from Massachusetts—and now, Traubel from Missouri. But never has there been a diva so thoroughly American in taste and training as the Great Helen. She learned everything here . . . everything from her love for baseball and hot dogs to her matchless artistry.

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DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities and showing com-
parative sales rating for this
and last week.

National
Rating

Week Ending
Aug. 5

This Last
wk. wk.

Artist, Label, Title

| | | | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Detroit—(Grinnell Bros.) | San Francisco—(Sherman-Clay) | Philadelphia—(Wanamaker) | Kansas City—(Jenkin's Music Co.) | Seattle—(Sherman Clay) | Indianapolis—(Pearson's) | Minneapolis—(Don Leary) | San Antonio—(Central Radio) | TOTAL POINTS |
|-----|----|------------------------------|--------------------------|-----------------------|---------------------------------|---------------------------|--------------------------|------------------------------|--------------------------|----------------------------------|------------------------|--------------------------|-------------------------|-----------------------------|-----------------|
| 1 | 1 | NAT "KING" COLE (Capitol) | 7 | 3 | 4 | 3 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 106 |
| | | "Mona Lisa"—1010 | | | | | | | | | | | | | |
| 2 | 5 | GARY-BING CROSBY (Decca) | 6 | 1 | 1 | | 4 | | 3 | 3 | 2 | 4 | 3 | | 72 |
| | | "Sam's Song"—27112 | | | | | | | | | | | | | |
| 3 | 3 | G. JENKINS-WEAVERS (Decca) | 1 | | | 1 | 1 | | 2 | | 10 | | 2 | 3 | 57 |
| | | "Goodnight Irene"—27077 | | | | | | | | | | | | | |
| 4 | 6 | BILLY ECKSTINE (M-G-M) | 9 | 5 | | | | 4 | 6 | | 8 | 6 | 9 | 2 | 39 |
| | | "I Wanna Be Loved"—10716 | | | | | | | | | | | | | |
| 5 | 2 | GARY-BING CROSBY (Decca) | 2 | | | 2 | 5 | | | | 3 | 5 | | | 38 |
| | | "Play A Simple Melody"—27112 | | | | | | | | | | | | | |
| 6 | 4 | G. JENKINS-WEAVERS (Decca) | 3 | 2 | 3 | | | | | | | | | 6 | 30 |
| | | "Tzena, Tzena, Tzena"—27077 | | | | | | | | | | | | | |
| 7 | 14 | MITCH MILLER (Columbia) | | | | 5 | | 10 | 10 | | 2 | 4 | | | 24 |
| | | "Tzena, Tzena, Tzena"—38885 | | | | | | | | | | | | | |
| 7B | 11 | KAY STARR (Capitol) | | | | | | | | 2 | 6 | 7 | 5 | | 24 |
| | | "Bonapartes Retreat"—936 | | | | | | | | | | | | | |
| 8 | 12 | TONY MARTIN (Victor) | 5 | 10 | 2 | | 10 | | | | 5 | | | | 23 |
| | | "La Vie En Rose"—20-3819 | | | | | | | | | | | | | |
| 9 | 18 | GORDON JENKINS (Decca) | | | 5 | | | 3 | | 7 | | | | | 18 |
| | | "My Foolish Heart"—24830 | | | | | | | | | | | | | |
| 10 | 11 | D. HAYMES-A. SHAW (Decca) | 8 | | | | 7 | 7 | | | | | | 5 | 17 |
| | | "Count Every Star"—27042 | | | | | | | | | | | | | |
| 11 | | ANDREWS SIS.-JENKINS (Decca) | | | 7 | | 8 | | | 4 | | | | | 14 |
| | | "I Wanna Be Loved"—27007 | | | | | | | | | | | | | |
| 12 | 7 | ANTON KARAS (London) | 10 | | | | | 6 | | 6 | | | | | 11 |
| | | "Third Man Theme"—536 | | | | | | | | | | | | | |
| 13A | | KAY STARR (Capitol) | | | 8 | | | | | | 4 | | | | 10 |
| | | "Hoop-Dee-Do"—980 | | | | | | | | | | | | | |
| 13B | | FRANK SINATRA (Columbia) | | | | | | 9 | | | | 3 | | | 10 |
| | | "Goodnight Irene"—38892 | | | | | | | | | | | | | |
| 14A | | PEREZ PRADO (Victor) | | 7 | 6 | | | | | | | | | | 9 |
| | | "Mambo"—20-3782B | | | | | | | | | | | | | |
| 14B | 17 | MEL TORME (Capitol) | | | | | | 2 | | | | | | | 9 |
| | | "Bewitched"—1000 | | | | | | | | | | | | | |
| 15 | | PERRY COMO (Victor) | 4 | | | | | | | | | | | 10 | 8 |
| | | "I Cross My Fingers"—20-3846 | | | | | | | | | | | | | |
| 16A | 20 | HUGO WINTERHALTER (Victor) | 4 | | | | | | | | | | | | 7 |
| | | "Count Every Star"—20-3697B | | | | | | | | | | | | | |
| 16B | 16 | BILL SNYDER (Tower) | 6 | | | | | | | | | 9 | | | 7 |
| | | "Bewitched"—1473 | | | | | | | | | | | | | |
| 16C | 13 | JO STAFFORD (Capitol) | | | 4 | | | | | | | | | | 7 |
| | | "No Other Love"—1053 | | | | | | | | | | | | | |
| 16D | | CONNIE HAINES (Coral) | | | | | | | | 4 | | | | | 7 |
| | | "Teasin'"—60186 | | | | | | | | | | | | | |
| 16E | | RUSS MORGAN (Decca) | | | | | | | | | | | | 4 | 7 |
| | | "Sentimental Me"—24904 | | | | | | | | | | | | | |

FIVE TOP ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|--|---|
| SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180 | YOUNG MAN WITH A HORN H. James-D. Day Columbia C198 CL6106 | ANNIE GET YOUR GUN Hollywood Cast M-G-M E-509 | HARMONY TIME The Chordettes Columbia CL6111 C201 | DIXIE BY DORSEY Jimmy Dorsey Columbia C196 CL6095 |

Disk Best Sellers by Companies (Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|---------|-------------------|--------|----------|-------------------|--------|
| Decca | 8 | 253 | Columbia | 2 | 34 |
| Capitol | 5 | 156 | London | 1 | 11 |
| Victor | 4 | 47 | Coral | 1 | 7 |
| M-G-M | 1 | 39 | Tower | 1 | 7 |

On the Upbeat

New York

Claire Hogan last week cut four sides for London and taped a guest appearance on the Ralph Flanagan Chesterfield air show. She opens at the Flame Club, Detroit, Aug. 18 for two weeks, following some one-nighters. . . . Larry Shayne, Famous Music's Coast manager, back to the Coast after two weeks vacation in New York. . . . Billy Eckstine cut eight sides for M-G-M before leaving for his concert tour with George Shearing. . . . Saul Bourne back at his desk after two-month tour of Europe. . . . Jerry Bartell, WOKY, Milwaukee, prexy, in New York to cut a platter for Young People's Records. He runs a kid show on the air. . . . Larri Maddi named musical director of Crown Records. . . . Larry Darnell appearing at Lyric theatre, Lexington, Ky., this week, moving to Louisville for three-day date at the National. . . . Don Simpson, long-time bass sideman with Gene Krupa orch, leaves to join the Army next week. . . . Sonny Dunham opens at Sunnyside ballroom, Pottstown, Pa., Aug. 19. . . . Don Cornell opening at Chubby's, Camden, N. J., this week, following with two-week stand at Bill

Green's, Pittsburgh, and three weeks at Triton, Rochester, N. Y., Sept. 4. . . . Elliot Lawrence orch opens at Pleasure Pier, Galveston, Aug. 18, following at Circle theatre, Indianapolis, and return booking at Coney Island, Cincinnati.

Chicago

Apex Club, new dixieland nitery, debuts Aug. 18 with Max Miller quartet. . . . Bill Snyder orch packed for Wald Lake Casino, Wald Lake, Mich. Aug. 23 for five days. Snyder is slated for Peony Park for six days Aug. 29, then to Edgewater Beach for seven weeks Sept. 7. . . . Vet nitery entertainer, Benny Dunn debuted hour-long (11:30 p.m.-12:30 a.m.) across the boards deejay show over WCFL last week. Show is aired from downtown restaurant. . . . Leo Pieper to Melody Mill Aug. 4 for six weeks. . . . Nellie Lutchler slated for Rossonian hotel, Denver, for eight days Aug. 23, following for ten days at Horseshoe Club, Rock Island, Ill., Sept. 1. . . . Ex-Jimmy Dorsey thrush, Claire Hogan, to The Flame, Detroit, Aug. 18 for one week. . . . Frankie Laine packed for Studio Lounge, Galveston, Aug. 8 for two weeks, then

merging with Patti Page for Radio City theatre, Minneapolis, for one week Aug. 25 and Riverside theatre, Milwaukee, for one week Sept. 1. . . . Helen Forrest to Don Carlos Casino, Winnipeg, Can., Aug. 18 for one week. . . . Jimmy Palmer orch to Army bases, San Antonio, for one week Aug. 18. . . . chirper Nancy Evans has left Wayne King orch and will freelance. . . . Elliot Lawrence pencilled into Galveston Pier, Galveston, Aug. 18, for two weeks. . . . Hal McIntyre band pegged for Roosevelt hotel, New Orleans, Aug. 24 for one month. . . . Clyde McCoy to Peony Park, Omaha, for six days Aug. 15. . . . Pee-wee Hunt booked for a month at Deschler-Wallick hotel, Columbus, starting Aug. 7. . . . George Towne band to Coney Island, Cincinnati, Aug. 25 for one week. . . . Russ Carlyle orch to Delavan Gardens, Delavan, Wis. for three weeks, Aug. 28. . . . Ray Anthony signed for Peabody hotel, Memphis, for two weeks, Aug. 21.

Hollywood

Count Basie, at the Oasis at \$1,500 per frame plus a 50-50 slice of the door take, will be followed by Errol Garner Aug. 18 at \$1,000 and a 50-50 deal on the take. . . . Miguelito Valdes band opens Aug. (Continued on page 48)

Col Goes 45

Continued from page 41

promotional campaign for the 45's, representing over \$2,000,000 in consistent plugging for the new speed, has, however, stirred a demand for the disks for which Columbia is now forced to bid.

Tough for Col to Swallow

The 45 rpm pill is particularly hard for Columbia to swallow in view of the 33 rpm record changers which it is distributing. New machine was designed to play automatically all size 33 rpm disks, from 12-inchers to seven-inchers, as part of the company's all-out pitch for its own system. It's understood Columbia has about 70,000 machines on hand or on order at a cost of \$13, which comes to a \$1,000,000 investment. What impact the switch to 45's will have on sales of those machines is one of the chief current worries of Columbia execs.

Handwriting on the wall for Columbia was seen in Decca's recent announcement that it was entering the 45 rpm field. Columbia had been making a strong pitch for Decca to make 33 rpm pops and handle the automatic player, but the latter company straddled the fence until the demand for 45 rpm disks became potent enough to push Decca into Victor's camp. Decca's switch to 45's meant that Col would have to come in sooner or later. As it is, Columbia's move was sooner than most execs predicted.

Columbia's move into 45 rpm at last establishes the overall situation in the disk market which Victor hoped to set up when it adopted the 33 rpm system. At that time Victor was aiming at a setup in which 45's would be the standard for the pop market while the 33's would prevail in the longhair field. Columbia, however, refused to compromise on its 33 policy, and issued a seven-inch 33 disk for pops to buck the Victor's 45's.

Current Columbia move was dictated by dealer demand for a uniform layout with which to service customers who have, in many cases, been finding the multiplicity of speeds too difficult to handle.

Lou Levy last week accompanied the Andrews Sisters to the Coast for their Fairmont hotel opening yesterday (Tues.) The Leeds Music topper, who manages the trio, is due back in New York in three weeks.



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| DENNIS DAY |Victor |
| PERCY FAITH and Choir |Columbia |
| GUY LOMBARDO |Decca |
| NORO MORALES |Decca |
| PATTI PAGE |Mercury |
| — and more to come | |

Bristling with Excitement . . .

TZENA

TZENA, TZENA, TZENA

Words by MITCHELL PARISH

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Band Reviews

TED WEEMS ORCH (13) With Bonnie Ann Shaw, Russ Carter Muehlebach Hotel, K. C.

Ted Weems has played the Terrace Grill of the Muehlebach a number of times, but much was made of this appearance since it marks the 25th anniversary of his first date here—one that was booked in person by Jules Stein in the early days of his agenting. Crew which Weems currently heads follows pretty well the pattern he has set over the years, one that is long on danceable rhythms and carries a fair share of entertainment in addition.

Instrumentation basically is a 4-4-4 setup, but varies with an electric guitar as the fourth member of the rhythm section (piano, string bass and drums), and a trombone teamed with the three trumpets in the brass section. Weems attempts no particular flourishes with this lineup, but concentrates on modern, melodic music especially designed for the dancers. As to be expected from a vet of the Weems calibre, book is filled with time-proven faves as well as the current pops, and he mixes in a bit of Dixie and a Latin rhythm in suitable variety.

In the vocal department Weems is especially well equipped with pair of capable youngsters, Bonnie Ann Shaw and Russ Carter. The Shaw gal handles ballads capably, and in addition turns out a first rate whistle on occasion, filling the niche long filled by Elmo Tanner. At floorshow time she

tosses in a tap terp that shows versatility unusual for band songstress. Carter holds forth in the baritone range, being oke on tunes of the "It Isn't Fair" and "Heartaches" variety. Two youngsters team frequently for vocal duos on numbers such as "Hoop Dee Doo" and "Dearie."

In the novelty department Weems calls on Glen West, guitarist, who works out vocally on "Stammerin'," "Huggin' and Chalkin'" and the like, and Lee Howe, of the trumpet section, for scat singing. This lineup makes unusually strong show, which Weems is presenting twice nightly.

With the Weems crew, Grill is having some of its better biz of the season. Following date here Weems works eastward for date at Virginia Beach, television date in New York, session of Mercury recordings, before going into the Edgewater Beach hotel, Chi, Sept. 8.

ART HODES ORCH (6) Rupneck's, Chicago

Art Hodes' group comes as the newest addition to an already heavy array of dixieland bands in this area. Yet the unit differs from most of the current crop with a surefire combination of traditional dixieland, fine musicianship, and some high-spirited sidemen. As such, the combo stacks up as a cinch to snare a large portion of the two-beat trade.

Crew is well-balanced, comprised partly of old hands and (Continued on page 49)

Music Biz

Continued from page 1

small publisher alike and carrying along virtually every type of number from novelties to the standards. Smaller pubs are sharing the gravy with the major firms. All of which is leading trade execs to believe this is no artificially created boom.

Disk Upbeat

Parallel situation is occurring in the disk industry. With full stabilization of the speed situation, a marked improvement in the retailer inventory setup and a flock of solid tunes upcoming, platter companies find themselves in the most favorable position since the war.

Among the most hopeful symptoms has been the terrific response by retailers to the swap-in plans inaugurated by RCA Victor, London and Mercury. Dumping large stocks of unsaleable shellacs via the exchanges, retailers are now in a liquid state and can be expected to be more receptive to the distributors. This will be especially true if the disk companies how to their stated intention of pressing less, but better, records in the fall season.

With the exchange plans coming to a close, Victor is starting a special promotional push for its pop releases. Company has assembled a package of 13 disks, pressed over the past two months, which it feels may have been overlooked during the swap-in procedure. Package will include such disks as Tony Martin's "La Vie En Rose," Perry Como's "I Cross My Fingers" and Fran Warren's "I Love The Guy," all of which Victor is aiming to drive up higher on the hit lists.

London and Mercury are also girding for heavy activity. Currently, Mercury is turning over more business than at any time since Frankie Laine's "Mule Train" broke wide open. Both Mercury and London, moreover, have solidly established their longhair lines via the exchange plans which end next week.

Decca is still in the vanguard of the industry, with two click records, Bing and Gary Crosby's "Play A Simple Melody" and Gordon Jenkins' "Goodnight, Irene," carrying the rest of the company's current releases over the counter. Other diskery execs have also found that having one or two smash records gives a tremendous lift to sales figures of the lesser disks. Decca, meantime, is prepping for the 45 rpm business and is currently working three shifts in its pressing plants.

Columbia Records is also gearing for increased business this fall. Revamping of the pop division, with Paul Weston as director of Coast operations, under Mitch Miller, and the snaring of Sammy Kaye from Victor are expected to put the company on solid ground.

Hertzog Concertmaster Of K.C. Symphony Orch

Kansas City, Aug. 8.
Hans Schwieger, conductor of the Kansas City Philharmonic orch, returned last week from a European junket of three months and announced appointment of Jascha Hertzog as concertmaster here.

Hertzog has been in radio work in New York, and formerly was associated with Schwieger in South Carolina a few years ago. Hertzog replaces Thruston Johnson who has been concertmaster past few seasons.

Best British Sheet Sellers

(Week ending July 29)

London, Aug. 1.
Bewitched Sterling
My Foolish Heart Sun
Dearie Connelly
Piano Roll Blues Leeds
Let's Do It Again Lennox
Oh, You Sweet One Southern
Daddy's Little Girl Yale
Silver Dollar Merrin
Cornfields Arcadia
If I Loved You Williamson
Quicksilver Morris
Your Heart, My Heart Wright

Second 12

Jealous Heart New World
C'est Si Bon Maurice
Me and Shadow F.D. & H.
Two on a Tandem Merrin
Candy & Cake Dash
Load of Hay Fields
Hey Neighbor Wright
Blackbird Box & Cox
Chattanooga Boy Pic
Down in Glen Wright
Enjoy Yourself Morris
Sunshine Cake Victoria

'RH' Logging System

Week of July 28-Aug. 3

Richard Himber's new development in logging broadcast performances lists tunes in the survey based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The two groups of songs are alphabetically listed.

First Group

| Songs | Publishers |
|---|-------------|
| All My Love | Mills |
| Bewitched | Chappell |
| C'est Si Bon | Leeds |
| Count Every Star | Paxton |
| Darn It Baby That's Love—"Tickets Please" | Chappell |
| Down the Lane | BMI |
| Gone Fishin' | Feist |
| Home Cookin'—"Fancy Pants" | Famous |
| Hoop Dee Doo | Morris |
| I Cross My Fingers | United |
| I Didn't Know What Time It Was | Chappell |
| I Didn't Slip, I Wasn't Pushed, I Fell | Remick |
| I Don't Care If the Sun Don't Shine | Famous |
| If I Had a Magic Carpet | Shapiro-B |
| If You Were Only Mine | Robbins |
| I'll Always Love You—"My Friend Irma Goes West" | Famous |
| I Love the Guy | Shapiro |
| I Still Get a Thrill | Words-Music |
| I Wanna Be Loved | Supreme |
| La Vie En Rose | Harms |
| Let's Choo Choo to Idaho—"Duchess of Idaho" | Robbins |
| Mambo Jambo | Peer |
| Mona Lisa—"Capt. Carey, USA" | Paramount |
| My Foolish Heart—"My Foolish Heart" | Santly |
| No Other Love | Disney |
| Play a Simple Melody | Berlin |
| Sam's Song | Sam Weiss |
| Sometime | Witmark |
| Third Man Theme—"Third Man" | Chappell |
| You Wonderful You—"Summer Stock" | Miller |

Second Group

| | |
|--|---------------|
| A Little Bit Independent | BVC |
| A-Razz-A-Ma-Tazz | Robbins |
| Daddy's Little Boy | Beacon |
| Give a Broken Heart a Chance to Cry | Porgie |
| Golden Sails | Goday |
| I Hadn't Anyone Till You | ABC |
| I'll Build a Dream House | Campbell |
| I Never Had a Worry In the World | BMI |
| It Isn't Fair | Words & Music |
| Lonesome Whistle | Dorsey |
| My Destiny | Disney |
| Of All Things—"Duchess of Idaho" | Robbins |
| Our Very Own—"Our Very Own" | Spitzer |
| Picnic Song | Chappell |
| Roses | Hill & Range |
| Say When | Duchess |
| Sentimental Me | Knickerbocker |
| Stay With the Happy People—"Peep Show" | Morris |
| Tonight | Miller |
| Tzena Tzena Tzena | Cromwell |

† Filmmusical. * Legit Musical.

On the Upbeat

Continued from page 46

22 at the Commercial hotel, Elko, Nev., getting a flat \$2,750 per frame. . . . Ferde Grofe skied to London to baton the London Symph arrangement of his "Atlantic Crossing" for the London label. . . . Bill Pannell band returned to the Cinegrill of the Hotel Roosevelt last night (8) for his third visit, this time for an indefinite stand. . . . Pete Rugolo in from N. Y. to work on new arrangements with Stan Kenton. . . . Jerry Gray band to make a short at UI.

Pittsburgh

Billy Catizone's Trio closes long run at Bill Green's Cocktail Lounge Aug. 18 and opens following night at Club 30 in Chester, W. Va. . . . Shirley Reade, who sang with Hal Kanner band at Terrace Room last winter, back at Ankara doing the vocals, backed by Walter Gable's orch, for "Stars 'N' Skates" ice revue. . . . Lunita has joined Luis Morales band at Carnival Lounge as featured vo-

calist. . . . Carmela Maccarone, who sang with Lee Kelton's band on WJAS under name of Carol Dayton, sang her own song, "You Told Me," on "Song for Sale" last week over CBS-TV and AM networks. . . . Ben Boden's orch opens two-week engagement Aug. 9 at Delavan Gardens, Wis. . . . Three Riffs, who opened Monte Carlo year ago, come back there for a week on Friday (11). They've been playing Julius Monk's Atlantic Cabaret House in Provincetown, Mass., all summer.

NEW REVIVALS

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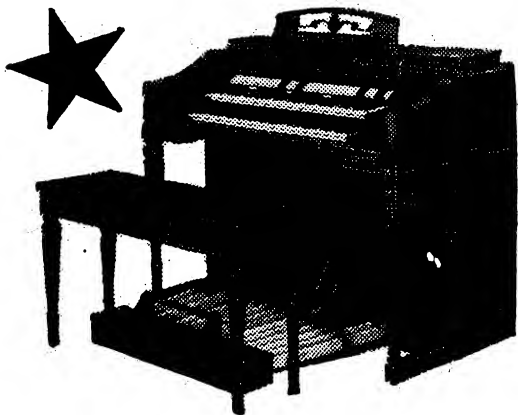
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Inside Orchestras—Music

On the occasion of Decca's 16th anni on Aug. 4, Milton Rackmil, company prexy, reminisced how the late Jack Kapp, the late E. R. Stephens and he formed the company in 1934 with "only four walls." After a delay in the company's initial releases, company stayed in the red until December, 1935, when it racked up its first net profit of \$1,134. Since then the company has made a profit every month except for July, 1948.

Original trio of Decca execs formed the company after working for the Brunswick company, then owned by Consolidated Films. Kapp persuaded E. R. Lewis, prexy of London Decca then and now, to buy out the Brunswick and American Record company, but the deal fell through. Lewis, however, put up the coin for Kapp, Stevens and Rackmil to start the Decca company in the U. S. Decca later bought back Lewis' interest in the company.

The score for Metro's Harry Ruby-Bert Kalmar biopic, "Three Little Words," is owned, with one exception, by the music subsidiary of Warner Bros. All but one song in the film is in the Harms catalog. Harms is part of the Music Publishers Holding Corp., Warner publishing subsid.

The one exception is "Nevertheless," written in 1931, which belongs to Chappell. Story behind the unusual situation is that Ruby and Kalmar wrote for Max Dreyfus and the Harms catalog. "Nevertheless," however, somehow got into the Crawford catalog. When Dreyfus sold Harms to the Warner group, the songs went with the corporation. But "Nevertheless" remained. Now comes the unusual practice of the subsidiary of one film company plugging songs in another company's picture. Chappell is also launching a drive on the one song it owns.

"Our Lady of Fatima," which is starting to get a lot of attention from recording companies, unusual for a religious song, is one of those amateur things that caught on. Song, a prayer for "unity and peace," was written by Gladys Gollahan, a Cincinnati housewife.

Composer had her two nieces make an acetate for \$2.50, and brought the record up to Bill Dawes, a Cincy disk jockey. Dawes, who is a Sunday school teacher at the Hyde Park Community Church, Cincinnati, played the record on the air. Despite the amateurish rendition, the station was flooded with requests for information about the song. Billy White, Robbins Music contactman in Cincy, was listening, and he phoned New York to get an okay to pick it up. A verse was added in New York by Sam Lewis, and Robbins started a full-scale campaign on it. Song has already been recorded by three majors.

While Larry Spier was winding up his affairs as prof. manager for Chappell, following a series of tiffs with headman Max Dreyfus, an unexpected hit was breaking for Spier, Inc., an indie firm he is now reactivating. It's "Just Say I Love Her," a tune which has been many years coming to a head. Spier had taken it over from the Italian Book Co. when it was called "Dicetencello Vuie," composed by R. Falvo, and through a series of two rewrites it has now evolved into "Love Her," sparked by the Johnny Desmond MGM recording. Martin Kalmanoff, Sam Ward, Jack Val and Jimmy Vale get multiple authorship credit, although the first Americanization attempt, under the title of "In Napoli," never came to pass.

Composer Ferde Grofe still receives a quarterly royalty check from Max Dreyfus, Chappell Music chief, for his original orchestration of George Gershwin's "Rhapsody in Blue." Gershwin had originally written the piece for two pianos, and then Grofe, who at that time—it was 1924—was playing piano and arranging in Paul Whiteman's orchestra, was assigned the job of orchestration. He did the work in about two weeks, while the band was playing the "Ziegfeld Follies," Grofe says he'd sneak in the backroom between acts and use every spare minute he had to do the job. "I didn't sleep for two weeks," he said. "But I finished it in time."

Having obtained the name for an untitled tune via a poll held by WHOM disk jocks Willie Bryant and Ray Carroll over their "After Hours Swing Session" show, Apollo Records, N. Y., will release the number, now labeled "Station Break," around the end of the month. Tune, recorded by Bobby Smith's orch, is backed by "Sweet and Lovely." Both sides are instrumental, with Smith having written the newer tune.

Bryant and Carroll are using the number for the station breaks on their platter program. Title for the tune was picked from about 15,000 suggestions sent in during the contest's two weeks' running.

Paul Weston for the second time in six months has been responsible for the publishing of a pop song with lyrics added to his original instrumental version. First was Weston's Capitol record of Chopin's "Etude in E Major," which Walt Disney consequently published as "No Other Love" with lyrics by Weston and Bob Russell. Second is the French ballad, "Autumn Leaves," which Capitol's music pub interests are releasing with lyrics by Johnny Mercer. Capitol, which Weston asked to join Columbia Records, is reissuing Weston's instrumental versions of both numbers back-to-back on a new single.

Joe Bushkin and trio

Joe Bushkin and trio
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Disk Jockey Review

TEEN CORNER
With Sue Waldbillig
15 Mins.; Sat., 9:15 a.m.
Sustaining
WOKO, Albany
Teen-age disk jockey show idea, fostered in Albany radio by Marty Ross, is given a different twist by the presence here of a young lady Miss Waldbillig, of Albany Girls' Academy, offers a pleasant though unpretentious program. She sticks to standard format: announcement of a number followed by its turntabling. Her voice is not big but it is ear-acceptable; personality is friendly. She asks for letters and cards, emphasizing that block is musically tailored to listeners' wishes.

Inclusion of an occasional interview and some attention to the public service phase of broadcasting would build the feature.

Jaco.

Tempo Reactivated

Tempo Music, publisher of many Duke Ellington numbers, is being reactivated after a long layoff. Tempo has opened new offices in New York under the management of Mildred Dixon.

Ruth Ellington James is prexy of the outfit and Mercer Ellington, Ellington's son, will also be active in the firm.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending Aug. 5

This Last wk. wk.

Title and Publisher

| | | | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | Detroit, Grinnell Bros. | San Francisco, Pacific Coast Music | Pittsburgh, Volkwein Bros. | Kansas City, Jenkins Music Co. | Seattle, Capitol Music | Rochester, Neisner Bros. | St. Louis, St. Louis Music Supply | Minneapolis, Schmidt Music Co. | TOTAL POINTS |
|-----|----|--|---------------|-----------------------|-------------------------------|-----------------------|-------------------------|------------------------------------|----------------------------|--------------------------------|------------------------|--------------------------|-----------------------------------|--------------------------------|--------------|
| 1 | 1 | "Mona Lisa" (Paramount)..... | 2 | 2 | 1 | 1 | 2 | 1 | 1 | 2 | 1 | 2 | 2 | 6 | 109 |
| 2 | 2 | "Bewitched" (Chappell)..... | 7 | 4 | 3 | 3 | 1 | 4 | 5 | 1 | 2 | 8 | 10 | 7 | 77 |
| 3 | 4 | "I Wanna Be Loved" (Supreme)..... | 8 | 6 | 2 | 5 | 5 | 3 | 3 | 3 | 1 | 1 | 3 | 63 | |
| 4A | 6 | "Sam's Song" (Sam Weiss)..... | 3 | 5 | 9 | 7 | 2 | 9 | 8 | 4 | 3 | 4 | 3 | 56 | |
| 4B | 3 | "Third Man Theme" (Chappell)..... | 6 | 3 | 2 | 7 | 3 | 3 | 6 | 3 | 4 | 9 | 5 | 56 | |
| 5 | 10 | "Goodnight Irene" (Spencer)..... | 1 | 4 | 5 | 8 | 7 | 1 | 1 | 1 | 1 | 1 | 1 | 50 | |
| 6 | 5 | "Count Every Star" (Paxton)..... | 8 | 6 | 6 | 4 | 9 | 10 | 5 | 5 | 9 | 6 | 4 | 42 | |
| 7A | 7 | "Simple Melody" (Berlin)..... | 4 | 1 | 8 | 9 | 7 | 9 | 9 | 5 | 7 | 3 | 36 | | |
| 7B | 8 | "Piano Roll Blues" (Leeds)..... | 9 | 7 | 4 | 6 | 7 | 9 | 7 | 3 | 36 | | | | |
| 8 | | "Tzena, Tzena, Tzena" (Cromwell)..... | 5 | 7 | 9 | 6 | 6 | 5 | 23 | | | | | | |
| 9A | | "Bonapartes Retreat" (Acuff-Rose)..... | 9 | 7 | 6 | 4 | 7 | 6 | 2 | 20 | | | | | |
| 9B | 11 | "My Foolish Heart" (Santly-Joy)..... | 9 | 6 | 4 | 5 | 5 | 20 | | | | | | | |
| 10 | 13 | "Don't Care, Sun Don't" (Famous)..... | 10 | 10 | 8 | 6 | 8 | 4 | 19 | | | | | | |
| 11A | | "Cross My Fingers" (United)..... | 10 | 10 | 2 | 8 | 4 | 11 | | | | | | | |
| 11B | 9 | "Hoop-Dee-Do" (Morris)..... | 10 | 4 | 8 | 11 | | | | | | | | | |

Band Reviews

Continued from page 48

some new ones, with emphasis going to solid, fundamental musicianship and arranging.

Sparking the unit throughout is pianist Hodes with his clearly-defined and imaginative work. Vet Floyd O'Brien steadies with a fine tailgate trombone, and Jimmy Granato and Bill Moore, on clarinet and bass, add intensity to the unit. Drummer Bill Pfeifer, with some on-the-button cueing and fine cymbal work, especially accompanying Hodes on riffs, stands out on the beat side. Adding further spark to the group is former circus cornetist, Jimmie Ille, whose hard-driving lead is clean and imaginative, showing off some excellent musicianship and fine tone quality.

Hodes' arrangements are relatively ornate, varying a bit from the usual format. Group opens on straight melody, Ille carrying the lead, O'Brien backing, and Granato filling-in. Ensemble breaks for

Hodes-Pfeifer riff, then a half chorus by the group, breaking again for Granato, and so on. Unusual are the frequent closing riffs by Hodes, with band joining in on closing note.

Band also has clever idea for numbers requiring beat changes. Drummer Pfeifer blows a whistle on stops, cueing Granato, Ille, and O'Brien, while Hodes, Moore and Pfeifer steady the rhythm during the pause. Group's specialty, "Ace in the Hole," played as showmanship number, garners heavy reception from the addicts. Number starts slowly, with Hodes playing a hokey honky-tonk version, after which he's joined by Ille and Granato, with O'Brien filling in phrases. Number gradually gains momentum till beat is at gallop clip. Unit employs same style to "Hindustan" and "Sweet Georgia Brown," using Pfeifer and Hodes for triple-time riffing to score heavily.

Jimmy Palmer orch have opened a two-week engagement at the Pleasure Pier, Galveston, Texas, following Don Reid orch.

Green to Backstop

Pinza Album for Col.

Hollywood, Aug. 8.
Metro, to which Johnny Green contracted as general music director, has given him an okay to backstop Ezio Pinza on a four-faced album for Columbia, using tunes from upcoming "Mr. Imperium."

M-G-M Records would have liked to take an "Imperium" album off soundtrack, but since Pinza tightly bound to Columbia and M-G-M platters are out, studio okayed Green's chore for Columbia.

Willis Jackson's Debut

Willis Jackson, former tenor saxman with Cootie Williams' orch, debuts his new band at the 421 Club, Philadelphia, Sept. 11. Seven-man crew, including Jackson, will play the spot for one week.

Orch is booked by Universal Attractions.

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Greater Elections Interest This Year In AGVA As Ballots Come in Heavily

Although the deadline for registering ballots in the forthcoming annual election of officers and national board of American Guild of Variety Artists is nearly a month away, many are already in, which presages greater interest among the membership than in previous years.

For the presidency, the incumbent Gus Van is being opposed by Georgie Price. Price had been nominated for the presidency at last year's convention, accepting

only when assured that Van, who had already completed a year's term, would not accept the nomination to succeed himself. When Van was subsequently drafted for another term, Price notified his adherents that he would not oppose Van. Although listed on that ballot, Price refused to make any sort of campaign, and Van was elected. This year, however, Price has been urged to campaign.

While the presidential race is Jerry Baker, 1st veepee, and Harry

the focal point, remainder of slate has almost no opposition candidates. However, much importance also hinges on election of the national board. Latter has 60 nominees for the 15 seats, all for three-year terms. Some incumbents are listed among the candidates.

Among the unopposed candidates are Jackie Bright for treasurer, Mendoza, recording secretary. In second and third veepee contests there are seven candidates for a single office in both classifications. In the former, Gypsy Rose Lee is opposing Jack Gwynne and Dick Ware, both Chi candidates, and the latter has Lols Donn (Pittsburgh), Jack Edwards (Boston), Don Francisco (N.Y.) and Buddy Walker (Miami Beach) pitted against each other.

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NEW ORLEANS

July 18, 1950

Mr. Gerald Conway,
c/o Radisson Hotel
Minneapolis, Minn.

Dear Mr. Conway:

It has been my pleasure, from time to time, to write you regarding acts which have been successful in our Blue Room, as it has been my experience that you and I play about the same type artists; therefore, I am taking the liberty of writing you to recommend to you **one of the most outstanding attractions I have ever played.**

His name is **SONNY HOWARD** and he has done one of the finest jobs that has ever been done in our room and I am holding him over for four additional weeks, which is the first time I have ever held an act over in all the years I have been operating the Blue Room.

With assurance of my desire to cooperate with you at all times, and my kindest personal regards, I am

Yours very sincerely,

Seymour Weiss

Thank you
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Nellie Lutchter, Cole Trio Set for London Palladium

The King Cole Trio and Nellie Lutchter are both scheduled to play Europe within the next two months. The Cole trio opens at the Palladium, London, Sept. 4 to be followed by other European dates which will end around Oct. 15. Miss Lutchter is slated to open at the Palladium Oct. 2.

The Cole combo, currently at the Stateline, Nevada, opens at Topsy, San Diego, Aug. 14. Boys then fly into New York prior to sailing for Europe.

Miss Lutchter opens at the Palomar, Seattle for one week beginning Aug. 14. From there she goes to Denver where she's scheduled to play a week's engagement Aug. 23. Two weeks at the Horseshoe Club, Rock Island, Ill., starting Sept. 1 and one week at the Casino, Toronto, Sept. 14 to follow.

More Bids Made For Bowery, Det.

Detroit, Aug. 8.

Two bids for the liquor license and effects of the bankrupt Bowery nitery were received by Bankruptcy Court Referee Walter I. McKenzie at a hearing Thursday (3).

First bid of \$13,500 was made by Attorney William C. Cohen for an unnamed client. However, Frank Barbaro, who gave up the club in 1947 as part of a divorce settlement with his ex-wife Dorothy, has said he would act as manager of the club if Cohen's unnamed client won out in the bidding.

The other bid of \$13,750 was given by Edward Maciejewski. McKenzie adjourned the hearing to today (8) to give Cohen an opportunity to reconsider his original bid.

Mrs. Dorothy Barbaro, who had operated the nitery from 1947 to last May 23 when it closed, testified at the hearing that she was forced to shutter the club because the cabaret tax was absorbed rather than passed on to the customers. Previously she had also blamed strikes for causing a biz slump necessitating the closing.

WILL MAHONEY PACTED FOR 8 WKS. BRIT. TOUR

Comedian Will Mahoney has been booked for a two-week stand at the Palladium, London, opening Sept. 4. He'll follow up the Palladium date with a six weeks' junket through Britain and the Continent. Mahoney sails to England next week on the first east-bound voyage of the new French line steamer, Liberte.

Joe Glaser, Associated Booking agency chief, handled the deal.

Saranac Lake

By Happy Benway

Saranac Lake, Aug. 8. Joe Bishop, ex-Woody Herman trumpet player, elated over the current revival of his "Blue Prelude" via disk jocks and jukeboxes play.

Birthday greetings are in order to Forrest "Slim" Glenn and Charlie Kaufhold, both Variety Clubites who are doing nicely.

Peter A. Schenker, treas. of Transfilm in from N. Y. C. to visit Philip Yagaloff, former staffer.

Murray Weiss, Variety Clubs executive, in from Boston for quarterly inspection of the lodge.

Mayor "Tony" Anderson, declared New York Giant Day in the colony when the football team arrived here for their training. Local band met them at the railroad station and a reception held at their training quarters.

Paul Clancy, former patient who beat the rap, in from Rochester to visit Margie Regan.

Rabbi Birstein, chaplain of Variety Clubs Tent 35 (N.Y.C.) and his wife who are on a motor vacation, stopped off here to visit the gang.

The passing of Gerald Uvanni, local orchestra leader, saddened many of this colony. He often played gratis for many affairs for the patients.

Final results of the drive for the milk fund for the kiddies cared for at the William Morris Park playgrounds went over the top, rating a bow to Benny Ressler and Irving (Chandu) Altman for their untiring efforts in making it a success. (Write to those who are ill.)

George Formby Set for Repeat Canada Tour

Toronto, Aug. 8.

Just back from London, Ernest M. Rawley, manager of the Royal Alexandra, Toronto, in addition to his impresario ventures, has completed arrangements for a second trans-Canada tour of George Formby, Lancashire comedian, who enjoys a hefty film and disc following across the Dominion. Tagged "George Formby and His London Music Hall Varieties," package opens at the Forum, 7,000-seater in Montreal, for a one-nighter on Sept. 9 and then makes a whirlwind tour, principally in one-night arena stands, apart from a one-week engagement at the Royal Alexandra, Toronto.

On his first trans-Canada tour last season, Formby broke all attendance records for a six-week junket that grossed close to \$250,000. He sold out in Toronto a week in advance, with Rawley unable to pencil in the many trans-Canada centres whose civic trade groups sought inclusion in the routing. For this second tour, Formby and his new troupe will put in seven weeks of engagements at \$3 top.

The British comedian, who broke all attendance records during his first Canadian tour last season, further enhanced his popularity a few weeks ago when he flew over at his own expense to headline the Winnipeg Flood Relief rally at Maple Leaf Gardens, Toronto, and jammed the 15,000-seater, with the program carried by 739 American and Canadian radio stations. Personnel of his new "London Music Hall Varieties" includes such British acts as Henry Vadden, Harry Bailey, Mills & Belita, Carsoni Bros., Herschel (Jizz) Henlere, Roger Carne.

With Montreal and Toronto tee-offs, troupe will play Ottawa, Kingston, Belleville, Peterboro, Guelph, Windsor, London, Hamilton, Brantford, Niagara Falls, Sudbury, Winnipeg, Edmonton, Saskatoon, Calgary, Medicine Hat, Port Alberni, Vancouver and Victoria.

Houston Nitery Razed

Houston, Aug. 8.

A two-alarm fire in the Sphinx Club, local nite spot, caused an estimated \$35,000 damages to the Uptown Center in which it was housed.

Fire started in an office behind the club's bandstand according to Fred V. Cannata, general manager of the center.

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The Ragtime Kids

By Joe Laurie, Jr.

"—The Ragtime Kid was having a drink
There was no one else on the stool,
And the stranger stumbled across the room
And flopped down like a fool.
In a buckskin shirt that was glazed with dirt
He sat and I seen him sway
With a talon hand he clutched the keys
God, but that man could play."

—Robert W. Service.

If you were any kind of a vaude fan years ago you heard the above lines; when some act, to save itself from flopping, would recite Robert W. Service's "Spell Of The Yukon." With an amber spot and maybe red kerchief round the neck to lend atmosphere, they'd go into "A bunch of the boys were whooping it up . . ." and the audience would settle back and recite word for word with the actor.

According to a news item a few weeks ago, Hartley Claude Myrick was the original "ragtime kid" of the poem, and he passed on in Seattle at the age of 65. In his youth he played piano in all the honky-tonks from Nome to Chilkoot Pass, and was known as the Ragtime Kid. His passing brings to mind many of the ragtime kids who were so important to vaude in its heyday. They first started as just piano players, then they were billed: "at the piano, Mr. So and So." And when vaude got classy they copied from the concert stage and billed the piano players as "accompanist." They often became part of the act and sometimes the best part of it.

Back in the 1920's it was estimated that one-third of all the vaude acts had a piano player. Many times there were so many piano acts on one bill the running order obliged two to follow each other—which made it nice for the second piano player, as the keys were left warm by the first.

Where piano players came from and where they went to no one knows, and many cafe less. About one in every 10 ivory-ticklers in vaude was a musician or an entertainer. Piano playing was their business, and many of them became recognized composers. But most of 'em seemed to play by ear, and if they didn't do that they knew "classical music" that sounded harsh and noisy enough to make most of the audiences think they could play. Many of them were tricksters, like playing with one hand, or playing standing on their heads, or playing "Dixie" with one hand and "Yankee Doodle" with the other, "simultaneously," as they would announce it. They were an easy-going lot as a rule; they didn't care if the piano was set in the woods, at the end of a stream or even on a street—the backdrop picture was immaterial to them. They could play anywhere. They were satisfied as long as the gallery left them alone, which was sometimes hard for the gallery to do when the piano player was dressed in tails or in a tux that nearly fit, to kinda class up the act. At New York's Loew's Delancey street, the Jefferson and the Colonial, they'd take no chances and would wear street clothes, which many times were just as funny.

Some of Those Greats

So many greats of the keyboard came to mind who brightened up many a vaude show and put many a singer over. Of course the original ragtime player was Ben Harney, although Ned Wayburn (who originally did a piano act before he became a great dance producer) and a few others have claimed that distinction. And by the way, the first to put down ragtime on paper was Max Hoffman (husband of the great Gertrude Hoffman). He made the first lead sheet; before that they all played ad lib. Some even said it couldn't be put down on paper.

Mike Bernard was one of the greatest. When he was the orchestra at Tony Pastor's his ragtime overtures was as much a draw as any headliner on the bill. And it was this same Mike Bernard who won the ragtime-playing contests at Tammany Hall every year. Then came Bert Green, who became a favorite at Pastor's. Like Bernard he'd play the show alone as few orchestras could, extemporizing operatic variations on the pop themes of the period. Bert's trick of playing a medley overture and changing keys and tempo frequently for comedy, while the house was whistling, was originated by him while he was Pastor's orchestra. He later did this trick when he and his wife, Irene Franklin, headlined in vaudeville. Mike Bernard left Pastor's and became the partner of Willie Weston, then Amy Butler, Sidney Phillips, Belle Connolly, Jack Rose and Blossom Seeley, to mention just a few. He was most recently with Billy Rose, for whom he played until he died.

Single women used up more piano players than anybody else. The piano player with a single woman was often more than just a piano player. He would take care of the railroad and hotel reservations, collected the salary, paid out the tips, took care of rehearsals and props, maybe brought up coffee to the lady—and many times married the gal!

Nora Bayes had about the most piano players during her career in vaudeville. She had such great guys pawing the ivories for her as Harry Akst, Lou Alter, Gus Kleinecke and Bernard Fairfax, Seymour Simon, Robert Goldie, Abel Baer, George Gershwin, Ted Shapiro, Edmund Goulding (famous Hollywood director and composer), Eddie Weber, Leo Edwards, Dudley Wilkinson and Dave Stamper. Irene Bordoni had Lou Grandi, Matty Levine, Lou Alter, Leo Edwards, Gitz Rice, Eddie Weber, Leon Vavara and Melville-Ellis. Anna Chandler had Eddie Fitzgerald, Lester Lee, Arthur Samuels and Sydney Landfield (now Lanfield, Hollywood producer). Marion Harris had Billy Griffith, Jessie Greer, Phil Goldberg (her first husband), Lou Handman, J. Russell Robinson and Eddie Weber.

Eva Tanguay started in 1896 with George M. Fenberg, who was her director pianist, then had Jack Stern, Charlie Seville, Alan Pardo and Eddie Weber, who stayed with her act as pianist, musical director and song writer for 10 years, a record with Eva. Sophie Tucker had Slim Pressler, Al Siegal, Jack Carroll and Ted Shapiro. The latter has been with Soph for over a quarter of a century, which makes him the dean of all accompanists of lady singles.

Among the men singles Frank Fay used up plenty of ivory-ticklers like Harry Akst, Adam Carroll, Dave Dwyer, Clarence Gaskill and Gitz Rice. Harry Fox as a single and with Beatrice Curtis had Harry De Costa, Harry Gray, Lew Pollack, Jean Schwartz, Charlie Seville and Eddie Weber.

Edwards and Weber

Leo Edwards and Eddie Weber are about tops for the number of acts they played for. Leo's list has names like Lillian Russell, Andrew Mack, George Primrose, Ralph Hertz, Clark & Bergman, Grace LaRue, Fanny Brice, Kitty Gordon, Orville Harold, Marie Dressler, Cissie Loftus, Bunny Granville, Marie Cahill, Adelaide & Hughes, Bessie Wynn, Mabel McCane, Nora Bayes, John Charles Thomas, Marie Tempest and Irene Bordoni to his credit, while Weber is right up there with names like Eva Tanguay, Adelaide & Hughes, Harry Fox and Beatrice Curtis, Whiting & Burt, Marion Harris, Fanny Brice, Cameron Sisters, Karyl Norman, Ruth Roland, Irene Bordoni, Carter De Haven & Flora Parker, Nora Bayes, Cross and Dunn, John L. Fogarty, Fanny Ward, Ann Seymour, Frank De Voe and Estelle Taylor.

To mention just a few of the top boys who thumped the box there were Harry Akst, Lou Alter, Harold Arlen, Ernie Ball, Martin Broones, Neville Flesoon, Lou Handman, Halsey Mohr, Jimmy Seiger, Andy Byrne, J. Fred Coots, Lew Pollack, Harry Richman, Adam Carroll, Abel Baer, Con Conrad, Fred Clinton, Harry DeCosta, Clarence Gaskill, Jerry Jarnegan, Vincent Lopez, Joe Santley, Raymond Walker, Elmore White, Harry Tighe, Willie White, Clarence Senna, Eddie Moran, Harry Carroll, Joe Daly, Sidney Franklin, Mel Morris, Martin Freed, Billy Griffith, Arthur Johnson, Gitz Rice, Charlie Straight, Cliff Friend, Cliff Hess, Jack Denny, Arthur Freed, Abner Silver, Harold Arlen, Jack Carroll and Al Lamb, who played for Tommy Lyman for over 20 years.

Among the women accompanists was Emma Adelphi (now Mrs. Jack (Continued on page 53))

'Roarin' 20s' Extended To Oct. 18 at Chi Cafe

Chicago, Aug. 8.

With extension of run of "Roarin' Twenties" at the Blackhawk to Oct. 18 it will have spanned a 28-week run. Revue was to have folded Labor Day to make way for a saga of the '30's, but business has warranted the extension. According to Don Roth, Blackhawk owner and co-producer, show has been averaging 4,000 covers weekly since its opening April 12. Also average check has been hiked by rise in weekend cover charges.

Revue will tour after Loop run with a whirl over the Statler hotels, plus the Mark Hopkins, San Francisco; Ambassador, Los Angeles; Nicollet, Minneapolis and Roosevelt, New Orleans.

Chi Fair's Pitch For Family Trade Not Paying Off

Chicago, Aug. 8.

The Chicago Fair of 1950 policy of catering to the family trade is making the project take a financial beating, despite the fact that it is hitting good attendance marks. While this year's bad business won't affect plans of making the Fair an annual summer event, it probably will result in a good many policy changes.

Fair consists of series of free exhibits and seven shows for which admission to each is charged. With liquor banned from the premises, most income, aside from the general admission fees, is derived from the shows. The patrons aren't buying, though, and this is causing the Fair to go into the red.

Poor business is analyzed thusly: Assuming that the Fair's family policy is successful, a family of four—man, wife and two kids—must pay \$2.00 before they can set foot on the grounds. Parking is 50c, adult general admission is 50c and children's admission is two bits. With the shows all charging admission, family is reluctant to go in, since kiddies want their hot dogs and soda too, and this is going to cost. So they see the exhibits, of which there aren't too many, and decide they won't come back, since they've seen everything but the paid attractions, and they'd have to shell out \$2.00 again before they could see any of the shows.

Fair officials claim that last year's Railroad Fair, which charged much lower admissions, is responsible for public's reluctance to pay. This may be true, but it doesn't change the situation any.

Fair is already planning for next year, and in view of the quandary the family policy puts them in, may very well decide to go for the more free-spending types by putting in cafes and girlie shows. Talk was that Fair had planned to put in one semi-strip act this year, but idea was vetoed. At any rate, family policy, at present admissions, is considered to account for current deficits.

PHILLY'S BEN FRANKLIN BACK TO ICE SHOWS

Philadelphia, Aug. 8.

Benjamin Franklin hotel will set a series of ices during the coming season in its Garden Terrace Room. The big inn had featured rink entertainment almost exclusively during the past eight years, but switched to floor show fare at the start of the 1949-50 season.

Hitherto ice shows have been put on at the Franklin hotel by Dorothy Franey, Gladys Lamb & Rube Yocum and MCA. Hotel will handle all production details with Marie McLenahan (last here as the skating lead in an MCA revue) in charge of the direction. Earl Denny, the Garden Terrace bandleader, is doing the score. Show goes into rehearsal on hotel rink Aug. 16 and is slated to debut Monday, Sept. 11.

Delayed Greenlight on Gaming Has Saratoga Hotels, Bistros Wary

By JOE COHEN

Saratoga Spgs., Aug. 8.

Weinger, Schuyler Merge In Miami Copa Deal

Miami Beach, Aug. 8.

Murray Weinger and Ned Schuyler will be partnered in the operation of Copa City and the Beachcomber in forthcoming season. Both feel that the merger will work out advantageously since they'll no longer be competing against each other for top names as in previous years.

Prior to the merge Schuyler had played top names at the Beachcomber and lesser talent at the Five O'Clock Club. Merge does not include the latter.

Under the new setup the top acts that played both spots last season will be channeled into the Copa. Beachcomber will accentuate a girlie show policy, with modest priced talent.

Suit Vs. AGVA Settled by Fox

Dave Fox's salary claim of \$1,000 against American Guild of Variety Artists has been settled out of court for an undisclosed sum. Fox, former assistant national administrator of the union, resigned from it two years ago to enter the agency field. At time of resignation he claimed that the sum involved was due him for previous vacation time, over a period of three years, which he had been unable to take because of pressure of union business.

After making demands for money due, Fox claims that the matter had been shunted through the various groups of administrators, with each disclaiming responsibility. Fox subsequently brought suit last year. I. Robert Broder repped Fox, with AGVA's interest handled by union's attorneys, Silverstone & Rosenthal.

Chi's Chez Paree Only Outlet for Top Acts As Hotel Rooms Toss Talent

Chicago, Aug. 8.

Mayfair Room in the Blackstone hotel, which has used top talent such as Lena Horne, Kay Thompson, Carl Brisson and others is dispensing with floor shows, due to inability to book such attractions consistently for the swank small room. It will revert to straight eatery, with dinner music.

With the College Inn in the Sherman hotel also dispensing with acts, with a conversion to a similar policy, only one spot, outside of hotel rooms is left for top-drawer talent, the Chez Paree. However, Chez is committed to about eight or 10 headliners, which makes any other bookings impossible although it may be that Lena Horne might return to the Chez. Palmer House also has its favorites and didn't in most cases, shell out as liberally as the Mayfair Room. Edgewater Beach also can't afford high-budget talent.

There is a possibility that the Drake hotel, swank near north-side spot, might revert to name entertainment; spot which once was the gathering place of Chi's early cafe society presented Paul White-man and others of like caliber. It now uses a small society band for dancing. Bismarck hotel, a family type location, is expanding its budget and will probably use some of the lower-bracket acts that formerly played the Mayfair Room.

Stone's London Bow

Harvey Stone, comedian, planes to London on Aug. 14 to co-headline with Lena Horne at the Palladium, Aug. 21. It's his initial London date. There's also a possibility that he may play a few more European dates before returning to the U. S.

Deal was set up by Eddie Elkhart, N. Y., rep of the Leslie Grade London agency.

Failure of New York State politicians to put the okay on casino operation has dampened the outlook on this season far more than the rainy weather of the first few days. The Senatorial investigation of gambling has apparently cued nearby Albany's politicians to frown upon the greenfelts, thus reversing the attitude expressed the early part of the season when it was felt gaming would be wide open after Saratoga Springs officials gave their consent.

Cafe operators and businessmen had been counting heavily on the crowds that would be attracted by the casinos. Without the latter, the monied crowds stay away and the vacationers coming in mainly for the bangtails session are careful spenders otherwise.

Curiously enough, rain and lack of gambling has increased the track attendance and the Saratoga track handle during the past few days. It's believed that those with the wherewithal are splurging more heavily at the track because that's the major form of recreation here at the moment. Whether this condition will continue later into the season is problematical. It's felt by many that the real money will stay away unless the casinos open at a later date.

While the casino operations are dark, there's some sneak gambling for those in the know. There are floating crap games in the resort. But probably the most curious factor in the current season is the prevalence of open bookmaking even on the Spa's main street. Sport-shirted gents are openly taking bets on Broadway and take is regarded as fairly heavy. In addition there are some horse parlors in operation.

The outlook so far is bleak, but there are hopes that the casinos will still get the green-light. It would mean the financial resuscitation for the season, which so far hasn't been too startling.

Cafes Doing Fair Biz

The cafes are doing fairly well. The major business is divided between Piping Rock and Riley's. The Brook club hasn't made too strong a ripple. The patronage is concentrated at dinner. Late business, except at the Rock's bar and Riley's lounge bar, is nil. The main rooms aren't heavily populated for the main show.

The resort cafe operators in past years, have sought class business because an influx of mass trade would chase the heavy spenders. If cafe operations suffered by that procedure, then the casino operators would subsidize the main room concession. Without greenfelts, they'll have to go after all comers without any help from the boys in the back room.

The hotels are doing moderately well. There are vacancies, of course, but registrations are still on a high level. Inn-keepers like to recall the era when reservations for the entire season were sold out in advance. Latecomers had to take accommodations in Albany and other nearby towns. There's no such prospect this season.

Cleve Nitery Restoring Shows With Name Acts

Cleveland, Aug. 8.

Jan August, Mercury recording pianist, and singing Crosby Sisters are reinstalling floorshows Aug. 16 at the Alhambra Tavern-Club, which has undergone a change of management.

New policy is being sparked by Larry Atkins, sports promoter recently appointed manager of the plushy intimate spot, and Merle Cowan, new president of syndicate owning it. Cowan, who also operates the Alhambra theatre, has had a higher portable stage built for acts and Hy Baron's band to increase visibility.

Team of Joey Adams, Marc Plant and Tony Canzoneri are set to top the second show following August's two-week run. Operators of room are also negotiating for Gracie Barrie and other top acts for later dates.

Night Club Reviews

Copacabana, N. Y.

Ray Gilbert & Sid Miller, Betty Reilly, Rita & Allen Farrell, Harrison & Kay, Peter Hanley, 8 Copacabana Girls, Michael Durso and Fernando Alvares Orchs; staged by Douglas Coudy; \$3 and \$4.50 minimum.

This is one of the Copa's lesser efforts, due chiefly to the shortcomings of the headlining Ray Gilbert & Sid Miller. Pacing nicely, and pyramiding well unto and including the fast-developing Betty Reilly, the finale two-man team lets it down. Booking is as much an injustice to them because, under other auspices, they might have bespoken of promise for the future.

Ray Gilbert is a songsmith of distinction judging by his medley, chiefly items from Walt Disney films and inclined to a melodic Latinesque flavor. Sidney Miller has been seen in a couple of three films, is said to have songsmithing flair of his own but his accent is on comedy, a worthy attempt but more miss than hit. The stew stuff must suffer comparison to Jim Barton, and it suffers also from a rather sloppy technique, just as the team must conjure up a Dean Martin & Jerry Lewis analogy, if only because of the same geographic location since that team first came to attention at this spot. Professional pattern should be more grooming, certainly more solid comedy values, and not relying on Gilbert's

songalog with his "and then I wrote."

On the other hand Betty Reilly scales the heights with her debut at this plush bistro. The "Irish senorita," who has been building in vaunderies and nteries with her penchant for authentic Spanish vocalistics, has developed into a rather distinguished comedienne. A blonde looker, she can stand the intimacies of cafe floor closeup. She has a canny change of pace, and gives instrumental zing to her Latin excursions via her own piano accompanist, Bill Russell, plus a bongo banger. She has new material that permits for a versatile exposition from ballad to rhythm to the Latinesque, interspersed with a touch of her trademarked self-guitar accomp—a good idea is not overdoing that, as heretofore—and, of course, the inevitable "Babalu" and "Cubanchero," which she disked for Decca. Among the newies is an Irish number and a saucy lyric titled "Bogat."

The show in the main is a hold-over with its lush Billy Livingston-Mme. Berthe sartorial trappings under Doug Coudy's standard style of staging, which means all of it is good. The hors d'oeuvres include Rita & Allen Farrell's terp specialties and the holdover Harrison & Kay and Peter Hanley for other song-and-dance number-leading. There is apparently a new line of Copacabana, all beaux, and they give the costuming proper elegance. Mike Durso, per usual, does a tiptop show and dance job; Fernando Alvares' Latin band is excellent relief; Joe Lopez is back at the tape, and biz is good, everything considering. Abel.

Riley's, Saratoga Spgs.

Saratoga Spgs., Aug. 6. Noel Sherman production with Lili St. Cyr, Benson & Mann, Bob Pastor, Harald & Lola, Lee Bartell, Sue & Al Lynn, 4 La Vernes, Grisha & Brona, Line (24), Francis Murphy Orchs; minimum \$5.

Riley's has taken a leaf from last year's experience when a Harold Minsky revue hit top grosses. This season, Noel Sherman, producing the show, has installed one of the largest cafe lines in what appears to be a successful bid for the wolf-trade. It's a revue that recalls Mike Todd's "Peep Show" plus remnants of the burlesque era which flourished in the pre-La Guardia days. Sherman has concocted a fast-paced and entertaining layout with Lili St. Cyr as the major bait.

Miss St. Cyr does one of the more tasteful strips that induces a session of orb-popping. A cello-

phone bathtub starts the proceedings and take-it-off and put-emb-back-again stanza creates sufficient rises and falls in temperature to please the male patrons but gets only polite applause from the femme-escorting gents.

While Miss St. Cyr provides the highspot of the evening, the rest of the layout also gets ready mitings. The burley atmosphere is good fun and while there's a low-comedy aura, it's a good change of pace for the general run of patron. It's basically a sound idea to offer spenders a type of entertainment not available in most hometowns. Business here is comparatively heavy and from the indications of the first few days, there's lots of repeat trade.

Most of the show comprises standard acts. Benson and Mann, supplying the comedy, show considerable improvement. Irving Benson has learned to use his comically expressive phiz to maximum advantage, while Jack Mann has developed into an excellent straight who can throw in a comedy line on occasion. Their satire on the old vaude song and dance men registers and a fight bit done with ex-pug Bob Pastor hits a high degree of risibility.

Harald and Lola hit top hands with their snake-dance. This bit has some excellently contrived serpentine movements and an expressive score heightens the illusion they create.

A session of pertness is introduced by Sue and Al Lynn. Taps are well executed and general deportment is along cute lines. The Four La Vernes excite the customers with a good Apache dance. Breakaway props and frequent mayhem produce both laughs and applause. Lee Bartell score nicely in the song department, and Grisha and Brona are effective in a brief East Indian dance. Latter team works in abbreviated costumes.

Sherman has punctuated the show with some good routines, and has provided the fillies with nifty costuming.

The adjoining Vogue Lounge is expected to bring as high a financial return as the main room. Adrian Rollini Trio, Gloria King, Jeanne Burns and Kay Carroll provide continuous entertainment. Jose.

Astor Roof, N. Y. (HOTEL ASTOR)

Xavier Cugat Orchs (21) with Abbe Lane; Alan Holmes Orchs (5) with Marita; \$1-\$1.25 cover.

It's been about a year since Xavier Cugat played the Astor Roof, and a year is too long. Cugat brings into the room a band well-versed in both musicianship and showmanship. The unit can play anything from a mambo to a foxtrot, and while the emphasis, of course, is on Latin music, Cugat mixes all types. But even for non-dancers, the band is something to watch.

Instrumentation is so set up that Cugat has what basically is an American-styled dance band. That is, he has a six-man brass section (one of which is a French horn), four reeds, three fiddles (including Cugat), and three rhythm. To these he's added a marimba, accordion, two bongos and two maracas players. Last-mentioned four are dressed vividly in black tight pants and frilly white lace blouses, to offset neat but static costumes of rest of band. One of four is a girl, and she and the other maracas players are constantly in motion, providing incentive for the dancers and interest for the spectators.

For most of his numbers, Cugat blends his brasses, reeds and fiddles, and fills in phrasing with accordion, marimba and rhythm pieces. With the heavy dose of Latin instruments, melody is set against a sharply distinguishable rhythm, be it rhumba, samba, mambo, foxtrot or waltz. Wind and string instruments blend nicely to fill the room with mellow sound. Saxes double on clarinet and flutes for the special effects.

On the vocal side, Abbe Lane proves a disappointment, mainly because on opening night she appeared on the bandstand perhaps three times in three hours. Girl seems to be more of a pressagent than a vocalist, tablehopping even when the band was playing on the stand. When she does appear, she makes a striking appearance, but she is on too infrequently for the audience to make any kind of judgment as to her singing.

Otto Bollivar, one of the tomtom players, handles male Latin vocals nicely. Cugat uses his whole unit as a vocal ensemble, and effect is a good one.

Cugat himself was in good form opening night, playing the violin a bit more than usual, and displaying lots of personality on the stand. Chan.

Cocoanut Grove, L.A. (AMBASSADOR HOTEL)

Los Angeles, Aug. 1. Gloria DeHaven, Leighton Noble's Orchs (13); cover \$1.50, \$2.

After a record fortnight with Tony Martin, the Ambassador Hotel has come up with another film personality in Gloria DeHaven. From the standpoint of both Miss DeHaven and the room, the booking is a mistake.

Film singer is not yet ready for the chore of handling the full entertainment spotlight in a room like the Grove. She needs considerable development and good handling, but she looks like a future possibility. Opening night, hampered additionally by nervousness, she didn't show to usual advantage.

Miss DeHaven has a warm, throaty voice and the potentialities of a stylist. With more special material stuff, and a greater emphasis on rhythm numbers which she can handle, the returns should be much better. Current turn actually is good only for a 12-minute spot in a vaude bill surrounded by good acts, not for a class niter.

Backing is deftly furnished by Leighton Noble and his crew which dishes delectable dance stuff. Noble himself essays the vocals in an easy style, abetted occasionally by a trio of sidemen. Crew also opens the show with an okay medley of Ellingtonia. Kap.

Piping Rock

(SARATOGA SPRINGS, N. Y.)

Saratoga Spgs., Aug. 6. Lou Walters presentation of Donn Arden production with Morton Downey, Frank Libuse & Margot Brander, Landre & Verna, Joy Skylar, Stuart Foster, Line (16); Sammy Watkins, Jacques Renard Orchs; minimum \$5.

Piping Rock, as per usual, is after the class trade with a display that recalls the entertainments at this resort during its more affluent days. It's undoubtedly the most expensive layout at the Spa, topped by Morton Downey, who cut short a European sabbatical to open here at the start of the racing season.

Downey, of course, uses his Gaelic guile to cut the sports crowd down to size. His collection of tunes, running from pops to Hilberian cantatas, are excellently paced and create a variety of moods which bring out the applause. As always, he does a long medley forcing the audience to save up its mittings into one gigantic round at the end of his stanza. Tony Mastern at the guitar and Jimmy Ruhl at the ivories are in Downey's corner.

The remainder of the show contains elements of speed and variety. Lou Walters, operator of New

York's Latin Quarter, has taken some of the better portions of his Gotham displays and combined them into a sock unit. He's collected a good looking set of line-filles for the routinings by Donn Arden as well as some excellent acts.

Comedy is supplied by Frank Libuse, whose zany waiter act confounds the audience prior to the opening of the formal display, and likewise a full comedic session with Margot Brander during the regular part of the floorshow hits big returns. While some of the tonier patrons are surprised at this type of turn, the general run of customer is amused by the antics.

The terp twain of Landre and Verna draws a full measure of appreciation. An excellent assortment of lifts and spins plus a natural grace and fine floor demeanor wins maximum applause.

Surrounding the major acts is the production terping of Joy Skylar and the good vocal assists by Stuart Foster. In all, a display for the monied elements with a class and mass appeal. Dance and show music are by Sammy Watkins and Jacques Renard. Lounge entertainment is by Tommy Lyman. Jose.

Empire Room, Chi (PALMER HOUSE)

Chicago, Aug. 3.

Evelyn Knight, Lew Parker, De Mattiazis (2), Eileen O'Dare, Ray Sinatra, Merriel Abbott Dancers (6), Eddie O'Neil Orchs; minimum \$3.50; cover \$1.

For the return of Evelyn Knight, Merriel Abbott has packaged a fast moving revue around the singing star. Except for the chanteuse, all the other acts are appearing (Continued on page 54)



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The Ragtime Kids

Continued from page 51

Norworth, who played and was the partner of Janet Adair, Billy Glason and, of course, Jack Norworth. Mildred Brown played for Rae Samuels and Marguerite Young. Edyth Baker played for Harry Fox, and Hildegarde pianoed for Waite Hoyt, Mickey Cochrane, Dora Boots Early and the DeMarcos. Mlle. Henrietta Henri and Florence Kingsley played for Eddie Miller, Dolly Jordan had Theo Leightner play for her, Rae Samuels had Mildred Land and Bea Walker play for her.

And how about those ragtime kids who hit those elephant teeth as singles? Guys like Tom Waters, Johnny Burke, Jimmy Conlin, Al Trahan, Joe Towle, Eddie Lambert, Andre Renaud (played two pianos at the same time), Violinsky, who played violin and piano, Little Jack Little, Arthur Stone and Alec Templeton (blind pianists), Harry Snodgrass, Vilmos Westony, Zelland Hunt (the deaf mute), Hershel Hendler, Eric Zardo, Jolly Wilde, Eric Zardo, Dave Apollon, Dave Schooler, Leon Vavarr, Zelaya, Herb Williams and Shelton Brooks, and, of course, Will H. Fox, the first comedy piano act in show biz.

Of all the accompanists there is still one going—and going strong—Ted Shapiro, who has rounded out a quarter of a century with the indestructible Sophie Tucker. I don't blame him, I'd do it just to hear that gal sing "Some of These Days."

Which brings us back to the original "Ragtime Kid," Hartley Claude Myrick, who has gone "Upstairs." Maybe he is up there banging away on the old box while Robert Service is reciting "The Spell Of the Yukon." That combination is surefire any place.

Olivia Asks

Continued from page 1

tion, for which Peter Glenville is mentioned as stager.

Kermit Bloomgarden may present the revival.

Deal's Closing Remote

Deal for Kermit Bloomgarden to sponsor the Broadway appearance of Olivia DeHavilland in "Romeo and Juliet" is still "in negotiation," it was indicated yesterday (Tues.) in New York, with little prospect of acceptance of the actress' terms.

A few top legit stars, such as Gertrude Lawrence and Tallulah Bankhead, command as high as 15% of the gross and 25% of the profits of shows in which they appear. And Katharine Cornell, as presenter of her own shows, gets the producer's 50% of the net, but she takes only 10% of the gross as star. As far as known, no one has ever gotten 15% of the gross and 50% of the profits as star, particularly for a debut appearance on Broadway.

Miss DeHavilland, a two-time

winner of the Academy of Motion Picture Arts & Sciences award for the top performance in films, played a one-week strawhat date several seasons ago in "What Every Woman Knows," at the Westport (Conn.) Country playhouse. It's reported to have been her only legit appearance.

Double Foreign Circus Act Quota in Britain

London, Aug. 2.

The number of foreign artists permitted to play in British circuses has almost been doubled under a new agreement between the Variety Artists Federation and the Assn. of Circus Proprietors. For static circuses, the proportion of foreign acts permitted, has been upped from 40% to 75%. The tent outfits have had their quota doubled to 50%.

The new pact, inked here, is operative until May, 1952. It is then subject to three months notice by either side.

Vaude, Cafe Dates

Chicago

Swiss Chalet of the Bismarck hotel, reopens Sept. 13. . . . Tito Guizar is set for opening bill, with Eddie Peabody coming in mid-November. . . . Marvin A. Moss, MCA vaude booker, first Chi agent to rejoin the services; he goes back into the Navy. . . . Vic Damone warbles at the Flamingo, Las Vegas, Aug. 17. . . . "Divina" drew record biz at Dutch Mill ballroom, Delevan, Wis.

Ralph Winder, executive ass't at the Chez Paree, returns to active duty with the Marines; his duties will be taken over by Jack Bateman. . . . Three Swifts set for the Oriental, Aug. 17. . . . Capitol theatre, Manitowoc, Wis., resumes split-week bookings Sept. 30. . . . George Moore and Judy Manners set for Vine Gardens, Aug. 11.

Los Angeles

Harry the Hipster opened on indef stand at the Surf Club. . . . Jon and Sandra Steele due at the Commercial hotel, Elko, Nev., Aug. 22. . . . Larry Storch and June Hutton open tonight (8) at the Mocambo, Hollywood. . . . Charlivels and Bunny Bishop debut tonight at the Shamrock hotel, Houston. . . . Lou Levy accompanied the Andrews Sisters when they played back from the east, after N. Y. Roxy date, over the weekend.

F&M Expand Coast Vaudeo

Hollywood, Aug. 8.

Fanchon and Marco are expanding their television stage shows to three nights weekly at the Manchester theatre, and will also open up with shows at the Baldwin house.

F&M started the experiment with a Monday night show at the Manchester. This is now being expanded to Friday, Saturday and Sunday, with two shows on Saturday and Sunday nights. Hawthorne will go into the Baldwin for a one-night test run on Aug. 15. Friday and Saturday night layouts at the Manchester have not been set yet, but Dick Haynes will continue in the Sunday night slot. Programs are produced by Joe Lowe and David Miller.

Fogel, Brit. Mentalist, Here For Govt. Duty, Seeking Vaude Dates in Interim

Maurice Fogel, British mentalist and telepathist, now in the U. S. to compile data for the U. S. Government, may make a few vaude and nitery appearances during the interim. Known in his own country as "The Amazing Fogel," he has been credited with, among other things, predicting the current Korean conflict months in advance of the war. He has been taken under wing by Richard Himber, bandleader, who is attempting to line up some dates for him.

Himber arranged a showing for Fogel at Loew's Gates, Brooklyn, last night (Tues.) for agents' perusal and has also set him for a future date on the Ed Sullivan "Toast of the Town" video show.

As Fogel put it, he had been unable to take his money out of England and will have to earn some to keep him going until he actually gets the expected assignment from the Government.

Joan Arnold Replacing Barnum in Pitt Icer

Pittsburgh, Aug. 8.

Jo Barnum, who has been starring in MCA's cafe ice unit, "Stars 'N' Skates," for the last year, is leaving the show at the Ankara at the end of this week to top a rink revue at the Hotel Stevens in Chicago. She'll be replaced by June Arnold, who recently folded in another icer that's been on the road since early 1949.

At the same time, Wilma Robinson will join "Stars 'N' Skates." She's the wife of Ed Leary, featured male skater in the show, and withdrew from the cast some months ago to have a baby.

Philly's Latin Casino Forestalls Shuttering by Payment of Fine

Philadelphia, Aug. 8.

The Pennsylvania State Liquor Control Board lifted the 45-day suspension against the Latin Casino, town's top floor show spot, in favor of \$10-a-day cash settlement. The action came three days before the spot was slated to shutter as

the result of an assortment of violations charged by board investigators.

Harry Steinman, owner of the club, paid the \$450 fine. Board officials said it was the first citation against the Latin Casino and that the eight violations named in the complaint were spread over a period of one year. The lifting of closing order permits the club to operate, although the spot is under wraps for the remainder of the summer. The main dining room (450-seats) is closed and activity is confined to the downstairs lounge, where Plink, Plank and Plunk are the attraction, and the upstairs Mal Ross Room, where Broadcaster Ross does a disk-interview show from 11 p.m. until 2 a.m. Floor shows will return to the Latin Casino, Sept. 11, with the Vagabonds and Baby Rose Marie skedded for the reopening.

The Liquor Board's action drew sharp fire from Laurence H. Eldredge, speaking as president of the Pennsylvania Alcoholic Beverage Study, who called the decision "discouraging news to people interested in law and order." Eldredge's words carried extra weight since he was the State-appointed investigator who recently probed Philly's malodorous tax bureau scandal.

Eldredge charged the board's decision "gives additional encouragement to licensees to violate liquor laws." His blast threw cold water on the hopes of local nitery ops who foresaw a liberal trend in the board's enforcement policies.

One year ago the liquor board announced that it planned to drop the policy of cash compromises for club violations. In the first six months of 1950, however, of 303 suspensions ordered, 145 were settled in full for cash while only 14 were turned down completely. Others were settled for cash for part of the suspension period, while only 10 licenses were revoked.

Top Talent Will Spark Mich. Fair

Detroit, Aug. 8.

Sally Rand, Jerry Colonna, Johnny Mack Brown, Nirska and Peg-Leg Bates have been added to the roster of stars to appear at the Michigan State Fair Sept. 1-10.

Previously announced were the signings of Betty Hutton and Carmen Miranda, who will headline the entertainment at the Fair. Miss Hutton is slated for Sept. 1-2. Miss Miranda will be in Sept. 3-6.

Colonna is set for Sept. 7-10. All will headline two shows daily in the Coliseum. With each star there will be eight acts of vaudeville. Nirska, exotic dancer, and the monoped tap dancer, Peg-Leg Bates, will be added attractions.

Sally Rand is scheduled for the entire 10 days of the show. Hers will be the top of the 28 side show attractions.

The grandstand show will feature Johnny Mack Brown as headliner of the Indian Creek Rodeo.

Ft. Worth Room Reopens

Fort Worth, Tex., Aug. 8.

Jose Manzanares, orch., Latin-American band, will open at the Keystone Room of the Hotel Texas, Fort Worth, on Aug. 11. The room has been shuttered for several weeks while undergoing remodeling.

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OPENING DUNES CLUB
Virginia Beach, August 9th

All New Special Songs and Material
by MAC MAURADA

Night Club Reviews

Continued from page 52

Empire Room, Chi

here for the first time, with all registering in solid style.

Miss Abbott borrows a routine from sister room, Boulevard in the Stevens, to frame frantic acro-spins that lovely Eileen O'Dare does. Jet propelled gal gets the show off in top fashion. The De Mattiazis, an import, with the man seemingly winding life-sized dancing dolls is an attention holder. However, some of the accurate movements are lost to the far seatholders; an elevated platform might enable viewers to get more of the action. After spinning the dolls through a waltz and some jive, with inevitable breakdowns, femme emerges from beneath the skirt of mannequin, to reveal herself as operator. Duo had to beg-off after practically stopping the show.

Lew Parker does a difficult job in following the last act, but his chatter soon gets the diners laughing. After the quickies, he goes into his map routine from "U.S.A." which he tops with his depictions of how people eat, ending in a free-for-all with the food flying hither and yon. Comic gets a hefty hand.

Miss Knight scores here, as usual, but makes a mistake in teeing off with two indistinguishable tunes. It's not until she hops atop the baby grand and gives out with "September Song" that she starts cooking. She follows with another special in humorous vein, "I Wish I Could

Understand Texas" which is a chuckle getter. Her medley of "You Leave Me Breathless," "Embraceable You," and "Fiddle Eye" in which she romances the older male in the room, working the tables with hand mike is potent. It gets her into the bouncy side, in which she excels. She does a straight ballad, displaying her versatility, and then does a medley of her hit disks, ending with "Little Bird Told Me," backed by the handclapping of orch members, for a graceful exit. Ray Sinatra conducts her session in trim fashion.

Eddie O'Neal has rearranged his orchestra which seems to give much more fullness to his 13 musicians' efforts. On the dance sets, maestro takes over piano for some neat 88'ing and some vocals. Zabe.

The Frolics

(SALISBURY BEACH, MASS.)

Salisbury, Mass., Aug. 3. Billy Eckstine with Bobby Tucker, Gloria Gilbert, Sonny Richards, Edna & Leon, Johnny McAteer Orch. (11); admission \$1, minimum \$2.

Boniface Denny Mulcahy of this spacious 1,250-seater located on Salisbury Beach, about 45 miles from Hub, has gone all out in his quest for "names" this season, with the formula clicking neatly. Lure of such topflight names as Sophie Tucker, Martha Raye and Hazel Scott has done much to build bistro into an important summer spot in this area.

Current bill is headed by Billy Eckstine, with "Mr. B" a plenty potent draw hereabouts, pulling a near capacity crowd for his opener, Sun. (30) which is terrific considering Massachusetts Blue Law prohibits Sunday dancing, customers can only look and listen. For his nightclub stint singer strays from the all-pop catalog he's done on his vaude appearances here, to include several special material numbers. In the latter category he takes a poke at current trend for animal songs, "Wild Goose," "Mule Train," etc., while in "I Like It Here" he does a bit of subtle flag-waving. A switch of lyrics in "Ireland Must Be Heaven" explaining his background, scores neatly. Guy doesn't skimp when it comes to giving out with standards and pops associated with him, "My Foolish Heart" and "My Destiny" drawing hefty applause. Entire stint is solid with singer getting notable assist by his pianist, Bobby Tucker, aided by drummer and bass player from Johnny McAteer's house band.

Supporting lineup shapes okay, with Sonny Richards handling m.c. chores and grabbing share of yocks via a couple of zany skits. Gloria Gilbert turns in a nifty sesh of ballet spins and toe dancing for

solid reaction. Openers, Edna and Leon, European imports, set pace with neat acro turn of handstands and balancing.

Johnny McAteer orch back-grounds acts capably as well as dish out solid danceable rhythms. Biz good.

El Cabash, K. C.

(BELLERIVE HOTEL)

Kansas City, August 3.

Rudy Vallee with Clyde DuPont, Joe Vera Orch (5); cover \$1, \$1.50.

Dinner room of the Bellerive Hotel has in Rudy Vallee probably the biggest name since it recently instituted the cover charge policy. On the strength of the Vallee name, the house is doing business.

Show biz vet that he is, Vallee is a sure bet to come up with a turn in keeping with the magnetism expected of him. While he has Clyde DuPont at the piano, the nearly 50 minutes are all virtually Vallee's own. In them he offers a recap of the musical numbers on which he rode to fame, and a once-over-lightly of the Vallee career in music, radio and show biz in general. It's a leisurely paced offering, but takes well with the more mature crowd which frequents the deluxe bistros such as this, for they are part of the public which has grown up as Vallee developed. They howl for the "Stein Song" and "Vagabond Lover," and crowd Vallee at his own act.

Opener is the old air theme, "My Time Is Your Time," and from there Vallee segues into a monolog combining sly and nostalgic nonsense, and follows with list of musical numbers and character. Intermixes special numbers, and current pops with his established faves—the "Whiffenpoof Song," on which he also has a parody on politics and pollsters; medley of "Vagabond Lover," "Honey," "If You Were the Only Girl," "Kitty from Kansas City" and the "Stein Song." He makes an audience-participation stunt out of passing out actual samples of shampoo. He also offers a round of numbers on the sax, and closes with trio of vocals.

On date here Vallee is doing two shows nightly, second show being a complete change from the early turn. Joe Vera orch ably backs musical numbers throughout.

Quin.

Flame Room, Mpls.

(HOTEL RADISSON)

Minneapolis, Aug. 5.

Dave Apollon with LaVerne Gustafson, Elaine Vito and Patricia Wilkes; Jimmy Elynn Orch (7); \$2.50 minimum.

Dave Apollon, shrewd showman and talented performer, brings highly pleasant floor show entertainment that seems made to order for this swanky bistro. It pleases and tickles the risibilities.

Mainly a musical interlude which affords sure-fire music and song always welcome in a smart supper club, especially when given the Apollon brand of class embroidery, the offering, for good measure, also tosses in dazzling femme beauty and a smattering of comedy.

The two young instrumentalists, lovely LaVerne Gustafson and Elaine Vito, are not only fine musicians, but charmers as well. The vocalist, Patricia Wilkes, also has good looks in addition to warbling skill. All three are superbly groomed. Amiable Apollon strums the mandolin as pleasingly as ever and, in order to lend a bit of good-natured diversity and welcome pace change, punctuates the proceedings with occasional banter in his broken English and his enee witty bon mots and restrained clowning garner laughs.

Gypsy music and "The Two Guitars" by Apollon on his mandolin and with the piano and harp accompaniments by the Misses Gustafson and Vito usher in the musical solree. An intriguing arrangement of "Begin the Beguin" has Apollon taking a brief whirl at the keyboard with the eye-arresting Miss Gustafson. There follows a swing arrangement of "Old Man River," a dramatic vocal presentation of "Body and Soul," a lively "Hoop-Dee-Do" variance and, atop the piano a la Helen Morgan, a stirring rendition of "My Bill" by husky-voiced Miss Wilkes who handles her chirping assignment with plenty of savvy. The Vito harp solo, "All the Things You Are," and the Gustafson piano offering, "Malaguena," score. There's a bit of hoofing and story telling by Apollon before the group essays such classics as the Chopin Waltz and the "Second Hungarian Rhapsody," the latter with swing trimmings.

The Elynn orchestra provides good backgrounding for Apollon and also supplies pleasant dance music. Room filled at show caught. Rees.

Clover Club, Miami

Miami, Aug. 6.

Martha Stewart & Blackburn Twins, Don Rice, Carlyle Dancers (6) with Rudy Tronto, Woody Woodbury, Tony Lopez Orch; minimum \$1.50, \$2.50. Little Jack Little and Trio in Vagabond Room.

Probably one of the best acts to play this mainland room in some time, the Martha Stewart-Blackburn Twins combo should be getting plenty of season offers following their 10-day stint here.

On for some 40 minutes, they offer musical comedy type numbers and terping that scores solidly. Blackburns tee off with their special on look-alikes and follow with mirror dance. Miss Stewart follows in solo spot to set her pert personality and zingy delivery. Pace builds as trio teams on the special numbers. The Stewart lass works in top style on the temps and business, which accents the boy-gets-girl idea. Only fault at present, and one easily remedied, is tendency to play up comedy a bit too broadly. Overall impact, however, wins them a begoff, after two encores.

Don Rice is a new face in niteries here, and with tightening of his fresher staff and elimination of the familiars, lad should be a good bet for the bistro circuit. Hits with some incisive impresoes and bit with the orch. Special songs he utilizes have good ideas which should be developed. Withal, offered to good mitt.

Dance production ideas of Carlyle terpers are bizarre and colorful. Two numbers to bracket proceedings, open a bright bit which serves to introduce Rudy Tronto, a promising youngster. Comes into his own in the closing sequence, a Javaneese number that utilizes the lads ballet-type talents in full measure. Tony Lopez orch back-grounds capably.

Little Jack Little and his trio keep the little Vagabond Room jumping, while Woody Woodbury emcees smoothly for the show and takes over in the Lounge with pianoing and songs. Considerable following. Larry.

Cafe Society Downtown (NEW YORK)

(FOLLOWUP) With Billy Daniels holding over and Ivory Joe Hunter and his orch rounding out the bill, Cafe Society Downtown is dishing out a neat entertainment session. Cafe was pretty well populated when caught Thursday (3) and should continue drawing healthy patronage with its present show.

Hunter, colored vocalist and 88er, handles both chores in smooth fashion while his band backs capably. Hunter's offerings range from slow to sizzling, both instrumentally and vocally. Repertoire switches from a mellow number like "Need You So" to a torrid boogie that has bandleader pounding the keyboard. Hunter's crew, which also supplies the necessary terp accompaniment, is comprised of piano, bass, drums, three sax and a horn. Hunter only handles the ivories for own stint with another 88er replacing him when band showbacks.

Before Hunter comes on, his aggregation offers a couple of bouncy tunes to set the pace. Among numbers done by singer-pianist, in addition to those mentioned, were "Why Was I Born," "I Almost Lost My Mind" and a medley of slow tunes. Hunter, in-

cidentally, records for M-G-M. Following Hunter for a lengthy and satisfying interlude is Daniels, colored tenor, who can put over a tune. His song styling has the audience begging for more. Augmenting his vocaling, Daniels draws a few laughs via some chit chat with Benny Payne, who gives him strong piano backing besides occasionally joining in on the vocals. Cliff Jackson continues to display his piano proficiency in the relief spot. Gros.

Chez Parée, Chi (FOLLOWUP)

Newest addition to the current Chez Parée lineup is ventriloquist Jimmy Nelson, who offers something of twist to the usual relationship between master and dummy. In this case it's Nelson himself who bears the brunt of the retorts, mouthed from dummy, Danny O'Day.

Ventro's humor is on the dry side, with slow, subtle banter that makes for no belly yocks at this niterly, but plenty of titters. Puppet is of standard variety, with emphasis on eye-work, double-takes, and so on, taking chorus midway on "The Best Things in Life" for neat returns.

Cleaver routine is a switch on voice-tosser smoking while the dummy talks. In this case, it's Nelson who gabs while O'Day smokes. Another bright addition is Nelson's attempt to reprimand O'Day with threat of replacement. Young ventro brings on another puppet, Humphrey Higby, for voice audition, then trio team for sock finish on "Rag Mop" with both dummies, who incidentally sport excellent tone distinctions, dueting, with ventro also chiming in. Mel.



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WEEK AUGUST 10

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VARIETY BILLS

WEEK OF AUGUST 9

Numerals in connection with bills below indicate opening day of show
Letter - In parentheses indicates circuit (FM) Fanchon Marco; (I) Independent;
(L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner;
(WR) Warner Reads

NEW YORK CITY
Pearl Bailey (L) 10
Kirby Stone 5
Chicago (P) 11
Jack Fina Orc
Perry Franks & J
Music Hall (I) 10
Glen Burling
George Dyer
G & F Soney
Jesse Hill
Nonchalants
Corps de Ballet
Rockets
Sym Orc
Palace (R) 10
Peggy Taylor 3
Jerry Mann Co
Sing Lee Sing
Andrew Twins
Ann Robbins
Lola Lee
(2 to fill)
Paramount (P) 9
Louie Prima Orc
Garry Morton
Modernaires
T & M Conline
Rox (I) 11
Frances Langford
Carol Lynne
Shirley Baxter
3 Bruses
Peg Leg Bates
Joe Jackson Jr
Strand (W) 11
Martez & Lucia

3 Lind Bros
Pat Weaver
Toni Harper
CHICAGO
Chicago (P) 11
Billy Eckstine
Martha Stewart &
Blackburn Twins
Glen Burling
Pat Henning
Chick Marx
Gray Miles
Yvette
3 Sherwoods
Carl Sands Orc
MIAMI
Olympia (P) 9
Johnny Barnes
Shavo Sherman
Honeydewers
Jan August
ST LOUIS
St Louis (FM) 11
Eileen Barton
3 Honey Bros
Bob Manning
Guy Marks
Kerwin Somerville
Billy De Lee
Art Mooney Bld
WASHINGTON
Capitol (L) 10
Shirley Old
Betty Jane Watson
& Jerry Austin
Pier & La Pierre
D'Angelo &
Ana

Johnnie Ramsdell
Pat Weaver
Ken Dorville
Earl & Oscar
Margo Doherty
Ada Hanson
NOTTINGHAM
Empire (M) 7
Doop Alvo Boys
Hope & Ray
Billy Thorburn
Raymond Jones
Harry Bailey
3 Garcias
Shirley & Tyne
Eddie Gordon & N
PORTSMOUTH
Royal (M) 7
Reg Turner
& A Pearson
Roger Carne
Aller & Sons June
Kay Kartz & E
Bebe & Belle
Mackenzie Reid &
Dorothy
Olga Varona
Pat Haddon & Peggy
SCUNTHORPE
Savoy (I) 7
Jimmy Carlton
Margi Morris
Eddie Stacey
Johnnie Marsh
Bertie Sellers
2 Aret
Ann Gaynor
SHEFFIELD
Empire (M) 7
Allen & Lee
Jimmy James Co
Bobby Green
Sam Costin
Willson Keppel & B
Joan Hinde
Peggy Cavers
Stirling Mettlers
H & A Ross
SHEPHERDS BUSH
Royal (S) 7
Harold Berens
Gladys Hay
Billy Weston
Eamonn Andrews
Petite 4
Johnson
Edward Victor
Art Christmas & M
SUNDERLAND
Empire (M) 7
Bill Waddington
Radio Revelers
Turner Layton
Dorothy Ward
Don Cummings
Jack Warren
Levanda & Van
Forbitt
WALSLEY
Empire (M) 7
Ossie Morris
Frank Davidson
Frank James
George Pruzzi
Karl Wilson
Anne Adrienne
Lyrian Singers

WOLVERHAMPTON
Hippodrome (M) 7
Gicci Sheridan
Joy Brennan
Mickey Meild
Joy O'Reilly
Jimmy Ingalls
Cass & Keegan
2 Ms
Irene Dickson
Terry O'Brien
Nemecs & Viola
Max Moxon Co
ADELAIDE
Royal (I) 14
Armand Perren
Marjorie Davis
Elmar
Devine & King
Gordon & King
Chirbi
Marika Saary
Philip Tappin
Win De Jong
June Lindgren
Jacques Cartaux
Jimmy Elder
Joy Whitehouse
Alice Bronnman
MELBOURNE
Tivoli (I) 14
Gus Brox &
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroit
Chevalier Bros
Savio Sazova
Roy Murray
Eugene's Flying
Ballet
Celebrity Octette
SYDNEY
Arthur Asch
Valerie Tandy
Roy Johnson
Gill Johnson
Charles Norman
Roy Norman
Audrey Jean
Charles Rolfe
Babs Mackinnon
Wilma Harrison
Frank Thring
Ernest Maxin
Robert Rana
Anthea Asch
CANADA
Montreal
Gayety (I) 9
Aida
Lena Fields
Verna Leeds
Mabel Barker
Young & Lutter
Tanner & Betty
Paul Chabault
3 Welles
Del Hunter
Will Skinner Orc

NBC's 'Million'
Continued from page 1
appeared, Lastfogel is said to have also set Danny Thomas and Spike Jones for the Wednesday night comedy session on which Durante will head up an hour show and rotate with three other star acts. The fourth will be Ed Wynn, unless he's reserved for the Colgate Sunday spread. Jones' contract with MCA expired last June, and understood he would make a rep deal with whoever made a television deal for him.
On Weaver's planning board for the Wednesday night comedy slot (directly opposite Arthur Godfrey), Durante would head up what NBC likes to call an entertainment show. Closest of kin is the current variety type of program (Milton Berle, Ed Sullivan, et al.). Budget for production and talent will crowd \$50,000 a week, and reported that NBC either has or is not worried about sponsorship.
Durante will not be lost entirely to Hollywood and pictures. He'll take three months off during the summer, which will give him ample opportunity to make one or two pictures. The niteries and theatres around N. Y. will get most of his time away from the network. He will retain his Beverly Hills home and perhaps make an occasional trek cross country to do guest shots on Hollywood-originated radio shows.

SKATING BLVDARS
Mary A. Fitzgerald
Phyllis Miller
Maxwells (2)
Frank Masters Orc
Palmer House
Evelyn Knight
Lew Parker
Eddie O'Dare
De Mattiazzi (2)
Abbott Ders
Eddie O'Neal Orc
Vine Gardens
Jan Bart
Mickey Sharp

notes. "I visited Camp Blank, where they have a young crowd, and I couldn't get any sleep. There was noise and shouting as late as 2 a.m. I asked the owner about it, and he explained that Camp Blank was one of the few places that didn't have a liquor license. The kids brought their own, and drank in their cabins. One night the owner couldn't get any sleep and walked over to where the noise was and found his night watchman. 'This is terrible,' he said. 'Can't you stop it? What have you been doing about it?' he asked the watchman. 'I've made sure not to stay up at 2 a.m.' was the reply."
Kober has noted a few other changes. Couple of the biggest activities up in the circuit are taking rhumba lessons and square dancing. Lessons come during the day-time, and actual practice at night.
One other thing is new. The camps have set up adjoining bungalow colonies, which they rent by the season. Habitants do their own cooking and supply their own linen, but can participate in all camp activities and make use of all facilities.

This year's dramatic highspot is a revival of Ferdinand Raimund's "The Spendthrift," put together by Austro-American director Ernst Lothar. Cast contains many names big in this part of the world, with Oscar Karweis and Adrienne Gessner (Mrs. Lothar) the only people known in the U. S. Play is a museum piece which should remain under glass. An immensely complex, moralistic text, studded with sideplots, would be a task to follow even in a viewer's native language. Delightful individual moments by Inge Konradi and Miss Gessner, magnificent as an aged-with-type help. Karweis had little chance with stilted and unfunny material. Hans Jaray, in the title role, delivered a typically affected performance. Tilly Losch choreography and ponderous settings by Clemens Holzmeister combined some of the worst features of Earl Carroll and Walt Disney with totally negative results. Shows little likelihood of paying off. "Spendthrift" is another example of the tendency, where theatres are state-supported, to play what the directors think the public ought to see—not what the playgoers want.

Salzburg Festival
Continued from page 2
to go, he might have gotten in the Mozart groove. As it was, audience gave him and the singers reasonable, but not an exceptional number of bows. Showgoers comprised a motley crowd, a lot different from prewar Salzburg's wealthy international arty set. Dress ranging from white tie and tails to open leathered sport shirts and the local lederhosen. Ladies dress ranged from Paris and New York evening creations to dirndls.
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Everyman Clicks Again
Third big opening was the traditional "Everyman," staged as Reinhardt did it in the open air. This is the only Festival feature that has been presented every year since inception (with the exception of when the Nazis banned it). It is also the only individual attraction to pay for itself since a standard tourist number whose allegorical nature requires little language knowledge to enjoy. The Festival program, lasting well until Aug. 31 includes "Fidelio," Blacher's "Romeo and Juliet," Britten's "Rape of Lucrece," Mozart's "Magic Flute," and "Capriccio" in the opera repertoire.
On the music sked are a series of orchestra concerts by Vienna Philharmonic, a Yehudi Menuhin recital, also church music concerts and morning serenades. An additional entry is Shakespeare's "Twelfth Night."

ASTON
Hippodrome (I) 7
Eltham & Sharpe
Dennis Burns
Margit Kollar
Merry 7
D & S Stephens
BIRMINGHAM
Hippodrome (M) 7
Linda & Lana
Peter Sellers
Cliff Willard & Monroey
Virginia Lee
Voltaire
Arthur Worsley
BLACKPOOL
Grand (I) 7
Joey Locke
J Radcliffe Orc
Francis & Gray
John Stuart
Annie Ladies
Jimmy Wheeler
Larry Drew
Opera House (I) 7
Tessie O'Shea
Nad Jackley
Jerry Denonde
Terry-Thomas
Ben Toot Guards
Annie Ladies
Sheila Mathews
Maureen Sims
Tillie Girls
PAULS
Vera Lynn
Payne & Evans
Paul & Pauline
Paulette Coutts
Jonathan Clark
Towers Circus (I) 11
Charles Carroll
Paul C
Ernie's Sealions
Gilbert Houcke
Pierre Alizes
Ernie & Maryse
7 Ashton
Roberto Chiesa Co
3 Sisters
Bauders Animals
Katie's Horses
3 Goetachis
Rex Carters
Laconas
Jimmy Scott
Artie Bates
Circusettes
Bolcombes
WATER GARDEN
Pavilion (I) 7
Jimmy Edwards
by Nick
Dick Bentley
Costello Twins
Nino Wonder Dog
St Clair & Day
3 Bass
Peter Grant
Patricia Hartley
Bobby Beaumont
BOSCOMBE
Hippodrome (I) 7
Bill White
Mimi Law
& M Clayton
Paul Fisher
Phil Lester
Pat Hagen
Richard &
Elizabeth Parsons
Ernie Marsh
Hill Diddle Diddle
Debs
Terry's Juveniles
BRADFORD
To Aminals (M) 7
Nat Mills & Bobbie
3 Monarchs
Malas Dogs
3 Jokers
BRIGHTON
Hippodrome (M) 7
Tommy Trinder
Barbara Perry
Lola Green
Tommy Norman & L
Bentley Six
Virgilians
Les Mechanics
BRISTOL
Empire (I) 7
3 Laus Bros
4-K Foies
Tony Toner
John McGraw
8 Alrith Maids
Bert Draper
John Evans
Ronnie Smith
George Fairhurst
Johnnie Culshaw
Soubrette
Botanyns College
Boys
HIPPODROME
Rose Murphy
Steve Conway
King
Jah
Confield Smith
F. Harris & C
Dey Dey & Dey
Frank Marx & Iris
Sue Normans
CHICHESTER
Empire (S) 7
Lee Lawrence
Betty Driver
Harold Barnes

Peterson Bros
Joe Black
Lotus & Josie
Dennis Burns
Raydini
DERBY
Grand (S) 7
Terry
& J O'Gorman
Crastions
Les Symmetricals
Les Raynor & Betty
Billingray
Cliff Willard & Monroey
EDINBURGH
Empire (M) 7
Issy Bonn
Bobby Green
6 Sweet Notes
V & T Elliott
Len Clifford & F
Maurice & May
Patricia & Rudy
FINSBURY PARK
Empire (M) 7
Topsy & Brown
Henri Vanden Girls
Edith Bernal
Rondart
Merry Macs
Frank Davidson
Robert Wilson
Arthur Dowler
Les
GLASGOW
Empire (M) 7
Harry Lester Co
B & N Konyot
4 El Granadas
Lesters Midgits
Towers Circus (I) 11
Rhodes & Lane
Paul Newington
Avril Grant
Tommy De
Bon Sor Meadames
HACKNEY
Empire (S) 7
Peter Cavanagh
Harry Kahne
Edith
Kitty Bluet
George Doonan
Ray Overbury
Cynthia & Gladys
Bemanda Pigeons
LEEDS
Empire (M) 7
Bartlett & Ross
Douglas
Cliff Sherlock
LEICESTER
Empire (S) 7
Norman Evans
Freddy & Paul
Kings
Sue & Carlos
Bill & Bill
3 Cordels
Gray & Austin
Maple Leaf 4
LIVERPOOL
Empire (M) 7
2 Luvas
5 Smith Bros
Maurice
Terry Hall
Pierre Bel
Richard &
Graham
Squadronaires
Hill Diddle Diddle
PALLADIUM
Donald Peers
Ethel Smith
Nicholas Bros
Map Bygraves
Stump & Stumpy
Malas Dogs
3 Jokers
Jose Moreno
Joe Miller Gls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 7
Dr Copake
Crackpots
Leon Cortez
Evelina
Mooney & Kipg
2 Linders
Sue & Rene
Jay Palmer & D
Palace (M) 7
Rockey
Gaston Palmer
Freder Wheeler
Fleming Hamberger
& Fam
Campbell &
Rogerion
Cliff H Watson
Edwards
2 Donettes
NEWCASTLE
Empire (M) 7
Big Bill Campbell
King
Scenoria Valeska
5 Mighty Howawks
John McGraw
Crosbie & Brennan
NORWICH
Hippodrome (I) 7
Davy Kay
Hazel Wilson
Les Shannon
Ken Flower

BRIDGEND
Charlie Parker
Gladys Hay
Colman Hawkins
Bon Sol
Jimmy Daniels
Bobby Hines
Norene Tate
Garland Wilson
Les
CLIFTON
Louis Jordan Orc
Billy Daniels
Mademoiselles
Dorothy
Cliff Jackson
Joe Hunter Orc
Betty Russell
Gilbert & Miller
R & A Farrell
Harrison & Kay
Gray
F. Alvarez Orc
Diamond Horseshoe
Walter & Wahi
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Sue & Spoons
Frank Evans
Tommy King
Billy Banks
Harry Armstrong
EL CLICO
Rosta
Los Gitanos
Pilarin Tavira
Sally Herrera
D. Lonsolo Orc
Leon & Eddie's
Eddie Davis
Johnnie Nelson
Jean March
Wayne Thompson
Ray Arnold
Irma Henriquez
Al Wallis
Geraldine & Joe
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Carolyn Maye
Jimmy Lee
Ray Arnold
Downey & Fonville
Hazel Webster
Old Rumanian
Sadie Banks

NEW YORK CITY
Olive White
Althea
Christine Scoville
Alverga
Marsha Stevens
Helen Fortie Orc
D'Aquila Orc
Park Ave
Scotty Stewart
Charles Crawford
Hotel Ambassadors
Judy Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edit
Harry Ranch Orc
Hotel New Yorker
Robert Cummins O
Rookies
Jean Arlen
Ben Pennington
Johnnie
Hotel Plaza
Bob Grant Orc
Robert Ders Orc
M. Berge
Emery Deutsch
Roosevelt
Teddy Powell Orc
Sidney Kassimir 3
Hotel Statler
Sheep Fields Orc
Hotel Tati
Vincent Lopez Orc
Latin Quarrel
Alon Carney
Mons. Choppo
Marvello
Gloria Gilbert
Ralph Young
Robert Ders
Paul Waner Orc
Penthouse
Paul Taubman
Riviera
Zero Mostel
Johnnie Ders
Pat Terry
Arden Line
Walter Young Orc
Pumpi Cuno Orc
Versailles
Bernice Parker
Emile Pettit Orc
Panchito Orc
Village Bar
Gervail Gerald
Ted Fletcher
Freda Wling
David Blight
Waldorf-Astoria
Paul Sohier Orc
Griff Williams Orc

CHICAGO
Blackhawk
"Roaring Twenties"
Mimi Kelly
Joel Friend
Jimmy Nelson
Star Grover
D. Dorben Ders
Cee Davidson Orc
Chicago Orc
Melings
George Gobel
Helen Brandon Orc
Billy Chandler Orc

Borscht Belt
Continued from page 2
ning and the social hall. One of them refers to himself as 'rain insurance.' When it rains, and the guests are forced indoors, he's got to get busy. But otherwise, any daytime activity would reduce his 'dignity.'
"In addition to the acts which appear on the weekend, there's at least one touring strawhat group that makes the Berkshires its circuit. The Stanley Woolf Players have a repertoire of about a dozen plays, and they do one performance a week. But the acts are the mainstay. For the most part, they're terrible. They are a resurgence of what was probably the worst in vaudeville. We see some of them on television during the week, and on the weekend they perform up there. But the audiences like them. Maybe it's because they know the acts are being paid—that the hotel is servicing the customers. Or maybe it's because the guests recognize them from television. But they go over big.
Still a Testing Ground
"It's still a testing ground for acts. And the kids are probably inspired by the fact that so many successful acts broke in in that territory. They're still talking about Max Liebman's highly successful jump from producer at Camp Tamiment and Green Mansions to one of the top TV producers. And the Berkshire Country Club is proud of the fact that Jules Munshin was a social director there and that it fired Moss Hart after one week for being too dirty.
"Anyway, it's still one of the best spots to get training for niteries and vaude acts, and to test and prepare new material."
Probably the biggest disappointment Kober met on his tour was at Camp Copake, in Connecticut, the scene of the original "Having Wonderful Time." The clientele has changed completely—from the young kids coming up for a wild time to a middle-aged family crowd. The camp now has a day-camp for children with governesses and all. "It was a great disappointment to see the lake—where all the activity centered during the day and even at night, with fellows taking their girls out in a boat or canoe—completely deserted. Everyone was out on the golf course, and with the lake desolate, there didn't seem to be any life to the place at all."
In other spots, though, the young crowds are still wild over Kober

Korea No K.O.
Continued from page 2
royalty. Hollywood and fashion ladies.
Fath named it a "Ladylike" collection. All his girls are pale and dignified this year. Tight fitting dresses with low flares, fur trimmings, muffs and embroideries are reminiscent of Tolstoy's "Anna Karenina." Sumptuous fabrics star in all collections.
Pierre Balmain was inspired by Asia. He shows new "panty skirts," tunics, Genghis Khan coats, sheared lamb linings in bright green or red. He attached bunches of flowers to gloves and uses them as "corsage bouquets." Norma Shearer, Irene Dunne, Maria Montez, Simone Simon, Al Capp and his wife were his faithful supporters. (Capp will use Paris-inspired fashions for his comic strips).
Magazines are photographing exhausted mannequins all over the streets of Paris, almost stopping the traffic (as publication date for photos and sketches is advanced this year. Buyers and manufacturers are being entertained daily by the French Foreign Affairs, by couturiers or magazines on boats on the Seine or in chateaux. Lex Barker (the 10th to play Tarzan) here in Paris from Africa, for a day's shooting of the new Tarzan picture, was the star guest of a fashion party given by Mademoiselle magazine for U.S. manufacturers and retailers. (Chaperone-producer Sol Lesser kept a vigilant eye on him). And now all are busy preparing their costumes and their legs for the Square Dance party Fath is giving in his newly decorated historic chateau.
These Paris fashion jaunts are not restful!

Pix Biz Spurts
Continued from page 1
most when biz went sour. South continued comparatively good during the past several years. At least part of the reason for that, distributors figure, is that it is least saturated by TV.
Broadway has felt the upswing along with the rest of the country during the past five weeks. Pix are opening better and playing longer.
How severe a drain on the b.o. is being made by video continues subject to debate. Most theatre execs feel, however, that competition of other forms of summer amusement are having a considerably more serious effect than TV. They point out that in some medium-sized towns there are as many as 15 other forms of entertainment and sport for the public to choose from. These include roller derbies, harness racing, dog racing, night baseball, etc. While each may draw only a few thousand customers, the aggregate is a considerable drain on the film potential.
Cooler and rainier weather this summer than last is certainly some factor in the improvement in biz. It was best evidenced this past weekend in the New York metropolitan area, when chill breezes drove thousands of people into theatres rather than to beaches and sports events, giving the houses their best Saturday-Sunday of the summer.

Major's Cutback
Continued from page 1
E. X. Callahan, is in line with the stated intentions of 20th prexy Spyros P. Skouras and production veepee Darryl F. Zanuck to boost production now that the market requires more films. Callahan's announcement, made at a regional sales meet in New Haven, supplemented previously announced plans of sales veepee Andy W. Smith, Jr., at a central division meet in Chicago last week.
According to the 20th sales exec, the 36 pictures will be either completed, in the editing process or before the cameras by Nov. 15. Entire slate is scheduled to be in the cans by Jan. 15. Schedule includes 12 films in Technicolor, as well as six musicals and six major films lensed in actual locales where their stories take place.

Blackhawk
"Roaring Twenties"
Mimi Kelly
Joel Friend
Jimmy Nelson
Star Grover
D. Dorben Ders
Cee Davidson Orc
Chicago Orc
Melings
George Gobel
Helen Brandon Orc
Billy Chandler Orc

Capitol, N. Y.

Jack Fina Orch (18) with Ted Nichols, Perry Franks & Janyce, Jay Marshall, Pearl Bailey, Kirby Stone Quintet; "A Lady Without Passport" (M-G), reviewed in VARIETY July 19 '50.

Current bill is one of the best here in recent weeks. Swiftly and evenly paced, there are few lags. One minor objection is slotting of headliner Pearl Bailey in the No. 3 position, preceding the Kirby Stone Quintet. Stone group is in the unfortunate position of being almost anti-climactic after 20 solid minutes of entertainment by Miss Bailey.

Billy opens with young Ted Nichols, Jack Fina's vocalist, singing "There's No Tomorrow." Singer has a good voice that needs a little more training and maturity. He's followed by Perry Franks & Janyce. Individually, two are just over age hoofers, but good routines and smart drilling make them a flashy team. Frank's solo tap shows plenty of flash and spirit but lacks imagination. But together they garner solid applause, especially on a well-drilled cakewalk, for closer.

Fina then is featured on his two showcase numbers, "Warsaw Concerto" and "Bumble Boogie." Piano work is excellent, and band backs well.

Jay Marshall has a fresh delivery which wins his audience immediately. Does a quick magic turn, then a bit on various types of salutes which is funny. His takeoff on a British magician demonstrating the varied uses of a multicolored piece of paper is solid. Closes by forming a pair of white gloves into shape of a rabbit's head and manipulating his thumb to give a dummy effect to the ventro turn. Material is familiar, but his manipulation gets solid response.

Every minute of the 20 Miss Bailey is on full of laughs. Her expressive voice, her dry comments in her songs, and her chatter between numbers has the audience yacking from beginning to end. A lazy dance bit is solid, as is her interpretations of "Frankie and Johnny" and "Tired." Had to beg off.

Stone group is good vocally and engages in its slapstick clowning in so good a humor it's hard not to appreciate them. They present a couple of hilarious imitations of the Sammy Kaye and Kay Kyser bands, and Stone and Coweyes, the sax player, do fine vocal carbons of Louis Armstrong and Louis Jordan. Coweyes does a neat dancing takeoff of Jordan too. They'd be a fine closing act if not for the fact that Miss Bailey preceded them.

Strand, N. Y.

Florian Zabach Orch (14), Toni Harper, Billy Vine, 3 Lind Bros., Martez & Lucia, "Kiss Tomorrow Goodbye" (WB), reviewed in VARIETY, Aug. 2, '50.

Current Strand show doesn't have to fracture the budget for b.o. power. That's provided by the accompanying James Cagney pic. But the stage layout, nonetheless, is packed with enough variety and pace for a satisfying, if not stand-out entertainment package.

Billy Vine, co-headlining with juve songstress Toni Harper, has a spotty comedy turn which, however, manages to register strongly with the type of customers the Cagney film is attracting. Vine has a smooth delivery but his act is marred by an indiscriminating taste and overlong bits. He scores best with his impression of Zero Mostel and then slides somewhat with a courtroom sketch (with stooge) and an alcoholic version of "That Old Gang of Mine." Courtroom bit, with Vine slapping around the stooge, fetches some laughs but lacks the inventiveness to warrant its length. The drunk impersonation would be twice as good if one-half as long.

Miss Harper once again shows her precocious talents on a flock of tunes. A natural rhythm vocalist, the youngster neatly handles such novelties as "Three Bears," "Candy Store Blues" and a carbon of Ella Fitzgerald doing some bop choruses on "Lady Be Good." Orch must be cautioned against those upbeat passages which frequently drown out the kid's low-pitched singing. Closes with a fair hoofing stint, which, despite showing off her versatility, doesn't mean much. She should keep the hoofing under wraps until she comes up with a more effective routine.

Lind Bros. are a well-trained trio with a considerable layer of schmaltz over their vocals. Combo is best on the harmonizing numbers, such as "Hoop-Dee-Do," which they handle with zest. Whether they're correct in using the traditional Hebrew song, "Eili,"

"Eili" in this house, is dubious, especially in view of the class of patrons.

As the opener, Martez and Lucia have a good acrobatic turn. Routine comprises standard end-on-end balancing, tumblers and flips but gains distinction by playing on a Latin tempo. Trim-looking duo rates well.

Florian Zabach is a holdover from the previous bill and scores once again with his intricate fiddling and string-plucking techniques, as well as emceeing in a pleasing manner.

Palace, N. Y.

The Roulettes (3), Billy Romano, Lyllette Mack, Russ & Owen, Lee Sullivan, Evelyn Farney & Morrison Dancers (6); Steve Evans, Kim Yen Soo & Co. (4), Don Albert's House Orch; "Great Jewel Robber" (WB), reviewed in VARIETY, June 14, '50.

Current Palace layout accentuates sight and novelty acts and, although without anything particularly socky, it shapes up as an entertaining stanza. Novelty angle is undoubtedly employed by booker Danny Friendly to snare family groups and juve trade, of which it has lately been getting plenty.

The Roulettes pace show with lively roller-skating routines, wherein the male duo combine with femme partner for nifty whirls and spins and other slick maneuvers to garner nice reception. Billy Romano follows with his standard act of fashioning varied animals from toy balloons and passing them out to audience. Both kids and elders go for his stint. Lyllette, sepi pianiste, gets over in her session of clever keyboarding, with "St. Louis Blues" and duet on "Cocktails for Two" and "Under My Skin" as counter melody winning a good palm. Russ, Mack and Owen score, as usual, with their knockabout comedy and acro work, with lower-case member of trio playing up comedies but all three doing some legit stunts along the way. Off to nice returns.

Lee Sullivan tenors his way to pleasant reception in his song session, with repises of "Brigadoon" tunes and "Irish Lullaby" his best applause-getters. Steve Evans clicks in comedy slot with apings of various audience characters and tops this with his now familiar Polish drunk bit to keep 'em laughing and applauding. Evelyn Farney, backed by the Morrison Dancers, offers a flashy dance interlude. (New Acts). Kim Yen Soo, Chinese magico-illusionist, closes with some neat bafflers. Supported by two gals and man, the vet magico starts off with usual line of tricks and then segues into some levitation slumps in which he makes the gals appear out of nowhere and disappear likewise. Rounds out with his trunk escape for good returns. Don Albert's house orch backgrounds acts neatly. Edba.

Oriental, Chi

Chicago, Aug. 3.
Yvette, 3 Sherwoods, Paul Gray, Chico Marx, Carl Sands Orch; "Three Little Words" (M-G).

Trimmed a bit here and there, which is necessary due to overlengthy pic, layout stacks up as fine fare. Otherwise, the extra numbers that each act does, creates a lag.

Three Sherwoods get the audience in proper frame of mind with some slick acro work with lithe femme doing some heavy under-stander work. Closer of three high walk-off might be better with top-high fall and roll-off, but group gets brisk hand. Yvette, sexy blonde, does well with "I Don't Care If The Sun Don't Shine," but it's the more dramatic tune, first in English and then in French, "La Vie En Rose" that scores best. Special arrangement of "Dearie" gets some laughs with takeoffs of Caruso, Lauder and Cohan. She scores again with another torchy number for solid applause.

Paul Gray, comedian, has seemingly new material. His fresh, droll approach in the quickie department gets constant chuckles but the rib-tickling laughs break out with his hilarious carbon of the Ink Spots. However, he tops it with a Nelson Eddy-Jeanette MacDonald baritone-falsetto duet, done in fast switching tempo.

Chico Marx, in his film getup, registers with some corny gags before going into his piano bits. However, staging is bad with the piano upstage and off to one corner with much of the audience being unable to watch the unusual keyboard fingering. With odds and ends of "Chopsticks" and "Roll Out the Barrel," he gags in a relaxed mood. Does a racing duet with orch violinist on "Gypsy Love Song." Then "Mexican Hat Song" for strong finale, Carl Sands band does a neat job of backgrounding acts.

Paramount, N. Y.

Louis Prima Orch (13) with Keeley Smith, The Modernaires (5), Gary Morton, Tommy & Margot Conine; "My Friend Irma Goes West" (Par), reviewed in VARIETY, May 31, '50.

Current bill at the Paramount plays at a snappy pace, sparked by Louis Prima and his crew, but the layout is slightly overboard in comedy turns having too similar material. Fault is even more accentuated with the accompanying pic's stars, Dean Martin and Jerry Lewis, doing some of the same impersonations as performed on the stage. That's poor balance. And how about a moratorium on Peter Lorre impressions for a change of pace?

Always more than a background band, Prima's crew carries the main burden of the show with some sharp music and nifty comedies by the bandleader. Prima, with his hot vocal style, delivers a fine vocal on "Buona Sera," then hashes it up with some of his mugging and hokey hoofing. Goodlooking Keeley Smith neatly handles "St. Louis Blues" and "Embraceable You" as band vocalist. Prima slips somewhat in his final "revivalist" number which frequently fell flat and, in view of the Jehovah's Witness congregation in New York, may be considered in bad taste.

The Modernaires, comprising Paula Kelly and four males, are another sock turn. Quintet works through their standard comedy-vocal routine with split-second timing for solid audience payoff. Team is most effective with its novelty numbers, including a "Hollywood Party" routine with a series of celeb carbons by Allan Copeland. Close strongly with a gagged-up commercial for Campbell Soup (bankrollers of the combo's "Club 15" airer) which was certainly kidding on the square.

Gary Morton, in a return booking here, dishes up a familiar band of comedy in competent style. Comic has some good original material, but for most part, his stuff has been around in other, and more skillful hands. Morton seemingly repeats the inevitable Lorre impersonation among others. Comedic values are thinned out by the overlapping bits done onstage by Morton and the Modernaires, and in the film by Lewis.

Tommy and Margot Conine, as opening turn, have a classy hoofing style but routine lacks sufficient variety as yet to garner maximum results. Male partner's solo stint, in particular, is stretched way too long for the actual terping content. Tightening up of this act will help its impact.

Casino, Toronto

Toronto, Aug. 8.
Leo de Lyon, Bob Dupont, Ken Whitmer, Richard Cannon, Bob Goodman, Margaret Freckleton, Mimi Ehala, Charles Gregory Girls (18), Archie Stone House Orch; "Customs Agent" (Col).

Nothing whammo on current package but it's neat routine summer fare. Leo de Lyon is the marquee lure and pleases with his pianistic and virtuoso imitations of top-name male singers, plus his trick tenor and adenoidal bass for his voice-changes in operatic burlesques; but he stayed on too long when caught.

Rousing opening in full-stage has the line on in ginghamms before a small-town background for the "Picnic Song" and closing with a neat checkered-tablecloth drill, with Bob Goodman and Margorie Freckleton on for the commendable song duet finish. Bob Dupont offers some clever juggling of tennis balls and tambourines; Ken Whitmer with okay straight violin playing and then instrumental effects of trumpet, sax, trombone and clarinet, to nice returns. Richard Cannon, another trick tenor, whose presence on the same bill with de Lyon is unwise in lack of contrast, gets over nicely on his sotto voce top notes or alternate dramatic fortissimo finales. Finale has the line girls back in pink and mauve garden dresses and picture hats for neat routine to "Alice Blue Gown," with Mimi Ehala on for a graceful waltz-acrobatic specialty.

Roxy, N. Y.

Gae Foster Roxyettes, H. Leopold Spitalny's Choral Ensemble, Roxy Skating Blades and Belles, 3 Bruises, Carol Lynne, Skippy Baxter, Joe Jackson, Jr., Peg-Leg Bates, Frances Langford; "Panic in the Streets" (20th), reviewed in VARIETY, June 14, '50.

For sheer variation there is hardly any complaint on the current show, which is, as usual, neatly staged and lighted. Frances Langford is the headliner, and closer, while the iceshow diversification is a nifty pace-changer. Lesser performers garner the

spotlight on their entertainment value, and namely among these is Joe Jackson, Jr., with his still-smash tramp bike act; Peg-Leg Bates, the colored monoped hooper, and Skippy Baxter, skating virtuoso.

Miss Langford, niftily gowned and coiffed, seemed to be pressing when caught, being most effective with the Cole Porter "Night and Day," in which she is backgrounded by the ensemble and some nifty lighting effects.

Bates gets plenty of audience response from his one-legged taps, and none of it of the sympathy vein. He doesn't need it. However, it's about time he cut that overdone talk about his disability. Joe Jackson, Jr., with that great sense of pantomime which he inherited from his father, who did the same act, overdoes that panto, but by and large his fol-de-rol with the bike, et al., is a smash laugh-getter.

In the ice portion of the show, Skippy Baxter lends grace and style to his gliding, exciting big applause. Carol Lynne is technically a good skater but fails to project. The 3 Bruises, longtime standbys at the nearby Center theatre iceshows, go through their standard roughhouse routine as charwomen with their pails and mops, getting laughs. They could change their act by now.

Costuming rates a special commendation on the overall show.

Olympia, Miami

Miami, Aug. 6.
Jerry Colonna, Boylan & King, Church & Hale, Wally Or..., The Carlsons, Les Rhode House Orch; "This Side of the Law."

Blending of talents on this week's bill is solid all the way, with topliner Jerry Colonna a natural. The mustachioed comic offers up little that is new, but clowning and warbling hit the applause meter all the way. Affable, easy approach is an added asset in keeping 'em happy.

Teeoff spot has fast tapstering of George Church and Marilyn Hale. Good-looking pair project in showmanly fashion to zingy reception.

Boylan and King are another boy-girl team click. Not the type of act too often seen here, their vocalistics win plaudits for them from opening number. Feature musicomedy and operetta stuff that is brilliantly arranged. Had them all the way.

Cartooning stint, lined with comedy patter, of Wally Overman goes over okay, as does the acro-balancing stint of the Carlsons. Les Rhode house orch handles backgroundings smoothly.

Steel Pier, A. C.

Atlantic City, Aug. 3.
Jean Carroll, Art Matthews, Amadis Troupe, Roxyettes (18), Johnny O'Connell House Orch; "Iroquois Trail" (UA).

Comedienne Jean Carroll headlines and cops top honors of Steel Pier's vaude bill. Her rapid patter and slick comedies click all the way.

Amadis troupe, Danish teeterboard acro, are also solid in their fast routine.

Show opens with Art Matthews, emcee, bringing on the Roxyettes in first of three neat production numbers, best being a Hawaiian routine.

Matthews, in addition to emceeing, does neatly in own song session with "Donkey Serenade" and "Some Enchanted Evening" his best applause-getters.

Miss Carroll is sock all the way. She does a fine timing job on her fast patter. Recalled for three encores she begs off after her horse race bit and singing "It's Never too Late."

Aid to Spain

Continued from page 1

producers, who peddle them to Americans as a means of getting coin to help finance their pictures. This has led to a black market and tremendous abuses. McCarthy proposal is for the government to issue the licenses to American distributors directly for payment of perhaps 250,000 pesetas (9,500 at the official rate of 26 to the dollar, although the black market rate runs up to 60 to the dollar).

McCarthy is also seeking an unlimited ceiling on the number of permits. Spanish government has called that impossible, and has suggested a 100 top. There are now about 50 to 60 pix being imported annually from the U. S.

New Acts

STAN NELSON TRIO
Music, Comedy
28 Mins.
Eddy's, Kansas City

Until recently the three Nelsons were a musical unit for lounges and cocktail bars. Now they have branched out as a floor act, led by Stan at the piano, with wife Jean on the string bass and vibes, and brother Win on reeds. Evidently they have made the jump for good.

In the switch trio has become essentially a comedy turn, although fun springs basically from music in their unusual arrangements and the clowning around with their instruments—on all of which all three take turns and keep a drum going pretty regularly, too. Standing at the piano, Stan emcees the works and tosses in zanyisms and comedy chatter. All three score nicely on personality, making the fun infectious with their light-hearted, jolly manner. They're good at takeoffs on pop tunes and old faves, satirizing imitations or just hoofing it up on a rhythm tune.

During stay here turn is doing its part to uphold run of healthy biz Eddy's downtown spot has enjoyed lately, the proof of the pudding. Act is first rate, but can improve with some attention to routing. They're oke for clubs and hotels.

Quin.

EVELYN FARNEY & MORRISON
DANCERS (6)
Dance
8 Mins.; Full
Palace, N.Y.

Evelyn Farney, who has been around previously as a solo hooper, has given her turn a production buildup via the Morrison Dancers. Latter are a youthful sextet, comprising three lads and three gals, who background Miss Farney's solos with ballet interps, and all come off in top style.

Miss Farney socks over a neat rhythm number and a tap strut to "Darktown Strutters Ball" with expert backing by her ensemble. Act has flash and class that should set it nicely for vaudeurs and smart cafes.

Edba.

War Scare

Continued from page 2

terior shots for "Dangerous Corner." Another English company is winding up "Rendezvous at Cannes."

Paris Tourism Below 1949

Paris, Aug. 8.
Paris biz and weather is not so hot. Latter is turning cold and wet, and there is a cloud hanging over what was expected to be the biggest tourist season ever. As usual the Office du Tourisme is giving out figures meant to justify its existence. The claim that there have been twice as many dollars changed here for the first half of 1950 (\$8,500,000) than for the same period in 1949, (\$4,600,000) is fallacious. The change in the franc from 450 to 350 to the dollar meant that tourists, who last year were changing their money through blackteers, are just not bothering with it this year.

While smaller hotels in Paris who cater to tourists groups and American residents show less than 10% cancellations, this figure is doubled for the deluxers.

Of course, Paris at this time of the year is expected to have become a turntable for the Riviera and the various spas, such as Biarritz, Deauville and others. But such is not the case. Only about 30% of the Riviera better class rooms are occupied.

Deauville, Dinard As Draws
Deauville, under management of Francois Andre, is trying hard to advertise via its celebs. Much more exclusive is Dinard in Brittany. But it is mostly frequented by the British, and their trouble is money. About the only ones who can afford to visit there are those who own yachts and whose crew permits them to use the 50 pounds sterling which the British government allows every Englishman to take out of the country.

But the gambling is slow at the casino, and the conservative clientele frowns on Bikini bathing suits on the beach. Tourist turnover there is terrific and the 5,000 hotel rooms all booked. A daily steamship service with England sees to that.

ACTORS TOP B'WAY EARNINGS

Schwartz 'Vacations' Yiddish Art; Doing Films, Eyes Coast Legit

Hollywood, Aug. 8.

After 31 years of continuous operation, Maurice Schwartz has decided to "vacation" from the Yiddish Art theatre for an indefinite period. He will devote the layoff to film work and perhaps essay some English-language legit work on the Coast. Yiddish Art's most recent road tour wound up with a three-week stand at the Biltmore here several weeks ago.

Schwartz has been facing a mounting problem in recent years—the combined effects of rising costs and a dwindling audience that understands the Yiddish tongue. Latter factor has reached the point where few if any members of the younger generation of would-be theatregoers of Jewish origin understand the language. Of the three plays offered in the recent tour, "Hershel the Jester," "Shylock's Daughter," and "Riverside Drive," latter generally fared best since it contained a large slice of English dialog. It still wasn't enough, however, to overcome the heavy nut.

At home in New York, Yiddish Art theatre has an average net of \$13,000 weekly. On the road, of course, it rises. Contributing heavily.

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Lonsdale's 'Way' In Hub Tryout

"The Way Things Go," Frederick Lonsdale's London comedy hit to be presented by the Shuberts, will open a tryout tour in mid-October in Boston, with the Broadway premiere about Oct. 7. The author is due here from England early in September to confer on casting and production with John Shubert, who is in charge of the U. S. presentation. The production, requiring one set and an inset piece, with a cast of 13, will involve a cost of about \$50,000.

The Shuberts plans to present "Adele's Gift" ("Le Don d'Adele"), the Garson Kanin adaptation of the Pierre Baullet-Jean Pierre Gredy original, are in abeyance because of the unavailability of Kanin, who is busy readying his own "Live Wire" for presentation on Broadway next week by Michael Todd. The Shuberts have also dropped plans to bring Philip King's London hit, "On Monday Next," to the U. S. Also off the Shuberts' immediate agenda are a new edition of the "Ziegfeld Follies," a musical to be titled "Saints and Sinners," and a series of touring revivals of "Blossom Time," "Student Prince," etc.

Lee Shubert acquired the U. S. rights to Warren Chatham-Strode's "Background," on his recent trip to Europe, but there are no immediate plans for its production here.

BROWN DUE TO RETURN; AUSSIE 'HARVEY' FOLDS

Melbourne, Aug. 8.

With Joe E. Brown due to return to the U. S. to appear in another play, "Harvey" will probably end its Australian-run early in November instead of continuing through next spring, as originally planned. Star has been given a release from his contract with J. C. Williamson Theatres, which is sponsoring the tour of the Mary Coyle Chase comedy.

Contrary to expectations, "Harvey" has proved only a mild success here. Local critics didn't enthuse over the play, and audiences haven't flocked to it as anticipated. Following the local run, the production is slated to play Adelaide and Sydney. There's little prospect of a successor being engaged to follow Brown as star.

Following each performance, Brown has been making extended curtain speeches, closing with recitations of Edgar Guest poems.

Houston's Lyric Cuts Sked

Houston, Aug. 8.

Lyric theatre, a fresco musical spot now in its first year, has changed prices and schedule to cut further losses. Season is scheduled to close this week with current "Good News." "Show Boat," which was to have ended the season with a two-week run, will not be presented.

Theatre is said to have an operating cost of \$30,000 a week, and the best week's biz has been around \$15,000 during the first six weeks. More than 3,000 seats which have been priced at \$2.60 and \$1.95 have been reduced to \$1. This has stimulated attendance without adding materially to receipts.

Videspian, Cleve., Plans Legit-TV

Cleveland, Aug. 8.

Series of legit revues are being readied by Garde Chambers' and his recently formed repertory company for telecast by a Cleveland station from their new Videspian theatre this winter. Madison, an old 900-seater nabe film house which closed last spring, was leased by Chambers' syndicate for the project, first of its kind here. Aimed to merge all the stage and video arts, group's productions are designed expressly for the two media.

Idea is to give each show a one or two-week stage run, with a \$1.25 admission for regular theatres. One or more nights will be set aside for the telecasting of commercially sponsored performances. Reported that backers are negotiating with WXEL to handle the video setup and to use the theater as a talent-training school as well as a production workshop.

Chambers, former vaudeville and musical-comedy actor, drama teacher and radio announcer, will serve as executive director-writer-producer. Associates known here as professional instructors are Dorris Compton-Elkins, assistant producer; Frank D. Parisi, music director; Sergei B. Popeloff, dance director.

Group is now working on "Manhattan Honey-moon" as the first intimate show with original material backed by Cleveland talent and pop tunes. Tentative opening of the Videspian is set for Sept. 6.

LAWRENCE-KING SET DENNIS RECORD

Dennis, Mass., Aug. 8.

Gertrude Lawrence broke the 24-year-old house record at the Cape playhouse here last week in "Traveler's Joy," with Dennis King co-starred. Gross for the stanza was \$11,650 in the strawhatter, which was enlarged slightly this season to a capacity of 600 seats. Spot is operated by the actress' husband, Richard Aldrich, who also has the Falmouth playhouse, at Coonamessett, Mass., and the Cape Cod Music Circus at Hyannis.

Miss Lawrence, who is appearing in "Joy" this week at the Westport (Conn.) Country playhouse, was booked for next week at the North Shore playhouse, Beverly, Mass., but cancelled the date on the advice of her doctor. She suffered a fracture of the spine two weeks ago during the play's engagement at Coonamessett, but has continued with her back tightly strapped.

Engel for 'Bless You'
Dallas, Aug. 8.

Lehman Engel, musical director of State Fair Casino, has contracted to be musical director of "Bless You All," new musical revue by Harold Rome and Arnold Auerbach slated for Broadway this fall.

STAGEHANDS 2D ON '49-'50 WAGES

By HOBE MORRISON

Actors as a group had far the largest earnings of any employee group in Broadway legit last season. The performers collected almost triple the amount paid any other single group, and their earnings were not much less than the total received by all other employee classifications combined.

The total coin paid to cast members during the 1949-50 semester on Broadway was approximately \$7,663,400. That covered 39,161 work-weeks in 74 productions current at some time during the 52-week span. Next in total earnings were stagehands, who received about \$2,853,500 for 23,292 work-weeks. Authors, relatively few in number, got total royalties amounting to \$2,237,600 for 1,157 playing weeks for all shows.

Musicians received about \$1,906,700 for 13,481 work-weeks. General managers, company managers and pressagents collected an estimated \$694,200 for 2,893 work-weeks. Directors got royalties of \$522,208 for the 1,157 weeks played by all shows; boxoffice men got total salaries of approximately \$283,500 for 2,893 work-weeks; choreographers got royalties of \$101,300 for 330 playing weeks, and other classifications, such as wardrobe attendants, theatre employees, etc., received varying smaller totals.

Included in the total paid to ac-
(Continued on page 61)

'Streetcar' Wins Fight to Kibosh Sydney Ban Try

Sydney, July 28.

Demands for the banning of "A Streetcar Named Desire" here have been turned down by Clive Evatt, chief secretary of New South Wales. Acting on the recommendation of Rev. Alan Tory, a critic and playwright, the executive gave the Tennessee Williams drama his complete approval, and the show is continuing to capacity attendance at the Theatre Royal. Script being presented here by J. C. Williamson is the revised version as cleared by the British Lord Chancellor for performance in London.

On the basis of advance reports of the play, Evatt announced the day of the local premiere that he was adopting a new policy of being guided by reports of selected private citizens on questions of theatre censorship, instead of relying on police reports, as previous chief secretaries had done. He added that in all cases he reserved the right to make the final decision himself. He also specifically ruled out police censorship of the "Streetcar" opening.

In accepting Rev. Tory's endorsement of the drama, Evatt noted that "Streetcar" had won the Pulitzer and Critics Circle prizes in New York, had been sponsored in

(Continued on page 61)

Wilson Unlikely to Do 'Glass Bell' on B'way

"Within a Glass Bell," William Marchant drama tried out recently at the Westport (Conn.) Country playhouse, probably won't be brought to Broadway by John C. Wilson. The producer has an option on the script and sponsored the strawhatter presentation, but has reportedly decided that the play's subject-matter isn't suitable for New York.

Lee Shubert, who attended the Westport tryout, is understood to have been influential in Wilson's decision to drop the show.

Just a Few Details to Iron Out On New Equity-League Contract

Ferrer Dittos 'Whistle'

La Jolla, Aug. 8.

Seventh play of the La Jolla playhouse season will be "The Silver Whistle," opening next Tuesday (15) with Jose Ferrer recreating his original Broadway role and directing. Teresa Wright will play the femme lead.

Opening tonight (Tues.) is "Our Town," with Mel Ferrer directing a cast topped by Ann Blyth, Millard Mitchell and Marshall Thompson.

'Affairs' to Open Philly Season

Philadelphia, Aug. 8.

Philly's 1950-51 legit theatre season will open on the traditional Labor Day date instead of a week earlier, as previously announced. First house to open will be the Locust, which gets a comedy try-out, "Affairs of State," for two weeks and second will be the Forrest, which lists "Mister Roberts" to open the next day, Sept. 5, for an indefinite run (probably four weeks). Last-named was originally skedded to bow in here Aug. 28. The Walnut will be the late starter with a Guild production, "The Relapse," an English importation, Oct. 9, although house may get a late September booking, possibly "Come Back, Little Sheba."

Other fall musical bookings include "Guys and Dolls," Oct. 25 at the Forrest; "Out of this World," Oct. 16 at the Shubert, and "Bless You All," "Lost in the Stars," "Pardon My French," "Kiss Me, Kate," Ballets de Paris, the D'Oyly Carte company and "Flahooley."

Non-musical offerings will include the Theatre Guild's "As You Like It," "Devil's Disciple," "Hilda Crane," "Happy Time," and possibly "Clutterbuck" and "I Know My Love."

ACTORS' COMPANY SETS COAST TOUR OF 'SMOKE'

San Francisco, Aug. 8.

La Jolla Playhouse production of Tennessee Williams' "Summer and Smoke" launches a six to eight week Coast tour at the Geary here next Monday (14) for a three-week run. Dorothy McGuire, John Ireland and Una Merkel share star billing. James Neilson is directing.

Show goes from here to Portland and Seattle before trekking back to Los Angeles. Silo group, which is planning a Beverly Hills year-round legit theatre under the Actors' Co. banner, produced a similar Coast tour three years ago, sending out Gregory Peck and Laraine Day in "Angel Street."

Mull Shows to Continue N.Y. Fulton Season

Sam Wanamaker and Terese Hayden, who are presenting Festival Theatre in association with Harriett Ames, are already considering plays and stars for a continuation of the series beyond the initial four productions at the Fulton, N. Y. If the critical and box-office response warrants it, they hope to extend the operation indefinitely.

The physical productions for the first four plays are constructed and paid for, and the settings for the next three are stored against the backwall of the theatre.

Iva Withers, who played the lead in the London production of "Carousel," in from Britain Sunday (6) on the Queen Elizabeth. Ditto playwright Frederick Lonsdale.

Agreement has been reached by Actors Equity and the League of N. Y. Theatres on all principal points of a new contract covering Broadway and the road. With formal negotiations completed, attorneys of the two groups will work out the legal phraseology. Meanwhile, the general terms of the new two-year pact become effective next Tuesday (15).

Settlement of the long-drawn-out negotiations came quickly last week after the League agreed to the "principle" of a pension-welfare fund for actors and granted the union demand for a \$100 minimum on the road. Although actual working of the pension-welfare plan remains to be worked out, the setup will be on the basis of benefit performances of Broadway shows, with receipts earmarked for the special fund.

Key to settlement of the Equity-League stalemate was apparently the union's move to bypass the managerial organization by dealing directly with individual producers. That threatened to split the managerial ranks and resulted almost immediately in the League's compromise proposal on the pension-welfare issue. Previously, the managerial group had insisted that the Equity demand was not feasible for the theatre. At one point, negotiations were broken off.

Kill Philly Tax On Broker Fees

Philadelphia, Aug. 8.

Ticket brokers here are exempt from the city's 10% amusement tax, according to a ruling of Judge James C. Crumlish, who restrained the Receiver of Taxes from trying to collect the tax on the markup permitted the brokers.

A fee of \$1, or one-half the face charge of the ticket whichever is less, is permitted here. The tax ordinance of May, 1947, makes "producers" of amusements subject to a 10% tax on their "established price."

The Tax Receiver's office argued that for the purpose of fixing a price both producer and broker could be considered producers. Judge Crumlish called the corollary "absurd" and pointed out that under this interpretation a broker would also be required to have an amusement permit.

The Federal tax of 20% on all admissions, including broker mark-ups, is not involved in Judge Crumlish's ruling.

D'OYLY CARTE MAPS 6-MONTH U.S. TOUR

Plans for the 1950-51 U. S. tour of the D'Oyly Carte Opera Co. British Gilbert & Sullivan repertory group, were completed last week by company's general manager, Alfred Nightingale. Troupe is scheduled to play this country for about six months, beginning in October. Initial date is scheduled for the Shubert, New Haven, for three days, starting Oct. 12. Troupe is slated to arrive in New York from England aboard the Mauretania Oct. 9.

Cutfit will also play a three-week stand at the Opera House, Boston, in addition to engagements in Baltimore, Philadelphia, Detroit, St. Louis, Toronto and a few other cities. The G&S players are set for N. Y. for a month, around March, but the theatre to be played is still undecided. Company will sail back to London in early April and will take part in the Festival of Britain in May.

Nightingale, who arrived in New York from London July 31, returned to Britain yesterday (Tues.). He's scheduled to return to the U. S. around Sept. 19.

Boston Barns Having Spotty Year; 'Marietta' \$13,000 Sellout, Danbury

Boston, Aug. 8.

Midseason reports from Hub's strawhatters indicate biz has slumped slightly from last year's figures at the Boston Summer Theatre but is holding substantially the same as last year at the Brattle theatre in neighboring Cambridge.

Boston Summer Theatre, 914-seater with a \$2.40 top, had several productions last season that drew a solid \$12,000 but so far this season only the teatime "The Second Man," with Franchot Tone, has approximated this figure. Other plays have been spotty, with Nancy Walker's appearance in "On the Town," which closed Saturday (5), and "Apple of His Eye," starring Edward Arnold, winding up in vicinity of \$9,000, considered okay this season. "The Gay Divorce," with Carol Stone, pulled slightly less during its run here but the biggest disappointment was the Laraine Day vehicle, "Angel Street." Play got poor notices and wound up in neighborhood of \$6,000. "Over 21," starring Eve Arden, opened Mon. (7) with heavy advance sale, indicating near capacity for current week.

Brattle Theatre has this year taken over the management of the Cohasset Playhouse, both houses having a seating capacity of approximately 450 and operating with a \$3 top. Reports indicate biz about on a par with last season. Under the present setup, majority of productions play a week at Cambridge and follow up with a week at Cohasset with comparable grosses at both spots. Exceptions have been John Carradine's "Julius Caesar," which did nicely in Cambridge but fell below expectations at Cohasset and "Yes, M'Lord," with Nigel Bruce, off in Cambridge but pulling near-capacity in Cohasset. Last week's production, "Androcles and the Lion," starring Ernest Truex, proved to be tops grosswise at Cambridge, nabbing slightly over \$5,000 to lead previous top, "Imaginary Invalid," with Zero Mostel, by a few hundred dollars.

'Marietta' 13G, Danbury

Danbury, Conn., Aug. 8.

Melody Fair, music tent on the Danbury fairgrounds, had its best week ending Sunday night (6), with Mimi Benzell in "Naughty Marietta." Fastidiously produced summer musical grossed nearly \$13,000.

(Continued on page 63)

Active Legit Season Scheduled for Paris

Paris, Aug. 5.

Plans of new legit productions for next season include "Caves du Vatican," adapted by Andre Gide from his novel, and directed by Jean Meyer, at the Francaise. Also a Claude Andre Puget adaptation of "Winter Tales," at the same house. At the Hebertot, Jacques Hebertot will present "Le Feu Sur la Terre" ("Fire on Earth"), by Francois Mauriac.

At the Marigny, under Simone Volterra aegis, Jean Louis Barrault will do "La Farce des Tenebreux" ("The Play of the Unrevealed"), by Michel de Glederde; "Arden de Faversham," an Elizabethan play with an Andre Gide adaptation, a Jean Anouilh play, "La Repetition ou L'Amour Puni." Also, a play by Maurice Clavel, "La Maguelonne," Shakespeare's "Henry VI" capsize by the same Andre Clavel, and Loys Masson adaptation of Cervantes' "Cristoval de Lugo."

At the Mathurins, Marcel Herand will produce "Chateau des Carrefours" ("Crossroads Castle"), by Odette Joyeux. It will be costumed by Christian Dior and the sets will be blowups of photos. At the miniature theatre de la Huchette, Georges Vitaly will produce "Peppita," by Henri Fontenille and Maurice Chevit. At the Vieux Colmbier, Anet Badel will produce Jean Francois Noel's "Les Princes du Sang" ("The Royal Princes") and possibly a play by Charles Spaak. At his Ambassadeurs, Henri Bernstein will have "Victor." As usual, there will be more revivals than new plays.

2 New Little Theatre

Groups for Ft. Worth

Fort Worth, Aug. 8.

Two new little theatres are in prospect here soon. The Arena Players, composed chiefly of local, Texas Christian U. and Denton Supper Theatre-in-the-Round actors, will open Aug. 24 with "Light Up the Sky." They have leased an upstairs section of a building and will convert it into a 150-seat playhouse. Their season will consist of 12 shows, each running five nights, each preceded by five nights of rehearsal after the close of the previous show.

The Pit Repertory Players intend to import talent from New York as soon as a theatre is available. This group is headed by Jo Ann Sarazan, who is the local contact with a group of Princeton U. and Princeton Intime theatre alumni, who propose to settle here.

The Arena will have as its managing director Mrs. William Muth, while James Hughes, of the North Texas State College Supper Theatre group, will direct.

London Legit Bits

London, Aug. 5.

S. A. Gorlinsky has closed a deal with Orson Welles to come to England for six weeks' season, with the theatre not yet set. Star opens in October with "The Blessed and the Damned" and "Time Runs," both of which he recently presented in Paris. He will also do "Faust" and "Macbeth." His last two weeks he will play one-night stands in the provinces. Jack Hylton and Gino Arbib, his aide, back from Paris, where they arranged for Italian revue, tentatively titled "Moon Dream," to play short season in West-End. Production and costumes will be Italian, with cast mostly recruited in London. Arbib is off Aug. 15 to Italy to make final arrangements, with show going on provincial tour after London run. Hylton has also arranged to have a Grand Guignol season in London.

Eric Glass off to Cannes for discussions with Wendy Toye, agent of the Norman Ginsbury-Bernard Grun-Eric Maschwitz revue, "Birthday Bouquet," which will be staged by Bernard Delfont around Christmas in the West-End, after a provincial tryout with Carol Lynne starred. Delfont is again reviving Richard Tauber's "Old Chelsea" for extended provincial tour in the fall with John Hargreaves and Janet Hamilton-Smith starred.

Dennis Constanduros has completed new play titled "Fail and Farewell." Lionel Hale has started an amateur play department for Evans Bros., prominent English book publishers, with first play, "Fit For Heroes," by Kay Bannerman, already published. Tedwell Chapman negotiating with Jack Buchanan, who wants to present the former's "The Deadly Dove" in the West-End with Margot Grahame starred and Henry Kendall to stage. H. M. Tennent's "Traveller's Joy," in the third year at the Criterion theatre, is finally vacating the end of September. Lee Ephraim to Paris to seek French femme lead for his new play with music by Guy Bolton and Hans May titled "Music At Midnight," which is skedded for the fall. Henry Sherek has acquired new play by Benn Levy titled "The Middle Mist," which he will do in the West-End with Constance Cummings, the author's wife, starred. Show likely for end of August.

William Mollison, who is producing musical version of "French For Love" for Jack Waller, has signed Jacques Janssen, the French "Danilo" of "The Merry Widow" fame, for the lead. Play's title will be changed to "Sweet Innocent."

"Touch and Go," the Bernard Delfont American revue, despite good notices is not doing too well at the Prince of Wales theatre. Delfont has asked the American contingent to take a cut which they refused to do and show may fold.

Phillip King, author of "See How They Run" and "On Monday Next" is collaborating with Anthony Armstrong, author of "Ten Minute Alibi" on new play titled "Here We Come Gathering." Herman Shumlin to Edinburgh to see Andre Roussin's new play, "The Little Hut," which tours the provinces for eight weeks before it comes to the Lyric theatre.

Legit Bits

Elisabeth Bergner is a smash in Sydney, Australia, in "The Two Mrs. Carrolls," in which she appeared on Broadway in the fall and winter of 1943-44. Sidney Kingsley went to Paris last week to confab with Arthur Koestler, whose "Darkness at Noon" novel he is dramatizing as a starring vehicle for Claude Rains. Author-director Walter Kerr, until recently head of the Catholic U. drama department, has become legit critic of Commonweal, Catholic periodical. Robert Marloti, understudy of Brandon De Wilde in "Member of the Wedding," will play the moppet role in the show only this week, as young De Wilde is taking just a one-week vacation, not two as previously announced. John Wildberg, who returned last week from England, may present "Anna Lucasta" in London this fall. He is sponsoring "Black Chiffon" at the 48th Street, N.Y., opening Sept. 27, with Flora Robson in her original starring role.

The Ambassador, N.Y., leased by the Shuberts to DuMont television. Edward Mangum will be managing director of the Arena Stage, opening Aug. 16 in Washington. The Hamden (Conn.) strawhat will call it quits next Saturday night (12). Bruni Falcon takes over the assignment next week as alternate for Patricia Neway in the leading role in "The Consul," succeeding Vera Bryner.

Denis Johnston, author of "Moon in the Yellow River," is at Provincetown, Mass., this week for the tryout of his new play, "The Golden Cuckoo," at the local Playhouse. G. Albert Smith, of the "Wisteria Trees" cast, took advantage of the play's layoff to take a Caribbean cruise. Tallulah Bankhead is considering a new play by Edwin Justin Mayer as a starring vehicle for fall. A Broadway ticket broker, complaining about the conventioning Jehovah's Witnesses last week, muttered, "They don't spend any money; all they do is look at things."

"Burning Bright" is the new title of John Steinbeck's "In the Forest of the Night," which Rodgers & Hammerstein are readying for October presentation. Morrie Efron is planning the production of "Belvedere," legit edition of the "Sitting Pretty" character and story, to be adapted by Tom Taggart from Gwen Davenport's original novel and with Arthur Treacher in the title part. John Yorke will be general manager and Charles Washburn pressagent for the Harry Wagstaff Gribble-A. Raymond Gallo production of "Norwood Chamberlain's Judd." Priscilla Gillette signed for a lead in "Out of This World," the new Cole Porter show, with Charlotte Greenwood. John Shubert back from a 10-day motorboat trip to Montreal, via the Hudson River and Lake Champlain. Ben Segal, general manager for Anthony Brady Farrell, returned yesterday (Tues.) from Florida to supervise tuneup rehearsals of "Texas, Li'l Darlin'," which reopens Aug. 21 at the Hellinger, N.Y., before touring. Paul Vroom is general manager for the Richard W. Krauker-Fred Finklehoffe production of "Affairs of State."

William Saroyan discussing a Hollywood premiere of his new play, "The Vineyard," at the tiny Har-Omar theatre now under construction, to be operated in conjunction with the restaurant of that name. Douglas Wood repeats his role as Venables in Circle theatre's Coast revival of "What Every Woman Knows," which opens Aug. 16 with Sydney Chaplin, Ruth Conte and Lynn Baggett in top roles.

Rudolph Anders and Richard Barron inked for top supporting roles in "The Burning Bush," Noel Langley-Heinz Herald-Geza Herczeg murder trial drama which will be presented at the Coronet, Hollywood, next month by Walter Wicclair Productions. Lynn Baggett makes her coast legit bow as Lady Sybil in "What Every Woman Knows" at the Circle theatre, Hollywood, Aug. 18.

Little Theatre Groups

At N. Y. Fair This Year

Buffalo, Aug. 8.

After an absence of nearly 30 years, the New York State Fair this year will again feature The Little Theatre, consisting of plays produced by community groups throughout the state. Performances will be presented Monday-through-Friday evenings of Fair week, September 2-9. Productions will be selected from 45 statewide community theatre organizations.

A theatre exhibit in the auditorium of the Mills building on the Fair grounds will also be featured.

Inside Stuff—Legit

Despite protest by Actors Equity on the ground that his membership in another union disqualified him from sitting in on the performer negotiations with the League of N. Y. Theatres, Herman Bernstein has continued to participate in the confabs. He has done so, he explains, as a member of the board of governors of the League, not as a union member. After receiving the Equity protest, executives of the Assn. of Theatrical Pressagents and Managers, Bernstein's union, asked him to withdraw from the bargaining sessions. But in view of his explanation of his status the union has made no effort to enforce its request.

Besides being general manager for Leland Hayward and Lindsay & Crouse, Bernstein qualifies for membership on the League board by reason of his position as general manager of the Alvin theatre, N. Y., and as an occasional producer. Until the sale recently of the Hudson, N. Y., to NBC, he was president of the Hudson Theatre Corp.

Radio writer Peter Lyon, who worked on the book of "Guys and Dolls," got a flat fee for the assignment, but won't get a royalty or program billing. According to Ernest H. Martin, who is co-producing the musical with Cy Feuer, the arrangement is at the suggestion of Lyon, who reasoned that since he merely worked on story construction he wasn't entitled to collaborator billing or a share of the royalties. Music and lyrics for the show have been supplied by Frank Loesser, with Jo Swerling authoring the book and Abe Burrows providing additional comedy. George S. Kaufman will direct the production, which is scheduled to open Nov. 9 at the 46th Street, N. Y., after a road tryout.

While summer circuit business generally has been somewhat off this season, Pittsburgh is proving an exception. Civic Light Opera Assn., which will close 10-week season at Pitt Stadium next week with "Annie Get Your Gun," reports an increase of 10-12% over last year's figures, while the White Barn, strawhat operated by Clay Flagg and Carl Low, is up around 5%. At same time, Mountain playhouse, Jeannertown, Pa., and Little Lake theatre, presenting in-the-round productions at reconverted barn near Pittsburgh, are running ahead of a year ago, too.

"Come Back, Little Sheba," William Inge drama which closed July 29 after 190 performances at the Booth, N. Y., just about broke even on its Broadway run, so the Theatre Guild production represents approximately a \$40,000 loss. Play will tour in the fall as a Guild subscription offering, with Shirley Booth in her original femme lead and a male lead to be signed.

Woo Pic Talent, B'way Properties To Help Rebirth of Coast Legit

By MIKE KAPLAN

Hollywood, Aug. 8.

Consistent activity on the local legit front for the first time in many years may result from Gene Mann's takeover of El Capitan, near Hollywood and Vine, for a season of top productions. Theatre has been only spasmodically alight since Ken Murray's "Blackouts" ended an eight-year run last summer and trekked east to a quick death on Broadway.

Mann plans a season of revivals of contemporary plays with name stars and may pepper the continuity with a few tryouts. Actual details remain to be worked out since the producer is still busy with his fifth season at the open-air Greek theatre in Griffith park.

Behind the takeover of the 1,142-seat El Capitan is Mann's belief that the Coast can be developed into a legit production centre since the facilities are here. In addition to a tremendous talent pool, it's figured that costs can be considerably less than in the east. It is, therefore, possible to mount a production which can profitably tour the Coast alone.

Number of national companies to reach Los Angeles has dwindled steadily in recent years. As Mann points out, rails become a major factor in touring of this nature, since there are no real dates available between Kansas City and Los Angeles. Consequently, Mann hopes to convince eastern producers that the ideal solution is to turn over the Coast rights to good properties.

Greek theatre's recent "Finian's Rainbow" production, starring the original cast toppers, Ella Logan, David Wayne and Albert Sharpe, is an example of the type of production Mann wants to mount during his El Capitan season. He feels that the years at the Greek theatre have convinced film studios, for example, that it would be advantageous to permit screen names to do stage work under his aegis.

"There are about 100 top film names who are good attractions and know legitimate theatre techniques," Mann points out. "If only 10% are available for legit work in Hollywood, we have enough for a good season."

Takeover of the El Capitan is effective Sept. 1, when the Greek theatre will be on its final three weeks with Gertrude Niesen starring in "Gentlemen Prefer Blondes," a Coast production. It too, is indicative of Mann's plans, for after its three-week run here it heads for a date in San Francisco.

Legit in Los Angeles has long been in the doldrums. Save for the Biltmore, local UBO outlet, the

majority of legiters are in the under-500-seat classification. Philharmonic auditorium, a 2,670-seater which housed "South Pacific," generally books little legit beyond the annual L. A. Civic Light Opera Season. El Capitan, apart from being excellent from the standpoint of seating capacity, has the added advantage of a choice location. It's easy to get to and is located only a short distance from the principal tourist attraction, the Hollywood-Vine corner. Latter factor may be an asset during Mann's contemplated season, since Hollywood gets a good supply of tourists all year long.

Tryout operations at the theatre will be wooed enthusiastically and Mann hopes to convince at least some Broadway producers that a Coast break-in provides the least expensive method of determining whether a vehicle has New York possibilities.

Actress Scrams Barn When 'As Cast' Sours

Orangeburg, N. Y., Aug. 8.

Hazard of signing an "as cast" contract for summer stock in the expectation of playing leads was illustrated here last week when Gwen Barlow cut short a three-week engagement at the Rockland County Circle theatre and shifted to the Mountain playhouse at Jeannertown, Pa. Actress had come from Texas for the assignment after a three-year retirement as the wife of a physician.

She had negotiated her deal with Jean Dale Crane, actress-turned-producer and with the approval of director Evelyn Pierce. But Miss Pierce took sick and another director with his own ideas moved in. Miss Barlow played the lead only in "Angel Street" and found herself assigned bits in "Constant Wife" and "Anna Christie."

By mutual agreement the contract was terminated, not without embarrassment to Miss Crane, who had been matron of honor at Miss Barlow's wedding. But the "as cast" proviso in the contract gave the new director, Alan Anderson, son of playwright Maxwell Anderson and a Rockland county resident, full discretion.

U. of Chi Play Contest

Chicago, Aug. 8.

Bi-annual 1951 Charles A. Sergel contest for three-act original plays by an American citizen was announced last week by the drama department of the U. of Chicago.

Closing date for the \$1,000 award, which grants presentation and royalty rights to the author, is March 31, 1951.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 10th week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|--|-------------|-------------|
| BROADWAY | | |
| Number of shows current..... | 15 | 13 |
| Total weeks played so far, by all shows..... | 182 | 156 |
| Total gross for all current shows last week..... | \$307,100 | \$351,900 |
| Total season's gross so far by all shows..... | \$4,111,200 | \$3,925,700 |
| Number of new productions sq far..... | 3 | 2 |
| ROAD (Excluding Stock) | | |
| Number of current touring shows reported..... | 7 | 7 |
| Total weeks played so far by all shows..... | 91 | 102 |
| Total road gross reported last week..... | \$223,500 | \$161,400 |
| Season's total road gross so far..... | \$2,325,000 | \$2,516,000 |

'Roberts' \$15,400 in Chi Return; 'Ear' \$17,100, 'Mice' Hungry \$9,600

Chicago, Aug. 8.

With the return of "Mister Roberts" last week the Chi legit scene took on a more prosperous hue. Matinee business was good. "Lend An Ear" moved up, but "Two Blind Mice" slipped to a painful level.

"Roberts" is adding another week to the previously scheduled four-week engagement and "The Innocents" is the latest play rumored to come in around Labor Day.

Estimates for Last Week

"Lend An Ear," Great Northern (19th wk) (\$4.94; 1,500). Up about \$1,000 to fair \$17,100.
"Mister Roberts," Erlanger (1st wk) (\$3.71; 1,334). Matinee trade was very heavy and the first week grossed an okay \$15,400.
"Two Blind Mice," Harris (13th wk) (\$3.71; 1,000). Skidded-to-slim \$9,600.

'Pacific' Wow 82G 1st Week, Frisco

San Francisco, Aug. 8.

"South Pacific," with Janet Blair and Richard Eastham, chalked up an unprecedented \$82,000 gross last week for its first stanza at the 3,252-seat Opera House. News space garnered by "South Pacific" also hit record high, with coverage of the opening and reviews running on front pages. Opera House is scaled from \$2.40 to \$4.80 for six-week run of this Civic Light Opera presentation.

"Lost in the Stars," with Todd Curran, opened at the 1,550-seat Curran last night (Mon.) as the final offering of the San Francisco Civic Light Opera season. House is scaled to \$4.80.

'KATE' KISSES \$26,500 IN 7TH WEEK, BOSTON

Boston, Aug. 8.

Only legit current in town is "Kiss Me, Kate" at 1,700-seat Shubert, which winds up eight-week run Saturday (12).
With a \$4.80 top weekends and \$4.20 other nights, musical grossed nearly \$26,500 for seventh week.

S.F. Rep Winter Season Opens Sept. 12 With 'Sky'

Hollywood, Aug. 8.

San Francisco Repertory theatre is set to open its winter season Sept. 12 with "Light Up The Sky." Other plays to be offered are "Duet For Two Hands," "The Biggest Thief in Town," "Anne of a Thousand Days," "The Father" and "Happy Birthday." A special two-week juve matinee program will be presented by the group during the Christmas holidays with a production of "Rumpelstiltskin."

Current presentation of three selected plays from the repertoire of the Grand Guignol ends its run Aug. 19. A limited return showing of "The Respectful Prostitute" will open Aug. 22.

Galante's B'way Entry

Paris, Aug. 8.

Pierre Galante, French journalist, has bought a Gallic comedy, "Husbands Don't Count," by Roger Ferdinand, which he has had translated into English. He expects to produce it on Broadway in 1951.
Ferdinand is president of the French Societe des Auteurs.

Strawhat Tryouts

THIS WEEK

"Angel in the Pawnshop"—Cape theatre, Cape May, N. J. (7-12) (Reviewed in VARIETY, June 28, '50).

"Best of Spirits"—Putnam County playhouse, Mahopac, N. Y. (8-13).

"Devil Also Dreams"—Country playhouse, Fayetteville, N. Y. (7-12) (Reviewed in VARIETY, Aug. 2, '50).

"Four's a Crowd" (one-act plays)—Ford theatre, Verbank, N. Y. (9-12).

"Golden Cuckoo"—Playhouse-on-the-Wharf, Provincetown, Mass. (7-12).

"His French Wife"—Somerset (Mass.) Summer theatre (7-12) (Reviewed in VARIETY, July 19, '50).

"Live Wire"—Marblehead (Mass.) Summer theatre (7-12) (Reviewed in VARIETY, July 19, '50).

"Once An Actor"—Fairhaven (Mass.) Summer theatre (7-12) (Reviewed in VARIETY, Aug. 2, '50).

"Sergeant Was a Lady"—Grove theatre, Nuangola, Pa. (8-13).

"See How They Run"—College playhouse, Keuka Park, N. Y. (9-12); Starlight theatre, Pawling, N. Y. (8-13) (Reviewed in VARIETY, July 19, '50).

"Traveller's Joy"—Westport (Conn.) Country playhouse (7-12) (Reviewed in VARIETY, July 26, '50).

NEXT WEEK

"Angel From Hell"—Green Mountain playhouse, Middlebury, Vt. (15-20).

"Borned in Texas"—Casino theatre, Newport, R. I. (14-19).

"Clear Glass Door"—Parkway theatre, Burnsville, N. H. (18-20).

"Dollar Down"—Malden Bridge (N.Y.) Summer theatre (16-20).

"It's A Living"—Greenbush theatre, Blauvelt, N. Y. (15-20).

"Little Blue Light"—Brattle theatre, Cambridge, Mass. (15-20).

"Miss Mabel"—Westport (Conn.) Country playhouse (14-19). (Reviewed in VARIETY, July 12, '50).

"Web and the Rock"—Spa Summer theatre, Saratoga, N. Y. (14-19).

'Pink Lady' Pert \$42,000

At St. Louis Muni Opera

St. Louis, Aug. 8.

"Pink Lady" closed a week's stand Sunday night (6) at the Municipal Theatre Assn. alfresco playhouse in Forest Park with a gross of about \$42,000, having played to approximately 60,000 patrons. It was the fourth time the piece has been seen here. Leads were played by Victoria Sherry, William Lynn, Patricia Bowman, Rudy Kroeller, Gene Barry and Erik Rhodes.
"Whoopie," first seen at the Muni in 1935, opened last night (Mon.) to an audience of 9,600 and receipts of about \$4,000. Cast includes Johnny Morgan, Evelyn Wyckoff, Genia Melnitchenko and William Morelli.

Current Road Shows

(Aug. 6-19)

"Death of a Salesman"—Biltmore, L. A. (7-19).

"Devil's Disciple"—Opera House, Central City, Colo. (7-12).

"Kiss Me, Kate"—Shubert, Boston (7-12); Watergate Stadium, Washington (14-19).

"Lend An Ear"—Great Northern, Chi. (7-19).

"Lost in the Stars"—Curran, S. F. (14-19).

"Mister Roberts"—Erlanger, Chi. (7-19).

"South Pacific"—War Memorial, S. F. (7-19).

"Summer and Smoke"—Geary, S. F. (14-19).

"Two Blind Mice"—Harris, Chi. (7-19).

'Waltz' \$20,000, Indpls.; Encouraging Closer

Indianapolis, Aug. 8.

"Great Waltz," featuring John Elliott, Peggy Engel, Alexander Gray and Patti Browne, brought the Starlight Musicals series to happy ending here Sunday night (6) with encouraging \$20,000 gross, at \$2.40 top, for the final week. It brightened prospects for continuing next year, since a first three weeks had been dismal. "Student Prince" made a fair start, but "New Moon," starring Elliott, Gray and Gail Manners, was plagued by rain and "The Red Mill," with Bert Mathews, John Kane, Grace Aurelia and Peter Smith, failed to catch, both settling for about \$12,000. "Student Prince" got \$16,000, with Earl William, Dean Carroll and Gray in leads.

"Great Waltz" drew audience of 5,000 Saturday night (5), largest in four years of summer opera here. Feeling now is that shows were under-priced, with too few seats in higher brackets and cheaper tickets, scaled down to 60c, finding no demand.

Movement also is making headway to get Starlight Musicals their own spot for next year. At state fairgrounds grandstands, site of 1949-50 operations, most seats are too far from stage, which is across racetrack, and seats on flat track, which are closest, can't command top price. Track also has to be cleared after each night's performance, to make way for trotters and pacers next day, running up overhead.

'Lost in Stars' First For K. C. Playgoers; Fox-Midwest Booking

Kansas City, Aug. 8.

Preparations were begun last week by the Playgoers League for its 12th drama season, with at least 10 attractions on the tentative schedule. David Mackie, president of the League, a non-profit civic organization, announced the first play will be "Lost in the Stars," musical with Todd Duncan, which will open Oct. 5.

Others on the list include "Kiss Me, Kate," "Brigadoon," Monte Carlo Ballet, "Mister Roberts," Ballet Theatre, "Oklahoma" and "Holiday on Ice." The Ballet de Paris and the American Legion's "Red, White and Blue" revue also probably will be on the schedule.

The League works in cooperation with the John Antonello Booking Agency, and holds its attractions in the Music Hall. Membership usually runs around 3,000, with a fee of \$1 per member. This entitles members to advance notices on bookings and first chance at choice seat locations. Other plays may be added to the list later in the season, according to Mackie.

A second group of drama followers, the Theatre Guild and American Theatre Society, will not have a subscription list this season, according to Antonello. Heretofore the group has usually had a season of four or five attractions in the Music Hall.

Fox Midwest is planning a legit season for its Orpheum theatre, second season in which house will be operated on this policy. Season will open Oct. 9 with "Death of a Salesman" for a week, according to Jimmy Nixon, house manager. Other bookings include Katharine Hepburn in "As You Like It," Maurice Evans in "Devil's Disciple," Shirley Booth in "Come Back, Little Sheba," and possibly one other before the turn of the year.
Nixon and Leon Robertson, city manager, are working on other bookings for the balance of the year. As during the year previous, house will alternate between legit and ace films, when available.

Gallagher Will Star In Musical on Coast

Hollywood, Aug. 8.

Skeets Gallagher, who returned to the local legit scene some months ago for "Goodnight Ladies," has been inked to star in a new musical, "High and Dry," which bows Aug. 23 at Las Palmas here. Norwood Smith and Julie Van Zandt have been set for the singing leads in the Paul P. Schreibman-Alvin B. Baranov production.

Book by Gene Ellis and Scott Farnsworth is located in San Francisco. Barney Ide turned out the lyrics to the Stan Keyawa tunes.

B'way's Seasonal Doldrums Easing; 'Peep Show' \$37,000, 'Kate' \$31,700, 'Charley' \$26,500, 'Wedding' \$12,900

The steady seasonal boxoffice decline on Broadway began to show signs of levelling off last week. Although the gross level slid a bit further to the lowest point in several years, with a couple of shows taking sizable drops, most entries ebbed only slightly and several made marked gains. Attendance early in the week was light, but the midweek matinees, were unusually lively, and receipts held up through the latter part of the week, except Saturday (5), when the usual summer slump occurred.

The b.o. sag at "Peep Show," starting two weeks ago, became even more marked. However, "South Pacific" continues to jam in the standee limit at all performances, while "Kiss Me, Kate," perked with the move from the Century to the Shubert. "Member of the Wedding" bounced up and "Where's Charley?" also spurted. The general seasonal upturn is due next week.

The only closing last week was the stock presentation of "Parishienne," which ended a scheduled two-week stay at the Fulton, with "Lady from the Sea" replacing it Monday night (7) as the second Festival Theatre offering.

"Detective Story" folds next Saturday (12), while the vacationing "Mister Roberts" and "Wisteria Trees" resume next Monday night (14) at the Alvin and Martin Beck, respectively, and "Texas Lili" Darlin' relights a week later, Aug. 21, at the Helinger.

The total gross for all 15 entries last week was \$307,100, or 65.16% of capacity. That compared to the previous week's total gross of \$323,300 for 16 shows, or 64.54% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Cocktail Party," Miller (29th wk) (C-\$4.80; 940; \$21,600). Previous week, \$11,000; last week topped \$10,700.

"Death of a Salesman," Morosco (78th wk) (D-\$4.80; 914; \$23,800). Previous week, \$10,800; last week, \$10,600.

"Detective Story," Broadhurst (72d wk) (D-\$4.80; 1,160; \$29,212). Previous week, \$10,000; last week, deeper in the red at \$9,500; closes next Saturday night (12).

"Gentlemen Prefer Blondes," Ziegfeld (35th wk) (M-\$6; 1,628; \$48,244). Previous week, \$42,500; last week, under \$41,700.

"Happy Time," Plymouth (28th wk) (C-\$4.80; 1,063; \$29,019). Previous week, \$16,100; last week, nearly \$15,200.

"Kiss Me, Kate," Shubert (83d wk) (M-\$6; 1,361; \$37,000). Previous week, \$26,000 at the Century; last week, bettered \$31,700 at the Shubert.

"Member of the Wedding," "Empire (31st wk) (D-\$4.80; 1,082; \$24,000). Previous week, \$11,700; last week, \$12,900.

"Peep Show," Winter Garden (6th wk) (R-\$7.20; 1,519; \$55,200). Previous week, \$43,300; last week, almost \$37,000.

"Peter Pan," Imperial (15th wk) (M-\$4.80; 1,400; \$34,750). Previous week, \$24,500; last week, \$24,900.

"South Pacific," Majestic (69th wk) (M-\$6; 1,659; \$50,186). Never fails to get the limit of standing room, which now brings the take to almost \$50,800.

"The Consul," Barrymore (21st wk) (M-\$4.80-\$6; 1,066; \$28,000). Previous week, \$12,000; last week, nearly \$12,000.

"Tickets, Please," Coronet (15th wk) (R-\$4.80; 998; \$26,000). Previous week, \$14,400; last week, over \$13,400.

"Where's Charley?" St. James (94th wk) (M-\$6; 1,509; \$38,700). Previous week, \$25,300; last week, nearly \$26,500.

Stock

"Medium" and "Telephone" Arena (3d wk) (M-\$6; 1,509; \$10,600). Previous week, \$7,400; last week, \$6,200.

"Parishienne," Fulton (2d wk) (C-\$3; 978; \$15,092). Previous week, \$6,800; last week, second and final week, about \$4,000; second bill, "Lady from the Sea," starring Luise Rainer, opened Monday night

(7) to friendly, but generally unfavorable notices, and is scheduled for the regular two weeks.

Future Dates

"Live Wire," Aug. 17, Playhouse; "The Barrier," Sept. 16, Mansfield; "Daphne Laureola," Sept. 18, Music Box; "Southern Exposure," Sept. 26, Music Box; "Black Chiffon," Sept. 27, 48th Street; "Season in the Sun," Sept. 28, Cort; "Affairs of State," Oct. 2, Royale; "Glaconda Smile," Oct. 3, Lyceum; "Call Me Madam," Oct. 9, Imperial; "Curious Savage," Oct. 10, Booth; "Legend of Sarah," Oct. 11, possibly Fulton; "Lady's Not for Burning," Nov. 8, Royale; "Guys and Dolls," Nov. 9, 46th Street; "Ring 'Round the Moon," Nov. 20, Morosco; "Out of This World," Nov. 30, Century.

'Salesman' 22G, 'Marie' 51G, L.A.

Hollywood, Aug. 8.

Middle of the summer season found three houses alight last week, with profitable business for all. "Rose Marie," third offering of the L. A. Civic Light Opera season, paced the town in the first of its four subscription weeks.

Estimates for Last Week
"Death of a Salesman," Biltmore (1st wk) (\$3.60; 1,636). Gallery seats were hard to sell, so take hit only \$22,000, despite raves. About 80% capacity.

"Rio Rita," Greek Theatre (1st wk) (\$3.60; 4,400). No word-beater, but frame's \$40,000 was satisfactory.

"Rose Marie," Philharmonic Auditorium (1st wk) (\$4.80; 2,670). Close to capacity with a smash \$51,000 for the first of four sessions.

'MOON' \$22,000, L'VILLE, AFTER MOIST OPENER

Louisville, Aug. 8.

"New Moon," Sigmund Romberg operetta, fourth in the six-week summer musical series at Iroquois Amphitheatre, concluded a week's engagement Sunday (6), grossing an estimated nice \$22,000. To date, no performance has been rained out, although threatening weather has prevailed much of the season. Opening performance of "New Moon" was given under difficulties. Intermittent showers almost ended the show, but the cast persisted, the audience huddled under the refreshment pergola and the show went on. Brian Sullivan and Gail Manners headed the cast, with comedy support from Buster West and Lucille Page.
"Merry Widow," with Dorothy Sandlin, Arthur Maxwell, Malcolm L. Beggs, Alexis Rotov, Earl William and Marjorie Wellock, is the current week's bill.

'Maytime' Nabs \$38,500 Despite Rainout, Pitt.

Pittsburgh, Aug. 8.

Five performances of Sigmund Romberg's "Maytime" at Pitt Stadium last week drew an attendance of 27,000 and a gross of \$38,500. Opener Monday (31) was rained out and threatening weather on a couple of other nights took an additional toll. Even so, considering the poor advance for this particular operetta, the take was a pleasant surprise. Outdoor biz locally so far has bettered last year, and the 10-week season stands a fair chance of hitting the \$500,000 mark for the first time.

"Pinocchio," with Edwin Michaels in title role, is the current attraction and the curtain comes down next week with "Annie Get Your Gun," in which Sandra Deel and Milton Watson will be co-starred.

Show in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Hollywood

"Affairs of State" (C)—Richard W. Kraeur and Fred F. Finklehoff; Louis Verneuil, director.

Play on Broadway

The Lady From the Sea
Festival Theatre (Sam Wanamaker-Torrey Hayden), in association with Harriett Ames, presents drama in three acts (five scenes) by Henrik Ibsen. Stars Luise Rainer; features Herbert Berghof, Steven Hill, Theodore Newton. Directed by Sam Wanamaker; art director, Howard Bay; settings, May Callas; costumes, Paul du Pont. At Fulton, N. Y., Aug. 7, '50; at \$3 top.
Billestedt.....Eli Wallach
Longstrand.....Steven Hill
Hilda.....Anne Jackson
Boletta.....Joan Chandler
Dr. Wangel.....Herbert Berghof
Arnholm.....Theodore Newton
Ella.....Luise Rainer
Friman-Johnston.....Jeff Morrow

As the second bill of its four-production stock series (which the sponsors hope will develop into a repertory operation) Festival Theatre presents a sluggish, inaudible performance of a lesser-known Ibsen play, "Lady from the Sea." As with the initial presentation, "Parisienne," sympathy with the group's intentions doesn't obscure the fact that the show is disappointing theatre as well as inadequate boxoffice fare.

The play is about a second wife with a fixation about the briney and a need to be needed by her husband and two stepdaughters. It's apparently profound and dramatic, but under Sam Wanamaker's still-life direction the playing is leaden and so confidential that it frequently becomes practically surreptitious. And since Luise Rainer and Herbert Berghof, in the two leading parts, both have accents, their speech is not always intelligible even when it's audible.

Miss Rainer is visually lovely, though her playing seems always on the point of slowing down to a complete stop, and Berghof appears somewhat preoccupied for a

man in a domestic jam. But as a family friend Theodore Newton speaks up and gives the impression of thinking about the lines, Steven Hill gives dimension to the role of a cheerful consumptive, Anne Jackson plays an outspoken girl as if she understood the character and were interested in what the other actors are saying, and Joan Chandler is acceptable as a young thing who wants to get married but has to be coaxed a little. Eli Wallach is okay in a garrulous bit, but as the seafarer who would take the heroine away, Jeff Morrow keeps his lines to himself.

A postcardishly painted backdrop showing Norwegian mountains, plus a number of set pieces, provides the scenery for three locales.

Carroll Actor \$5,300
Stockbridge, Mass., Aug. 8.
"Once an Actor," Rosemary Casey play with Leo G. Carroll starred, topped the season's figures at the Berkshire playhouse here last week with a gross of \$5,300. There was a \$2.94 top for the 436-seat house.

Two special matinees of the Cornelia Otis Skinner one-woman show grossed \$1,700 last week. All seats were at \$2.

Stagehands Picketing
Great Neck, L. I., Aug. 8.

The stagehands union, which has made abortive efforts this summer to gain a foothold in a number of strawhats, is currently picketing the Arena theatre, Great Neck, N.Y.

Theatre management claims there's no need for union grips, since no scenery is used.

Play Abroad

Pucelle (Virgin)

Paris, July 29.
La Compagnie Georges Vitaly presentation of Audubert's drama in three acts and prologue. Staged by Georges Vitaly. Features Claude Gensac, Monique Delaroché, Xavier Renoult, Pierre Mondy, Christine Caron, Lucien Hubert, Decors, André Marchand; costumes, Christiane Coste; music, Hubert D'Auriol. At Theatre De La Huchette, Paris.
Joannine.....Claude Gensac
Jeannette.....Monique Delaroché
Gilbert.....Xavier Renoult
Gibert.....Pierre Mondy
Duchess.....Christiane Caron
Duke.....Lucien Hubert

This shoehorn theatre, situated on the street made famous by Eliot Paul's "Last Time I Saw Paris," houses one of the best young repertoire companies in Paris. Recipients of the works of venerable, intellectual playwright Audubert, they get respectful attention from crix and legit public. Handicapped by a tiny stage, they have managed to give interesting production to Audubert's gander into the enigma of Joan of Arc. Coming at a time when the Maid of Orleans has been cause for much public display and pomp, it has timely appeal.

This is more a tantalizing intellectual display than a cohesive dramatic work. It treats Joan in a novel manner and the trial scene is only touched on in mock parody that turns into ironic tragedy. Joan is conceived as a dual character and is played by two actresses. There is the conflict between the warrior and woman. Each act treats an aspect of the struggle. Joan is shown as a loud, resourceful girl who gets her way by cunning. She sacrifices her womanliness for this obsession to lead men in battle to free her beloved country. There is her effect on her harassed family, on her lover and her final martyrdom.

Unorthodox and weighty play gets a fine production, vivid costuming and an interesting musical score. Though there is only one entrance-exit on the stage, movement and balance is well contained. This merits big time production. The acting is a mixture of the excellent and the ordinary. Claude Gensac is fine as the flamboyant Joan and Monique Delaroché effectively counterpoints her in the simple, womanly part. Lucien Hubert etches a fine portrait as the decaying Duke, but Xavier Renoult fails to come through in the more intense moments as the suffering lover. Vitaly has a fine eye for composition and movements and aided by the excellent costuming creates some eye catching pageantry. Music is good counterpoint and settings are properly stylized.
Mosk.

Legit Followup

The Drunkard (UPTOWN, SEATTLE)

Seattle, Aug. 2.
This old meller gets a wonderful workout at the Uptown here under the auspices of the Windsor Light Opera Guild, which has leased the house for July and August.

Helen Burt, who directs as well as doing the role of Mary Wilson, turns in a fine job in both categories, and she as well as the rest of the cast show definitely that local radio talent can handle stage roles as well as a mike. John Condon, as Edward Middleton, and Phil Sangster, as well as Dowton, are KJR staffers, and Bill Griffiths and Bud Smalley, who do other roles, are KOL regulars.

Balance of cast, topped by Wynn Perkins, who does a hilarious, hissable job as the villain, Cribbs and Tootie Mutch as Mrs. Wilson, are excellent, drawing boos and cheers as necessary.

Entre-acte olios are handled by a good barber shop quartet; by Griffiths and Mutch in a period bit, "Wait Till the Sun Shines, Nelly," topped by a fast tap routine; by Mildred Perkins as La Soubrette and Mutch, Burt and Smalley in an un-cheesecake "By the Sea."

Pace is fine and setting of scenes via easel cards keeps the mood for a pleasant summer evening of casual fun.
Reed.

'Mr. Jordan' \$5,900, Chevy Chase
Chicago, Aug. 8.

Tom Drake, in "Here Comes Mr. Jordan," grossed \$5,900 at the Chevy Chase theatre, Wheeling, Ill., for the week ending Sunday night (6). There is a promising advance for "Harvey" with Burgess Meredith, which opens tonight (Tues.). Ilka Chase in "Goodbye, My Fancy" is due next week.

Jerry Fritz returns as production manager and Sonny Adams as stage manager.

Strawhat Reviews

Faith of Our Fathers

Washington, Aug. 5.
National Capital Sesquicentennial Commission presentation of symphonic drama in two acts and 18 scenes, by Paul Green. Directed by William Vorenberg; production executive, L. Poe Leggett; musical director and special music, Richard Dirksen; choreography, Barbara Cole; designer, Adrian Sayre Harris; lighting, James Waring; costumes, Susanne Sherman; organist, Ronald Arnatt. At Sesquicentennial Amphitheatre, Rock Creek Park, Washington, Aug. 5, '50; at \$2.40 top.
George Washington.....Charles McClelland
Martha Washington.....Mary Miller
Billy Lee.....Joe Tate
Thomas Jefferson.....Orel Leonard
Alexander Hamilton.....William C. Flaherty
Isaac Bell.....Thomas B. Jones
First commentator.....Emery Smith
Second commentator.....Davie Rogers

Paul Green says it was his intent in this spectacle to portray "the benevolent, enduring, and wise and just character of the father of our country." To achieve this objective, and at the same time to bring out Washington's contribution to the founding of the Republic, Green employs all the techniques of the modern theatre and radio.

Two commentators are used to sketch in Washington's early life to the point where he is called on to be President. There are flashbacks, dream scenes, ballet, folk songs, choral music, choreography and mob-scenes. There is a shifting of the spotlight, from one set to another, while scenery is moved for subsequent scenes. Crowds appear in colorful costume—for outdoor gatherings or inside dances.

Unfortunately, it is essential to listen to catch the intended impact of "Faith of Our Fathers." And it is here that Green's symphonic drama falls short. For nowhere throughout the manifold episodes of Washington's struggles to guide the young democracy does one feel the stuff of drama. It is not that the lines do not lend themselves to the dynamics of the theatre (although it sometimes seems that way), but rather that there is no force behind them. The result is a mechanical, amateurish performance of material which deserves better and stronger interpretation.

It is stated that it cost approximately \$90,000 to stage the production, that over 400 costumes had to be made at an expense of \$22,000. The cast was recruited largely from young aspiring actors and actresses in and around Washington. Here, of course, is the reason for the standard of acting in "Faith of Our Fathers."

It is a pity that the new amphitheatre could not have a more auspicious christening. However, as many first nighters observed, the Sesquicentennial at least bequeaths to Washington a magnificent designed 4,000-seat outdoor theatre which the Nation's capital can put to good use. "Faith" will run seven weeks and will be presented annually.

The Long Days

Westport, Conn., Aug. 2.
Theatre Guild, Inc., presents a new play by Davis Snow, "The Long Days," directed by Martin Manulis; setting and lighting, Eldon Elder. Production under supervision of Theresa Helburn and Lawrence Langner. At the Westport (Conn.) Country Playhouse, July 31, '50.
Joan Adams.....Roberta Jonay
Charles Adams.....John Baragrey
Joe Adams.....Hugh Reilly
Marian Adams.....Florence Reed
Sylvia Adams.....Sandra Swanson
Charles Adams.....Jay Sherwood
Frances Adams.....Jan Sherwood
Samuel Adams.....Joseph Sweeney
Paula.....Katharine Bard
Ruby.....Felicia Cobb

Grimly authentic, "The Long Days," an earnest first play by Davis Snow, belongs to an earlier Theatre Guild epoch, when its audiences did not demand tasty theatreging. Incubated at Westport as a possibility for Metropolitan presentation next season, the subject matter worried the summer theatregoers somewhat but did not arouse them.

For here again is that resolute stage figure, that forbidding matriarch, the possessive parent, who fiercely contrives to control all her children and their's and keep them on the farm. A stern New Englander, Mother Adams, as she likes to be called, has her hands full in "The Long Days."

Her eldest son has long since sought distant horizons and her two other boys, to escape bondage, have taken to the bottle. And the wife of one of them, a well-meaning slattern, has been driven insane by the old lady.

Thwarted by her own offspring, Mother Adams turns to the next generation ere "The Long Days" ends and whippers blandishments into the ears of her grandchildren to keep them with her on the farm she adores. Another rebellious daughter-in-law, attempting to free the Adams men from their yoke, provokes the tragic climax in which the doyenne kills her second son and collapses into madness.

The author has a good, quick flair for the theatre, as proven by his apt dialogue, his knowing characterizations and his use of that sometimes perilous technic,

the flashback, with which he is successful. That seemingly New England's spare dramatic soil has been plowed too often by O'Neill, Glaspell, Wharton, etc.

Nor has the author had the complete cooperation of the casting director this time, though the direction of Martin Manulis is both fluent and acrid. Miss Reed, with unexpected restraint, is moderately successful as the dominating mother. When the direction permits her, however, the proceedings take on theatrical zip. John Baragrey becomes a handsome weakling. As the defiant youth who fled the brood, he mellowly appropriately if not convincingly into the one token his mother can clasp.

Miss Roberta Jonay, shifted from the Theatre Guild's music forces, gasps through the role of the indignant ingenu and Hugh Reilly is fine as the tragic Joe Adams, who is killed. His scenes with his peasant wife give the play its only true warmth. Katharine Bard, as the defective daughter-in-law, enriches the play with her skillful playing.

The setting, particularly, a soaring backdrop seems like a mid-westerner's idea of New England.
Doul.

Off-B'way Show

Etched in Granite

(430 SIXTH AVENUE)
Unconvincing from both the story and performance standpoint, Ivan Becker's "Etched in Granite" makes for tedious viewing. Put on by Originals Only, play is being given on a cuffo basis, with voluntary donations from the audience.
Yarn deals with a soldier who returns after the last war to his Chicago home with an English wife and child. His mother, who lost another son in the war, feels the British are partially responsible for his death and makes life pretty difficult for her daughter-in-law. Besides not liking the gal for her nationality, she would also have preferred her son to marry a rich neighborhood girl he'd been dating.
Sala Staw's direction is heavy-handed, while thesping for the most part is run-of-the-mill. Work is being offered via arena staging.
Gros.

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MORE TO FOLLOW

Literati

Bird Does a Judge Crater
Justin Gilbert, film critic of the N. Y. Daily Mirror and a collector of rare birds, is offering a \$50 reward for the return of a red macaw. Gilbert, whose domicile houses numerous tropical and exotic fowl, took the macaw on his roof Saturday (5) for some sun and it flew off. He has since made appeals to Gotham birdwatchers to watch for the missing parrot via radio and tele stations, including WJZ, WPIX, WABD and WOR.

So far he hasn't gotten the bird.

Ken McCormick's 2-in-1
Doubleday editor-in-chief Ken McCormick, who is taking up six weeks residence in Nevada "for the usual reason," will hole in at Lake Tahoe working on a flock of accumulated mss.

The McCormicks have been married 13 years and since the book publisher finds it more convenient, than his estranged wife, to do the Nevada heira he is taking the trip so that she can take care of their two children. It's an amicable split, obviously.

Co-Copyright Ownerships
Arthur Gordon, ex-Good House-keeping and Cosmopolitan editor, whose first novel, "Reprisal" has been published by Simon & Schuster, is another who jointly copyrights his works in the names of his wife, Pamela, and himself. H. Allen Smith and Nelle Smith are another man-wife co-copyright team, with an eye to tax purposes. The practise is growing. The Kyle Crichton book, "The Marx Bros." (Doubleday), in turn is co-copyrighted in the names of Arthur Harpo Marx, Chico Marx, Groucho Marx, Zeppo Marx and Gummo Marx—spelled just that way, indicating that Harpo alone has given himself a square handle, and that the others have legally adopted their professional names.

Handel Looks at Audiences
The fine art of climbing inside the skull of the average filmgoer (if there be any such animal) is treated to a thorough rundown by Leo A. Handel in "Hollywood Looks at Its Audience" (U. of Illinois Press). For the film exec who probably has his own opinions on the efficacy of polls, previews and meters designed to plumb the pic customer's wants as well as the non-industryite with more than a passing interest in the medium, Handel's latest treatise is a sound investment. In it may be the cue to why some promising pix load the register while others only plague their distributors.

In its 227 pages of text, the Handel book compactly sets forth the varied methods of audience research. Handel carefully clocks not only the different types of tests for patron preference that can be made before, during and after a film is lensed but also the importance of controls to prevent the skull-counter from wandering onto false trails. Much of his conclusions are bulwarmed by charts and figures garnered on specific films in the past.

Author systematically describes the complicated machinery of audience-statistics gathering such as the Lazarsfeld-Stanton analyzer; Cirlin Reactograph; Schwerin system, etc. He also delves into audience preferences for stories, players, advertising, titles and other ingredients of the finished film. His sidelights throw a beam on the varying reaction to censorship, double features, smoking and drinking in pictures and a dozen other problems which have bemused and bewitched the industry since Adolph Zukor took a chance on Sarah Bernhardt.

Wit.
Goldberg's 'Girl Reporter'
Hyman Goldberg's "How I Became a Girl Reporter" (Doubleday) is a compendium of his Sunday supplement pieces, edited and expanded, but all dealing with that old Sunday supplement topic—maidenhood. As noted in the Table of Contents, chapters No. 3, 5, 7, 9, 11, 13, 15, 17, 24 and 26 are identically titled "Girls, Girls, Girls." There's plenty of verbal cheesecake on pulchritude in niteries, model agencies, pic studios, Broadway dressing rooms, draped on incoming ship rails, etc.

The N. Y. Sunday Mirror Magazine scribbler writes breezily and has an amusing anecdotal style, which provides light reading matter for train or bedside. He includes plenty of show biz names, e.g. Maria Montez, Ava Gardner, Virginia Mayo, Elizabeth Taylor, etc., and there is some colorful commentary on this genre of journalism.

CHATTER
Bob Considine left for Tokyo to cover the Far Eastern fracas for the Hearst papers.

John R. Tunis, novelist and freelance scribe, off to Europe last week on the Ile de France.

Phillip Schweidel of Paul Tausig & Sons named travel agent for Columbia Lecture Bureau.

Bill Best shifted from the San Francisco office to manage the Los Angeles bureau for United Press.

Malcolm Muir, prez of Newsweek mag, in from a European trip Sunday (6) on the Queen Elizabeth.

Jaik Rosenstein, legman for Hedda Hopper, will have his "Hollywood Leg Man" tome published by Madison on Sept. 8.

At persuasion of friends, John F. Royal, NBC veepee, planning a book called "Brain Pickers." It's to be autobiog in content.

Marian Spitzer has new book coming out soon on life of a shut-in. Random House publishing, and it deals with her own illness.

Robert Louis Taylor sailing for England where he'll start work on an informal biog of Winston Churchill. Doubleday will publish.

Thomas B. Costain, novelist-historian, en route to Britain on the Media for research on his upcoming tome on English history, "The Pageant of England."

Peggy and J. P. McEvoy on the French Line both ways, sailing last week and to return on the maiden westbound voyage of the new flagship, the Liberté (nee Europa).

Screenplays of Herbert Kline's forthcoming production, "Tales From Afar," based on three Jack London stories, will be published in book form, illustrated by stills from the film.

Lionel Barrymore's autobiog, written with an assist from Cameron Shipp (who also collaborated with Billie Burke on her autobiog), due off Appleton-Century-Croft's presses in January.

Budd Schulberg's "The Disenchanted" having been picked as a Book-of-the-Month Club selection, its publication by Random House has been postponed. It will probably be out in October.

Metro publicist Bill Ornstein has a short story, "Reprise for Laibel," in August issue of American Jewish Times-Outlook and will be repped in the fall issue of Decade of Short Stories with "So Long, Becky."

Schwartz

Continued from page 57
ily is the fact that the standard Hebrew Actors Union contract requires certain job guarantees and other factors not encountered on the English-language stage.

Since its inception shortly after World War I, Yiddish Art theatre has become world-renowned. Schwartz has travelled extensively throughout Europe and South America and the sizable profits from such ventures have been funnelled right back into the New York operation to keep it going.

Schwartz currently is playing a key role in the 20th-Fox production "Bird of Paradise" and is mulling other film offers. He's also interested in doing some legit work locally and may perhaps produce some of the foreign plays to which he acquired rights during his travels.

Veteran actor-producer, however, still has hopes of keeping the Yiddish theatre alive. With a record of 151 productions, he has made probably the largest single contribution in that direction. So far, however, no one has suggested a method of licking the basic problem—the rapid disappearance of a potential audience which knows the language.

'Streetcar'

Continued from page 57
London by the Arts Council of Great Britain and that it had been performed in England, the U. S., Paris and in Melbourne and Adelaide without apparent harm. He added that in reserving the right to make the final decision in censorship cases he is carrying out the letter and spirit of the Theatres and Public Halls Act, which he administers.

Rev. Tory's report, which was made public, compared "Streetcar"

to "Oedipus Rex" and "Othello" in its "god-like glimpse of humanity from some point of vision above the struggle. The famous dramatists of history have looked with a single and courageous eye at broken lives, and have found their most poignant themes where potentialities of nobility and unusual gift and promise become entangled in disaster."

He added, "Our conclusion must be that 'Streetcar' is the work of a gifted artist who treats his theme with seriousness and integrity," and he concluded, "So far as Sydney's morals being corrupted, there is a hope that the impact of this drama may unseal the fountain of pity, and awaken complacent people to the terror and hazard of the world in which they live."

Most extreme condemnation of "Streetcar" came from another minister, Rev. Alan Walker, of the Waverly Methodist Mission here. Asserting that he had seen the drama in New York last year, he called it "sordid, poor art and quite immoral." He added, "It is sex unadorned, and the level of the play is so low that it makes no real contribution to the problem of human relationship."

The four leads in the show, all from the U. S., are Viola Keats, Arthur Franz, Adele Longmire and Russell Hardie.

Actors' Pay

Continued from page 57

tors are star percentages of the gross, but not shares of the profits. Rehearsal pay is excluded, but the required two weeks' pay for one-week runs is included. And included in the actor classification are singers, dancers, stage managers and members of the American Guild of Variety Artists working in either "Howdy, Mr. Ice of 1950," "Blackouts" or "Night in Spain."

The author classification also includes composers, lyricists, librettists and sketch writers. In most cases the royalty total takes account of weeks when royalties were waived, but in a few instances royalty waivers or cuts were not generally known. Same applies to directors, but probably less so to choreographers, who are not usually asked to cut royalties. The total paid to directors covers all royalties, but not advance fees. And neither the author nor director totals include shares of the profits.

In the case of stagehands and musicians, their unions do not grant pay waivers during one-week layoffs, as Equity and Chorus Equity do. The totals paid to stagehands and musicians are inclusive, regardless of whether the men were on theatre or production payrolls.

Broadway's total revenue during the 1949-50 season—that is the total amount grossed by all shows—was \$28,614,500. On that basis actors received 26.78% of the total, stagehands 9.97%, authors 7.82%, musicians 6.66%, managers and pressagents 2.43%, directors 1.83%, boxoffice men .99%, choreographers .35%. Theatre rentals absorbed the largest part of the balance, with advertising, producer office expense, rental of equipment and profits taking the rest.

Big 10 TV

Continued from page 1

and WWJ-TV will handle field work for Detroit theatre.

Par will spend estimated \$200,000 equipping houses for theatre TV. Paramount intermediate film storage process will be installed in Detroit and in two B&K houses. In third Chi house, RCA direct projection system will be used.

Agreement between Par and Big Ten is only for 1950 season with conference stressing experimental nature of deal. Financial agreement between parties is being held in abeyance pending completion of season. Special admission prices will be charged for theatre screenings. B&K proxy John Balaban and Robert O'Brien, Par secretary-treasurer, spearheaded negotiations, which extended over several months.

Par hopes to use Big Ten games to show potential of theatre TV and to lay groundwork for a national system. As part of deal, WBKB will air delayed films of games. Big Ten ban permits only delayed film telecasts.

SCULLY'S SCRAPBOOK

By Frank Scully

Loco, Ga., Aug. 6.

Browsing through an American Medical Assn. Journal I was stopped by an ad which described a batch of psycho case-histories which a publisher was peddling at a fancy figure to doctors who were crazy enough to throw money away on a fellow-madman.

The editor listed them as "beautifully described short stories of someone's problems in adjusting to an environment in which fate had cast him." They sounded as alluring as an Omnibook digest of Dostoevsky's "Crime and Punishment."

But I didn't go for them. And now I know why. I'm suffering from xenophobia. This you will find described in Scully's Psychiatric Word Book of Hollywood under X:

Xanthalline Complex—Suspicion that producers of Malayan and Chinese pictures are full of C-37 H-36 N-2 O-9, and that the natives become yellow from smoking opium.

Xanthicophobia—Fear of yellow. Critics who by-passed "She Wore a Yellow Ribbon," "Yellow Jack," "The Yellow Cab Man," and even Jack Benny when he used to say "Yellow again, this is Jack Benny."

Xanthineurosis—Derived from xanthine, a white microcrystalline nitrogenous compound (C-2 H-4 N-4 U-2, if you must have the inside on these things) which gets in the blood stream and causes one of two things: either gout or race prejudice.

Xanthomatic Delusion—Common to grandmas who invariably claim they were married at 15 and try their first facelift at 70 and a new growth of skin (which comes out slightly raised and yellowish) at 75. They will buy a drink for anybody who tells them they don't look a day over 38.

Xanthoxylum Psychosis—Characters who drink the rootbark of a prickly ash and begin larking up the wrong tree. Common to actors who have been cast too often opposite Lassie.

Xanthidrol—A colorless crystalline alcohol. Used by stewards when directors have ordered them to drink water to simulate gin and bitters.

Xanthocyanopsia—Inability to perceive red and green—the most common form of color blindness. Seems to plague Hollywood worse than the common cold after every war.

X-Chromosome—Sex chromosome found in certain plants and animals which foretells whether offspring will be male or female. Used by Hollywood fortune-tellers to predict to picture stars what will happen if they marry, only to learn after five daughters are born that the law doesn't work among human beings.

Xebecian Bender—Derived from a Mediterranean vessel with a long overhanging bow. Used in the old days by pirates who seemingly drank anything and needed long, overhanging bows for their hangovers. Common to Sunset Strip habitués.

Xemia—Dipsomania have minutely decried for years a small blackheaded gull having a forked tail with which they needle the victim. Recently it was discovered there is such a bird in the Arctic regions. Leach discovered him in 1819. When brought to the patient's bed, both the stew and the psychiatrist sober up almost instantly.

Xenophobia—Anxiety in the presence of strangers. If this anxiety is overcompensated and becomes its opposite, you have the sort of brass that is frequently confused with showmanship.

Xenium—Present given to a guest or stranger. In the realm of California hospitality, a mickey finn, for instance.

Xenophobia—Fear that a visitor from the old home town may carry with him the old Greek belief as to what hosts owe guests. Jack Benny, on having his doorbell rung, not by Ronald Colman, but by some character from Waukegan, Ill.

Xenobiosis—Species of ants that live together but do not rear their young in common. In the Hollywood nepotism syndrome.

Xenogenesis Complex—A mild psychotic symptom often seen in producers who hold all writers who can speak a clear, understandable English, sans Balkan overtones, as highly suspect and incompetent to boot. They generate offspring varying in character and in their life-cycle, causing the sort of suspicion that may very easily become a plot for a Goldwyn picture.

Xenoglossia—Mastery by a patient of a real language which it is alleged the patient never had a chance to learn. Van Johnson's French in "Battleground," which was learned apparently by osmosis, the way the eggs he stole learned about grounded airborne troops.

Xenolithic Urge—Derived from a fragment of rock found in another rock. Impulse back of indies who follow pictures like "Battleground" with "Battleground Fights Back" and "Pinky" with "Daughter of Pinky."

Xenomania—Inordinate attachment to foreign customs, manners, fashions, pictures. Xenomaniacs are found mostly among the Hollywood critics.

Xenophthalmia—Conjunctivitis due to a foreign body in the eye. Common to producers who keep scanning foreign pictures looking for another Hedy Lamarr.

Xenorrhynchus Complex—Belief of Disney employees that babies are borne by saddle-billed storks which are known to exist in Africa.

Xenurusian Sign—An armadillo that has 13 movable parts and still manages to hold together. Credo of producers who tear scripts apart and by writers who fight for some semblance of continuity in the 13 movable parts of their stories.

Xerophthalmia—A lusterless condition of pictures usually blamed on the picturegoer's eyeball and the lack of Vitamin A in popcorn.

Xerostomia Phobia—Dryness in the mouth. Fear felt by Friars on learning George Jessel is going to call on them for a gay half hour's talk on the humor of Stephen Leacock.

Xerotesian Symbol—A dry habit of the body. Felt by directors when about to looser up a scene with a cocktail sequence, only to remember that the picture is about Kansas and the WCTU is still a going concern.

Xerotripis—Dry friction. Common to rival producers on the same lot, especially when both are forced to wait for a table at Chasen's and can think of nothing to say except how lousy the other guy's last picture was.

XI—Fourteenth letter of the Greek alphabet. Considered superfluous by Nick the Greek who stopped at 12 and concentrated on 7.

Xipodimus Delusion—Belief of an old picture star, about to be replaced, that the young import from the New York stage is a double monster with united pelvic and thoracic cavities and two badly mated legs.

Xitoalba—The underworld. In Hollywood the place where Mickey Cohen sells ties.

X-O Tests—Worry tests. A cross is used if the item is worried about, and a circle if the item is more worried about than other items. Used by Hollywood playboys in making up their date-lists.

Xylose—A sugar obtained from beechwood and used to sweeten beachcombers, critics and censors.

Xylotherapy—Treatment by the application of certain words. Belief that Lolly Parsons could be yanked from a coma by Hedda Hopper's shouting "My first exclusive!", that L. B. Mayer, if suffering from a sight defect, could immediately bring about his own correction on seeing merely the words "Metro-Goldwyn presents" on a program, or that Barbara Stanwyck could be made an Xerotic and never cry again if the word "Oscar!" were shouted every time she reached for a hankie.

Xypostein—A glucosid obtained from berries and, because it is toxic as well as sweet, long believed to be the drink most favored by George Jean Nathan.

Xyster Rash—Imagined by femmes who think of a surgeon's rasp every time Candy Candido reaches for a low note, or Vaughn Monroe reaches for a high one.

Broadway

Sol Jaffe (& Jaffe), theatrical barrister, another Westport commuter.

Paul Gerard Smith scripting a new vaude and video act for Cynda Glenn.

Ted (the Compleat Angler) Wallerstein, prexy of Columbia Records, would rather talk fishing than waxing.

Metro producer Arthur Hornblow, Jr., planes into Gotham tomorrow (Thurs.) for a three-day business trip.

Howard Dietz, Metro's ad-pub veepee, due to arrive in New York today (Wed.) after a week's visit to the Culver City lot.

Hotels and niteries feeling the diminution of tourism abroad, because of the war crisis. Usually pre-voyagers did the town in gala manner.

Jack McInerney, publicity director of the N.Y. and Brooklyn Paramount theatres, resting at home following hospitalization for a heart attack.

Arthur Kober remaining east another month working on the musicalization of his "Having Wonderful Time" which will now be called "Wish You Were Here."

Lynn Farnol to Los Angeles and San Francisco Friday (11) for Rodgers & Hammerstein, Loew's International and other publicity clients. Returns next Wednesday (16).

Jerry Pickman, Paramount's assistant ad-pub chief, back in New York after three-week visit to the Coast and Tucson, where he supervised the world preem of Par's "The Furies."

First Loew theatre man called to the colors is Frank Miller, assistant manager of Loew's Commodore, a captain in the Army Air Force Reserve.

Thornton Freeland, director, back to London yesterday (Tues.) on the Queen Mary, while his wife, June, musical comedy actress, clipped over ahead of him, because of business pressure.

Frank Sinatra came back from London just long enough for a "welcome home" shindig at Toots Shor's, hosted by Columbia Records, and then back by air to Europe for 10 days.

Actor Charles Coburn trekked to Goshen, N. Y., Monday (7), as honor guest of a reception tendered him following a sneak preview of Universal's "Louisa" for benefit of the Goshen hospital.

Mrs. Toots ("Baby") Shor will bill their third child, and first son, born last week, Rory Bernard Shor. The boniface's square handle is Bernard Shor, which has oft-times induced a GBS paraphrase.

Julian Berman, Metro's manager in Cuba, while in New York on vacation took time out this week to become a U. S. citizen. Berman, originally of Polish nationality, formerly managed for M-G in both China and the Philippines.

Cast of "Kiss Me, Kate" will be on hand tomorrow (Thurs.) for this month's bi-monthly theatre party held for the benefit of the American Theatre Wing at the Hotel Plaza's Rendez-Vous Room. Last of these summer benefits will be held Aug. 24.

Waldorf-Astoria exec C. C. Philippe AirFrance'd to Paris for a month, but took extra precaution of a Spanish visa and some extra petrol for his car—which he had already shipped ahead—just in case there's urgency to cross the Spanish border in a hurry.

Billy Reed's Little Club booming because, as he has figured out, the weekend closings of the Cotony and 21, the Sunday closing of El Morocco, the closing of Voisin, and other pre-Labor Day hiatuses, gives him and the Stork almost exclusivity on any weekend business.

Janet Madden chairwomaning the women's division for Sister Kenny campaign and her husband, NBC veepee Ed Madden, heads the AM-TV sector for the same cause.

Milton Berle back from a week's plane trip to Paris. Also in from Europe are Bob Goldstein and publicist Mack Millar.

Philadelphia

By Jerry Gaghan

Franny Murray, sports broadcaster for WIBG, has been named intercollegiate director of athletics at Penn Univ.

Tony LaPata, currently with the Commercialaires combo at Ciro's, will play first trombone for the Buffalo Symphony next season.

Norman Black, WFIL musical director, will direct the ABC orchestra for the "Stop the Music" show Friday (11) at the Municipal Stadium, in connection with the Pennsylvania State American Legion convention.

Robin Hood Dell receipts will be about 5% less than the budget, with a deficit of approximately \$7,500. Fredric R. Mann said the loss

was due to postponement of 12 of the season's 18 concerts in Philly's open-air concert stadium.

The Philadelphia Daily News is sponsoring "Johnny Night," which combines a one-hour variety show with the Phillies-Giants baseball game at Shibe Park, Thursday night, Aug. 11. Proceeds go to the Variety Club's (Tent 13) Camp for Handicapped Children.

Paris

By Maxime de Belx

(33 Blvd. Montparnasse)
Dave Steind to the Venice Film Festival.

Stella Adler and her daughter to Venice.

The Gilbert Comtes to Lido for a vacation.

Book publisher Louis Nagel prepping trip to U. S.

Lex Barker back from Nairobi, Africa, where he did Tarzan location material.

Buddy Baer had to lose 30 pounds to play the lion-wrestler in pic "Quo Vadis."

Virginia Davis to Biarritz; then to Yugoslavia in September, returning to Paris in October.

Jacques Haik, who has recovered his theatres le Francs and l'Olympia, now likely will get back his Normandie on Champs Elysees.

Before leaving for the Riviera to film "Atholl K," scenarist Rene Wheler, director Leo Johannon, Laurel and Hardy, Suzy Delair and Max Elloy throwing a cocktail party for the press.

Edouard Arrondeau found in his taxi a handbag containing \$15,000 in cash and jewels which had been dropped by Blanche Tobler, wife of a Swiss-American. He returned it the next day, and received \$30 plus pair of nylons for the frau.

First ballerina in Paris Opera history to be also booked as a singer is Micheline Bardin, currently off to South America with the Opera ballet company. She will start singing in October, in Paris, and remain one of the ballet stars at the same time.

Pittsburgh

By Hal Cohen

Slim Bryant and his Wildcats celebrated 10th anni on KDKA.

Richard Murphy, reserve officer, first Playhouse actor called to active duty.

Carousel doing without Jackie Heller for two weeks while he's Cape Codding.

Harris Amusement Co. staff in Atlantic City for get-together with Arena Managers on "Ice-Capades."

Joan Evans and Ruth Hussey both due in shortly to plug "Our Very Own" and "Louisa," respectively.

Aaron Krochmal, former Eagle-Lion exploiter, joined Rothman-Gibbons ad agency as account executive.

San Francisco

By Ted Friend

Earl Garner at Longbar Showboat.

George Shearing playing at Ciro's.

Freddy Martin orch penciled in for Aug. 29 opening in Mural Room of St. Francis hotel.

Ricky's throwing champagne soiree for entire "South Pacific" cast following opening performance.

The Andrews Sisters into Venetian Room of Fairmont Hotel.

The Lunds and Martha Wright to the Mark Hopkins.

Minneapolis

By Les Rees

Art Lund and Jimmy McPartland at St. Paul Flame.

"Polly With a Past" underlined by Edyth Bush Little theatre.

Hotel Radisson Flame Room has Romo Vincent with Jimmy Ellys orch.

Excelsior Park holding annual Miss Minnesota contest, winner to be sent to Atlantic City pageant.

Ozzie Wells joining Dorothy Lewis Ice Show now in its ninth week at Hotel Nicollet Minnesota Terrace.

Cedric Adams, local and CBS radio personality and newspaper columnist, has taken on another WCCO radio program, "Dinner with the Adamases," with his wife and children participating, broadcast from his home.

Riviera

By Margaret Gardner

The Duke and Duchess of Windsor at the Hotel du Cap.

Liz Taylor and Nick Hilton to Rome, but planning a return visit to Cannes on the way back from Italy.

Rita Hayworth, after returning from her Italian cruise, took off for Deauville, while Aly Khan went to London on business. Two will meet later in Switzerland.

London

Vic Oliver named as honorary trustee of the Variety Artists Federation.

Mischa Auer, who has arrived here with his wife, started a vaude tour last Monday.

Lisa Kirk being dickered for London nitery to open Oct. 2 for four weeks with options.

Robert S. Wolff, RKO Radio topper, back from fortnight in Scotland where resting on medico's orders.

Will Mahoney booked for entire Moss Empires and Stoll circuits, opening for two weeks at London Palladium in September.

Hyman Zabl off to Paris and Copenhagen to line up itinerary for foreign acts and interchange of American and English acts there.

Julie Wilson tossed farewell party on her last night at Embassy Club; now on Riviera vacation before sailing home next Saturday (12).

David Lean's first production under the Korda banner will be "The Sound Barrier," based on wreck of faster-than-sound aircraft.

Bob and Marianne Conyot, caught by Harry Foster at out-of-way vaude house, booked by him for new Olsen and Johnson Broadway revue.

Gayne (Bob) Dexter, publicity director for Warner Bros. here since 1935, resigned because of ill health. Jack Francis, company's exploitation chief, took over.

"Annie Get Gun" chalked up new record at Empire, Leicester Square, by being first pic to play six weeks since vaudfilm policy was introduced last Christmas.

Italian producer Sigante and playwright Galdieri signed Erin de Sella and Dorah Bivandi, song and dance duo, to appear in new Italian revue opening in Milan, Sept. 15.

Johnny Firman, head of Bert Feldmans, sold a pop song of two decades ago titled "If You Are Irish, Come Into the Parlor," by Shaun Glenville, to Lou Levy, Leeds Music Co. Song, brought up-to-date, recorded by Dennis Day.

Chicago

Marion Weeks joined "Two Blind Mice" as understudy.

Piper Laurie is in town for ballyhoo on her current pic, "Louisa."

Radio producer Philip Lord was injured in an auto accident here last week.

Bob Hope and William Boyd (Hopalong Cassidy) slated for Chicago Federation of Labor celebration at Soldier's Field, Sept. 4.

Dmitri Tiomkin, musical director of "The Men," in Chi for special exploitation work on film, which preems at the Grand, Aug. 30.

Betty Hutton will report to Ringling Bros. winter quarters in Sarasota, Fla., in February for work on Cecil B. DeMille's "The Greatest Show on Earth."

Actress Helen Craig, wife of John Beal, who currently heads Chi "Lend an Ear" company, is slated for "Dear Brutus" role opposite Brian Aherne in Dennis, Mass.

Bucks County, Pa.

Eileen Darby in Saturday (4) to shoot Music Circus for Life.

Joe Magee of Wm. Morris office down to gander Playhouse and Music Circus.

Victor Jory and tribe off for East Hampton. Trouping in station wagon and trailer with "Spider."

Arthur Hanna sold Buckingham Valley farm recently and moved to estate near Paoli, Pa. Still commuting to Gotham.

Laurence Schwab down Tuesday for confab with St. John Terrell. May move Music Circus operation to Tampa this winter.

Phyllis Perlman to N. Y. last week to confab with partner Marian Byram on forthcoming Gibbs' play, "Season in the Sun," which they are drumbeating.

Joe Ploquin, head canvas man for Lambertville tent (proud it held off the torrents during the cloudburst Thursday (3)). Music Circus had matinee on schedule.

Australia

By Eric Gorrick

Bernie Freeman, Metro topper here, visiting the U.S., London and Continent.

"Annie Get Your Gun" is now in its fourth year here, with Evie Hayes, for Williamson-Tait.

"Song of Norway" is terrific in second week at His Majesty's, Melbourne, for Williamson-Tait.

"Streetcar Named Desire" will

play about six weeks at Royal, Sydney. Prior dates prevent a longer run.

Williamson-Tait slated to produce "Dark of the Moon" at the Comedy, Melbourne. It has an Aussie cast.

Joe E. Brown will do a short season in Adelaide with "Harvey" prior to moving into Sydney for Williamson-Tait.

Tommy Fields, brother of Gracie, wound up a mild run with "Where's Charley?" in Melbourne for David N. Martin.

Michael Gordon, director of "Prelude" at Ealing's Pagewood studio, planes back to London next week with pic for the additional scenes.

Harry Hunter, ex-Par chief, will plane back for a short stay to settle his affairs before returning to the U.S. where he will settle on a farm. Clay Hake goes into top Par seat here.

Cape Cod

Mr. and Mrs. Richard Myers here from New York for Cape Cod visit. Myers is Broadway partner of Richard Aldrich.

Julius Fleischmann, associate producer of Cape Cod Music Circus, now staying at his Chatham summer home for remainder of season.

The Brian Aherne up at Cape Playhouse where Brian is doing "Dear Brutus," this week. ZaSu Pitts coming in this week for "Post Road" opening Aug. 14 at Falmouth Playhouse.

Mrs. Mary Biddle, of Station WIP, Philadelphia, up for visit to the three Richard Aldrich straw-hats: Cape Playhouse, Dennis; Falmouth Playhouse and Cape Cod Music Circus, Hyannis.

Denis Johnston, whose new comedy-fantasy, "The Golden Cuckoo" had world preem Monday night (7) at Provincetown Playhouse, staying on for two-week run. It is his first professional showing since N.Y. Theatre Guild production several years ago of "The Moon in The Yellow River."

Mexico City

By D. L. Grahame

Les Couton topping show at El Patio.

Hazel Griggs at the Palace of Fine Arts.

Miguel Contreras Torres readying "The Joy of Being Poor."

Rosita Fornes and Lander & Holland topping at the Teatro Lirico.

Stella Roman, Rumanian diva, in grand opera at the Palace of Fine Arts.

Arturo de Cordoba nixed a \$50,000-offer by Artistas Asociados Argentinos for one pic in Pampas Land.

Dolores del Rio mulling J. Arthur Rank's offer to play in a film in London opposite James Mason or Orson Welles.

Jose Iturbi was socko at his one concert on Aug. 4 at the Palace of Fine Arts. Picture producers are dickered with him for a film chore.

National actors union lifted boycott on Seki Sano, Japanese theatrical producer, because it considered the banning of him as petty. He had criticized Mexican players and the local theatre.

Atlantic City

By Joe W. Walker

Lou Seiler into Haddon Hall.

"Ice-Capades" pulling good biz in Convention Hall.

Bill Layne and Don Hinesheld holding over at Babettes.

Jackie Miles opened at 500 Club Saturday (6). Myron Cohen set for Aug. 12 to be followed by Sophie Tucker Aug. 22 and Joe E. Lewis Aug. 29.

Gloria Stavers appointed exec secretary of Million Dollar pier's 2,200-seat Playhouse. Will coordinate various activities for producers William Robins and William Blood.

Vienna

By Emil W. Haass

Memorial tablet for composer Hans Pfitzner unveiled in Salzburg.

Professor Friedrich Schreyvogel elected head of literature branch of AKM.

Hans Schubert's play, "City Park," bought for films by Donau-Berna Company.

Max Ophuls pacted by Vinodona to direct a Johann Strauss picture, starring Marthe Harrell.

Inge Egger of Josefstadt Theatre inked for a Wolfgang Staude production in Thiersee, Tyrol. It will be a smuggler story.

Luther Adler and Patricia Knight, who will star in the Bris-kinn film about Hitler and his mistress, arrived to begin work. Miss Knight was accompanied by husband, Cornel Wilde.

Hollywood

Frankie Laine and Nan Grey to Houston.

Gloria Swanson to Vancouver on vacation.

Natalie Kalmus hospitalized with an infection.

Dore Schary to Coronado for a week's siesta.

Ray Cooper recovering from major surgery.

Lewis Stone celebrating his 50th year in show biz.

Franchot Tone planed to Montreal on business.

Keye Luke in town after a nine-month stage tour.

Tom Brown ordered into National Guard uniform.

Jose and Ampara Iturbi to Mexico City for a concert.

Robert Snody to Australia as associate producer on 20th-Fox's "Kangaroo."

Gloria Swanson returned from a tour of 31 cities, plugging "Sunset Boulevard."

Jeanette MacDonald in from Philadelphia for a rest from her concert touring.

David Tyterleigh resigned as Hollywood manager for ASCAP to rejoin the Navy.

Frank Fontaine in town after two weeks of tub thumping in the East and Midwest.

Ben Hogan in town for huddles on script of his life story, "Follow the Sun" at 20th-Fox.

Jim Stevens, Kenneth Johnson and Leroy Life left Paramount to join the U. S. Air Force.

Margaret McKay joined the Steve Hannagan staff to handle the agency's glamor accounts.

Robert Stillman delivered a lecture on cinema arts at the University of Southern California.

Jack Carson and Dennis Morgan lining up two softball teams for a charity game at Gilmore Field.

Buddy De Sylva's memory will be perpetuated by a bronze plaque on the door of the Motion Picture Country Hospital.

James Henderling returned from Africa after 11 months in the jungle, handling biz details for the "King Solomon's Mines" unit.

Playwright H. S. Kraft's actress-daughter, Jill Kraft, engaged to marry scripter Lou Morheim. Incidentally, Kraft is easting Nov. 1 for TV writing.

Mrs. Steve Miller, wife of Metro studio publicist, recently brought here from London for special work on "Quo Vadis," getting active professionally, under her stage name, Phyllis Stanley.

Rome

By Helen McGill Tubbs

Marta Eggerth and her son, Scarpi, are at the Excelsior Lido.

Peter Moore is entertaining the Carol Reeds, here from London.

French director Maurice Cloche, arrived from Paris for film production confabs.

The Roberto Rossellinis are in the mountains near Rome. They leave for England shortly.

Anita Colby is in Rome as a Holy Year Pilgrim with her parents, the Daniel Counihans, of New York City.

Arthur Laurents, author of film, "Home of the Brave," motored over from Paris for a looksee while on vacation.

Miami Beach

By Lary Solloway

Gus Van into Clover Club Wednesday (9). The Belmonts also on bill.

Lenny Kent joins Martha Raye at Five O'Clock Club on Friday (11).

Alan Gale building new spot, next to his Celebrity Club. Sam Barken, former owner-op of Five O'Clock Club will be his partner.

University of Miami Ring Theater, presenting streamlined version of "As You Like It." Prof. Sam Hirsch adapted and directed.

Leon Enken's premed his Leon & Eddie's (Miami version) on Biscayne Boulevard, Friday (4). It's a stone's throw from Clover, on site of old Hurricane Club.

AFM International board denied claim of Three Suns against Bar of Music in Ft. Lauderdale for \$13,000. Case revolved around refusal of trio to play on revolving stage.

Westport, Conn.

By Humphrey Doulens

Mrs. Samuel Goldwyn visiting Edna Ferber.

Richard Rodgers returned from the Adirondacks.

Hildegard catching a performance at Melody Fair.

Tommy Wonder weekending here from "Tickets Please."

John Chapman due back soon from summer lecture dates.

Lillian Gish arrived a week early for "Miss Mabel" at Country Playhouse.

Boston Strawhats

Continued from page 58

000 which at \$2,40 meant a sellout. Miss Benzell, in top form, headed a brilliant cast and audience reaction was best of the season, finale drawing yells typical of a football game. Victor Herbert musical has not been done on Broadway since early '30's, when Ilse Marvenga sang a revival.

Singing chorus, other principals and ballet staged by Dolly Nigemeyer shared audience enthusiasm. "Marietta" would have been held over another week except for expensive principals here rehearsing "Rosalee" opening tonight (Tues.). Edith Fellowes and Hal LeRoy have the Marilyn Miller and Jack Donahue roles. Mrs. William Anthony McGuire, widow of the author, here for rehearsals, is now preparing the author's "Show Girl" for tent theatres.

Rainer \$10,000, Olney

Olney, Md., Aug. 8. Olney theatre registered one of its most profitable dates last week with Luise Rainer bringing in \$10,000 at the b.o. with Ibsen's "Lady From the Sea." Near-capacity attendance was surprisingly good considering not-too-generous reviews by the critics.

Basil Rathbone opens tonight (Tues.) in "Winslow Boy." Judging from heavy advance sales, attendance may approach the record set two weeks ago by Maurice Evans in "Devil's Disciple." Situated about half way between Washington and Baltimore, Olney has had an excellent season so far. It is set to carry on until October.

'Long Days' \$9,500, Westport

Westport, Conn., Aug. 8. "The Long Days," tryout of a new play by Davis Snow, grossed a healthy \$9,500 last week at the Westport Country playhouse. Business was mostly subscription, but the Theatre Guild is holding its option on the script for possible Broadway production if the author can make satisfactory revisions. "Traveller's Joy," the current week's tryout at the strawhatter, was a sellout two weeks in advance, largely on the personal draw of Gertrude Lawrence, co-starring with Dennis King in the former London comedy hit. The Guild also has an option on this play, but is figured unlikely to do it in New York, since Miss Lawrence will be unavailable.

"In the Summer House," Jane Bowles play which was slated for tryout here the week of Aug. 21, with Ruth Gordon starred and comedian Wally Cox making his strawhat debut, has been cancelled because Garson Kanin, who was to have staged it, is busy with his own play, "Live Wire," currently playing a strawhat tryout tour and due for presentation by Michael Todd next week at the Playhouse, N. Y. Lawrence Langner and John C. Wilson are looking for a substitute bill for the Aug. 21 date here.

Jory Tribe in New Hope

New Hope, Pa., Aug. 8. Victor Jory and family gave the Bucks County playhouse a solid week with the comedy thriller, "The Spider." Starting slow, the Oursler-Brentano oldie drew fine press, and built steadily. Jory, giving a tongue-in-cheek performance as magic show maestro, travels with wife, Jean Inness, daughter Jean and moppet, son, plus hocus-pocus paraphenalia. Playhouse troupe filled in supporting roles, with Anthony Warde staging against Dave Reppa settings. "The Spider" was a drop from ZaSu Pitts in "Post Road" week prior, but still plenty in the black for producer Theron Bamberger.

Henry Jones opened last night (Mon.) to neat advance in "Harvey," with Enid Markey co-starring.

'Prostitute' \$4,900, A.C.

Atlantic City, Aug. 8. Despite predictions that live shows wouldn't go here, the Atlantic City playhouse on Million Dollar pier seems sure to finish the season. House did \$4,900 in seven performances last week with "The Respectful Prostitute." Show is being held over another week. Promoters are giving matinees on Wednesday and Saturday afternoons when weather is rainy. They can get away with this by posting huge sign before their boardwalk theatre where diversion-seeking visitors can drop in.

"The Boor" is also being offered as a double bill with "Prostitute." While local papers accepted advertising for "Prostitute," Philadelphia Bulletin carried listing on drama page, but advertising de-

partment refused to accept copy containing the play's title.

'Nanette' 13G, Lambertville

Lambertville, N.J., Aug. 8. "No, No, Nanette" grossed an approximate \$13,000 for seven performances in St. John Terrell's Music Circus here for the week ending Sunday (6). The Harbach-Mandel hit of the 20's featured Johnny Downs, Paula Laurence, Elaine Stritch and Audrey Meadows.

"No, No" represented a drop of about \$1,100 from previous week's "Anything Goes," which hit a new high for the spot's second season. Bob Jarvis staged, with Zachary Solov handling choreography. Comedy drew a fairly good press but was hampered by showers on two nights. Repeat biz by pewholders shows healthy condition for musical stock, however, and there is a strong advance for "Brigadoon" opening Aug. 22 and "Show Boat" arriving Sept. 12.

"Sari" tees off tonight (Tues.) with Virginia Haskins, Robert Smith and Florenz Ames. Bob Smith, George Lipton, Howard Ross and Eileen Schauler hold over.

Schedule for remainder of season includes: "Brigadoon," Aug. 22; "The Chocolate Soldier," Aug. 29; "Good News," Sept. 5; "Show Boat," Sept. 12-24.

ZaSu's 6G at Grist Mill

Andover, N. J., Aug. 8. ZaSu Pitts in "Post Road" took in a little under \$6,000 in seven performances at the Grist Mill playhouse here last week.

Nigel Bruce in "Yes M'Lord" is current, with Burgess Meredith in "Harvey" set to follow next week.

'Divorcee' 7G at Princeton

Princeton, N. J., Aug. 8. "Gay Divorcee," starring Jack Whiting, Carol Stone and Lenore Loneragan, proved satisfactory box-office at the Princeton summer (McCart) theatre here last week. Musical is estimated to have grossed \$7,000 while the operating nut ran about \$5,800.

Next week: "Blind Alley," with Zachary Scott. Current: Raymond Massey in "Our Town."

'Goodbye' Neighbors

Chicago, Aug. 8. Question of whether it's the play that draws or perhaps the star might be resolved week-of Aug. 15 when two Chi suburb strawhatters both present "Goodbye, My Fancy" the same time. Chevy Chase, Wheeling, Ill., is bringing Ilka Chase in with the comedy, and several miles away, in Highland Park, another Equity group, Tent House theatre, is doing the same production with its regular stock players.

Both sides are not happy about the whole thing, but neither is backing down, though both draw the same patronage.

N.Y. Circuits

Continued from page 1

mited for home reception. During the course of its inquiries with the Kudner ad agency, which handles the Texaco account, the TV agent was told that a second large circuit had offered to buy kinescope recordings of the program for use in its theatres some time subsequent to the broadcast.

Circuits have been advised, however, that there are several extremely thorny problems which must be solved before such a project can be worked out. Chief among these is the fact that the contracts with all talent on the shows, and particularly with the American Federation of Musicians, must be renegotiated to make such a deal possible. TV pacts, as currently written, call for only a one-shot performance of the show on a live basis and a one-time exhibition of the kine on stations not connected with N. Y. via the coaxial cable. Video rep for the circuit is Gainsborough Associates, indie agency.

Theatre operators would also be forced to work-out some kind of a deal with the sponsors and, possibly, the networks. A sponsor paying the entire freight on a video program, such as the \$65,000 weekly time and talent budget on the "Texaco" program, might object to a theatre's picking up the program on a gratis basis, despite the fact the advertiser would be gaining a

so-called captive audience for his commercials. This opinion was propounded this week by NBC network execs, who reiterated they are prepared to offer their programming facilities for large-screen video whenever the theatres are ready for them. According to the NBC spokesmen, however, any shows to be packaged for the theatres will probably be built specifically for them.

Reason, according to the NBC toppers, is that sponsors are expected to object strenuously to letting exhibitors capitalize on their program investments. Even with the additional audience for commercials that would be obtained if the shows were made available to theatres, the NBC spokesmen said, the advertisers will consider exhibitors are merely coming in for a free ride on their programs. And, according to the network execs, if exhibitors are forced to pay for these shows, it's believed they would rather devote their money to theatre TV programming built specifically for them, which does not have to contain the sponsors' plugs.

NBC's original offer to produce programs for theatre TV was contained in an exchange of letters last year between NBC exec veepee Charles R. Denny and Theatre Owners of America exec director Gael Sullivan. At that time, certain video stars, such as Milton Berle, had such a tremendous hold on their audiences that theatre boxoffices suffered on the nights when their TV shows were broadcast. Thus some exhibs believed they could remedy the situation by bringing the Berle program into their theatres via large-screen TV as an adjunct to their regular films, thereby luring the TV set-owners who might otherwise stay at home.

Since then, however, both exhibs and TV execs have come to believe that the situation has reached the point, or is fast approaching it, where TV and films will compete on general qualitative terms. With the novelty of TV having worn off to a large extent, the public will check their video programs against their local filmery's program and see whichever they think will be best. That would mean, consequently, that the theatres would benefit little from bringing the same TV shows into their theatres that the public can see at home for free.

BIRTHS

Mr. and Mrs. Bob Kimball, daughter, Hollywood, July 31. Mother is the former Eleanor Hunt; singer; father is Jack Carson's stand-in.

Mr. and Mrs. Raymond G. Sweeney, daughter, Indianapolis, July 3. Father is account exec with Keeling advertising agency there.

Mr. and Mrs. Toots Shor, son, New York, Aug. 1. Father is the N. Y. restaurateur.

Mr. and Mrs. Michel Griikhes, daughter, New York, July 31. Mother is former Lila Walker, radio writer; father is asst. comptroller of Laurel Films.

Mr. and Mrs. Melvin Shulman, son, Burbank, Calif., Aug. 2. Mother was a flack at RKO studios.

Mr. and Mrs. Jan Murray, daughter, New York, July 31. Father is a comedian and emcee of CBS-TV's "Songs For Sale" Show.

Mr. and Mrs. John Rovick, daughter, Hollywood, July 31. Father is staff announcer at KTTV.

Mr. and Mrs. George Brent, daughter, Santa Monica, Aug. 3. Father is a screen actor.

Mr. and Mrs. Don McLeod, daughter, Detroit, July 31. Father is disk jockey at WJBK.

Mr. and Mrs. Paul Brinkman, son, Los Angeles, Aug. 2. Mother is Jeanne Crain, film star.

Mr. and Mrs. Emil DeLeo, son, New York, July 28. Mother is LesMe Long, former vocalist for Eddie Stone and Carmen Cavallaro bands.

Mr. and Mrs. Frank DeRosa, daughter, Chicago, July 29. Father is a WMAQ salesman.

Mr. and Mrs. Larry Racies, daughter, New York, Aug. 7. Father is a cameraman with Newsreel Service.

MARRIAGES

Elaine Gostel to Fred Shevin, Las Vegas, July 29. He's a radio writer.

Kay Davis to Lt. Col. Edward Wimp, Chicago, July 31. Bride is former vocalist of Duke Ellington orch.

Cara Williams to Allan Kono, Atlantic City, July 31. Bride is an actress.

Lina Porteous to Capt. John Anderson, New York, Aug. 5. He's casting registrar for NBC-TV, N. Y.

OBITUARIES

A. B. MARCUS

A. B. Marcus, 67, retired theatrical producer who reputedly played a tab show into a fortune, died after a brief illness in Los Angeles, Aug. 6. He had made his home in Encino, a suburb, since going into retirement 10 years ago.

Born in Russia, he came to the U. S. at the age of 17 and landed in Boston, where he eventually became employed in an indie booking agency. He learned the business fast and shortly after became a producer of vaudeville flash acts. Touring with most of them brought him in contact with a string of southern theatres and he eventually mapped out a circuit in which to channel his more pretentious tab shows. The territory had played occasional 10 or 12 people tabs. When Marcus was convinced there was sufficient coin in these spots he shot the works on shows carrying 50 or 60 people and through billing the town like a circus cashed in heavily for a number of years. In contrast to the shoddy productions his competitors offered, Marcus gave them elaborate ones, sparked by the better known burlesque comics and sexy gals, which readily won him the soubriquet of "the Ziegfeld of the Cotton Belt." Due to the heavy billing and Marcus' rep for good shows, his displays were sellout far in advance. Despite overtures from Hub financiers to make a try at bigtime productions, he waved such offers aside and was content to ride his gravy train through the south.

When a depression hit that territory around World War I he settled in San Francisco and set up the Marcus shows at the Columbia theatre there. It was while here that he got the idea that his type of shows could clean up in the Orient and it was not long before he made the trek to China and Japan and other countries. From then on he made them his regular stands as long as there was sufficient coin to be had. When these sources dried up he returned to the U. S. and made other tours of the south, but none were as lucrative as his earlier ones. Finally convinced that his type of shows had run their cycle, he went into retirement. He reputedly made, lost and regained several sizable fortunes but is said to have dropped most of them in his later ventures. His wife, Beatrice, who had starred in many of his shows, survives.

HUGO MORRIS

Hugo Morris, 73, brother of the late William Morris, Sr., and connected with the current Morris Agency operated by his nephew, William Morris, Jr., died in New York after a heart attack Aug. 7. Funeral services will be held at Riverside Memorial chapel, N. Y., on Friday (11) at 12:45 p.m.

Morris had been associated with showbusiness for more than half a century, originally starting in his brother's agency, prior to formation of the current Morris agency, and had also been associated with him in the operation of the William Morris vaude circuit. Upon the transfer of the circuits holdings and theatres to Marcus Loew in 1910, he formed an agency partnership with Murray Fell and operated as a Keith agent for a number of years.

He subsequently joined the current Morris agency, where he had been active in the development of new talent.

Aside from nephew and sister-in-law, Mrs. William Morris, Sr., he had no other living relatives.

FRANCIS B. MARSH

Francis B. Marsh, 71, retired concert manager, died in Freeport, L. I., Aug. 3.

After spending several years in the advertising business, Marsh became manager of the Oratorio Society of New York in 1920.

Eight years later, he resigned from the society and became associated with Arthur Judson, concert manager, at Columbia Radio Concert Corporation, presenting concerts over the radio. Both were pioneers in this type of musical work.

Survived by wife, daughter and two sons.

NINA BOUCICAULT

Nina Boucicault, 83, the first actress to play Peter Pan, died Aug. 4 at her home in suburban Ealing, near London.

In a long theatrical career, she appeared in many roles, but is probably best remembered for her portrayal of Peter Pan, the elfin

little boy who wouldn't grow up. Sir James Barrie wrote the play for Miss Boucicault, who in private life was Mrs. Donald Innes-Smith. She was 37 when, at the Duke of York theatre in London in December, 1904, "Peter Pan" had its world premiere. Play was later done in the U. S. with Maude Adams as star, and is in current revival as Jean Arthur starrer.

She was a daughter of Dion Boucicault, actor-playwright-producer. Her first stage appearance was in Kentucky in 1883, as a member of her father's touring company. She made numerous trips to America, lived for a time in Australia and retired 14 years ago.

LOUIS F. SEBOK

Louis F. Sebok, 64, head of Decca's international department, died in Harkness Pavilion hospital, N. Y., Aug. 7, after an illness of several weeks. A veteran in the disk industry, Sebok had been with Decca since its formation in 1934. He directed recording sessions in the polka and foreign fields and also headed the export division.

Survived by wife, daughter and a son, Louis, who is assistant eastern division manager for Decca.

CLARENCE D. HUTSON

Clarence D. Hutson, 52, an executive at 20th Century-Fox studio, died at his home in Beverly Hills, Aug. 6.

Born in Lincoln, Neb., Hutson had resided on Coast since 1912. He was a founder of the Hollywood Athletic Club, a member of the film industry's Permanent Charities Committee and active in the Catholic Youth Organization.

Survived by wife, son, daughter and three brothers.

O. ALTON REA

O. Alton Rea, 39, manager of Warner Brothers' Ritz theatre in Clarksburg, W. Va., died at his family's home in Mitchell, S. Dakota, July 31 of cancer.

He had been with Warners for more than 18 years, starting as chief of service at their deluxe Stanley in Pittsburgh and then moving up to the assistant manager's berth. He leaves his wife, two daughters and a son.

FRANCES FREEMAN

Frances Freeman, 26, an actress who had appeared in a number of off-Broadway productions in New York, died in Philadelphia, Aug. 1. Her last stage appearance was in "The Young and the Fair."

Survived by mother and sister.

ARNOLD SPIRRISON

Arnold Spurrison, 30, manager of DuPage theatre, Lombard, Illinois, died after a heart attack in Chicago Aug. 2.

Survived by wife and two sons.

Mother of Beth Lee, director of women's programs and continuity for WPTR, Albany, died Aug. 1 in Owensboro, Ky.

Helen R. Cook, 45, makeup artist at Warners, died July 30 in Hollywood after a long illness.

Mother, 85, of Alfred Wallenstein, symphony conductor, died in Compton, Cal., Aug. 5.

Metro Battle

Continued from page 5

deals. Metro sales execs believe the added bookings will show up strongly in the final quarter of the company's fiscal year, which ends Aug. 31.

On the Coast, Metro had been selling around United Cal houses. However, there were many important situations in the northern part of the state where no satisfactory competing houses were available. In New York, a number of Harry Brandt's theatres which competed with Skouras copped the break.

Metro argument with Skouras was also extended to the Century circuit when the disagreement first arose. Century, however, settled its tiff about six months ago. Tip-off on the Skouras accord came late last week when Charles Skouras at a National Theatres meet spoke highly of a number of upcoming Metro pix.

Broadway

Sol Jaffe (& Jaffe), theatrical barrister, another Westport commuter.

Paul Gerard Smith scripting a new vaude and video act for Cynda Glenn.

Ted (the Compleat Angler) Walsterstein, prexy of Columbia Records, would rather talk fishing than waxing.

Metro producer Arthur Hornblow, Jr., planes into Gotham tomorrow (Thurs.) for a three-day business trip.

Howard Dietz, Metro's ad-pub veepee, due to arrive in New York today (Wed.) after a week's visit to the Culver City lot.

Hotels and niteries feeling the diminution of tourism abroad, because of the war crisis. Usually pre-voyagers did the town in gala manner.

Jack McInerney, publicity director of the N.Y. and Brooklyn Paramount theatres, resting at home following hospitalization for a heart attack.

Arthur Kober remaining east another month working on the musicalization of his "Having Wonderful Time" which will now be called "Wish You Were Here."

Lynn Farnol to Los Angeles and San Francisco Friday (11) for Rodgers & Hammerstein, Loew's International and other publicity clients. Returns next Wednesday (16).

Jerry Pickman, Paramount's assistant ad-pub chief, back in New York after three-week visit to the Coast and Tucson, where he supervised the world preem of Par's "The Furies."

First Loew theatre man called to the colors is Frank Miller, assistant manager of Loew's Commodore, a captain in the Army Air Force Reserve.

Thornton Freeland, director, back to London yesterday (Tues.) on the Queen Mary, while his wife, June, musically actress, clipped over ahead of him, because of business pressure.

Frank Sinatra came back from London just long enough for a "welcome home" shindig at Toots Shor's, hosted by Columbia Records, and then back by air to Europe for 10 days.

Actor Charles Coburn trekked to Goshen, N. Y., Monday (7), as honor guest of a reception tendered him following a sneak preview of Universal's "Louisa" for benefit of the Goshen hospital.

Mrs. Toots ("Baby") Shor will bill their third child, and first son, born last week, Rory Bernard Shor. The boniface's square handle is Bernard Shor, which has oft-times induced a GBS paraphrase.

Julian Berman, Metro's manager in Cuba, while in New York on vacation took time out this week to become a U. S. citizen. Berman, originally of Polish nationality, formerly managed for M-G in both China and the Philippines.

Cast of "Kiss Me, Kate" will be on hand tomorrow (Thurs.) for this month's bi-monthly theatre party held for the benefit of the American Theatre Wing at the Hotel Plaza's Rendez-Vous Room. Last of these summer benefits will be held Aug. 24.

Waldorf-Astoria exec C. C. Philippe Airfranced to Paris for a month, but took extra precaution of a Spanish visa and some extra petrol for his car—which he had already shipped ahead—just in case there's urgency to cross the Spanish border in a hurry.

Billy Reed's Little Club booming because, as he has figured out, the weekend closings of the Colony and 21, the Sunday closing of El Morocco, the closing of Voisin, and other pre-Labor Day hiatuses, gives him and the Stork almost exclusivity on any weekend business.

Janet Madden, chairwoman of the women's division for Sister Kenny campaign and her husband, NBC veepee Ed Madden, heads the AM-TV sector for the same cause.

Milton Berle back from a week's plane trip to Paris. Also in from Europe are Bob Goldstein and publicist Mack Millar.

Philadelphia

By Jerry Gaghan

Franny Murray, sports broadcaster for WIBG, has been named intercollegiate director of athletics at Penn Univ.

Tony LaPata, currently with the Commercialaires combo at Ciro's, will play first trombone for the Buffalo Symphony next season.

Norman Black, WFIL musical director, will direct the ABC orchestra for the "Stop the Music" show Friday (11) at the Municipal Stadium, in connection with the Pennsylvania State American Legion convention.

Robin Hood Dell receipts will be about 5% less than the budget, with a deficit of approximately \$7,600. Fredric R. Mann said the loss

was due to postponement of 12 of the season's 18 concerts in Philly's open-air concert stadium.

The Philadelphia Daily News is sponsoring "Johnny Night," which combines a one-hour variety show with the Phillies-Giants baseball game at Shibe Park, Thursday night, Aug. 11. Proceeds go to the Variety Club's (Tent 13) Camp for Handicapped Children.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)
Dave Stein to the Venice Film Festival.

Stella Adler and her daughter to Venice.

The Gilbert Comtes to Lido for a vacation.

Book publisher Louis Nagel prepping trip to U. S.

Lex Barker back from Nairobi, Africa, where he did Tarzan location material.

Buddy Baer had to lose 30 pounds to play the lion-wrestler in pic "Quo Vadis."

Virginia Davis to Biarritz; then to Yugoslavia in September, returning to Paris in October.

Jacques Haik, who has recovered his theatres, le Francais and l'Olympia, now likely will get back his Normandie on Champs Elysees.

Before leaving for the Riviera to film "Atholl K," scenarist Rene Wheler, director Leo Johannon, Laurel and Hardy, Suzy Delair and Max Elloy throwing a cocktail party for the press.

Edouard Arrpndeau found in his taxi a handbag containing \$15,000 in cash and jewels which had been dropped by Blanche Tobler, wife of a Swiss-American. He returned it the next day, and received \$30 plus pair of nylons for the frau.

First ballerina in Paris Opera history to be also booked as a singer is Micheline Bardin, currently off to South America with the Opera ballet company. She will start singing in October, in Paris, and remain one of the ballet stars at the same time.

Pittsburgh

By Hal Cohen

Slim Bryant and his Wildcats celebrated 10th anni on KDKA.

Richard Murphy, reserve officer, first Playhouse actor called to active duty.

Carousel doing without Jackie Heller for two weeks while he's Cape Codding.

Harris Amusement Co. staff in Atlantic City for get-together with Arena Managers on "Ice-Capades."

Joan Evans and Ruth Hussey both due in shortly to plug "Our Very Own" and "Louisa," respectively.

Aaron Krochmal, former Eagle-Lion exploiteer, joined Rothman-Gibbons ad agency as account executive.

San Francisco

By Ted Friend

Earl Garner at Longbar Showboat.

George Shearing playing at Ciro's.

Freddy Martin orch penciled in for Aug. 29 opening in Mural Room of St. Francis hotel.

Ricky's throwing champagne soiree for entire "South Pacific" cast following opening performance.

The Andrews Sisters into Venetian Room of Fairmont Hotel.

The Lunds and Martha Wright to the Mark Hopkins.

Minneapolis

By Les Rees

Art Lund and Jimmy McPartland at St. Paul Flame.

"Polly With a Past" underlined by Edith Bush Little theatre.

Hotel Radisson Flame Room has Romo Vincent with Jimmy Ellys orch.

Excelsior Park holding annual Miss Minnesota contest, winner to be sent to Atlantic City pageant.

Ozzie Wells joining Dorothy Lewis Ice Show now in its ninth week at Hotel Nicollet Minnesota Terrace.

Cedric Adams, local and CBS radio personality and newspaper columnist, has taken on another WCCO radio program, "Dinner with the Adamses," with his wife and children participating, broadcast from his home.

Riviera

By Margaret Gardner

The Duke and Duchess of Windsor at the Hotel du Cap.

Liz Taylor and Nick Hilton to Rome, but planning a return visit to Cannes on the way back from Italy.

Rita Hayworth, after returning from her Italian cruise, took off for Deauville, while Aly Khan went to London on business. Two will meet later in Switzerland.

London

Vic Oliver named as honorary trustee of the Variety Artists Federation.

Mischa Auer, who has arrived here with his wife, started a vaude tour last Monday.

Lisa Kirk being dickered for London nitery to open Oct. 2 for four weeks with options.

Robert S. Wolff, RKO Radio topper, back from fortnight in Scotland where resting on medico's orders.

Will Mahoney booked for entire Moss Empires and Stoll circuits, opening for two weeks at London Palladium in September.

Hyman Zahl off to Paris and Copenhagen to line up itinerary for foreign acts and interchange of American and English acts there.

Julie Wilson tossed farewell party on her last night at Embassy Club; now on Riviera vacation before sailing home next Saturday (12).

David Lean's first production under the Korda banner will be "The Sound Barrier," based on wreck of faster-than-sound aircraft.

Bob and Marianne Conyot, caught by Harry Foster at out-of-way vaude house, booked by him for new Olsen and Johnson Broadway revue.

Gayne (Bob) Dexter, publicity director for Warner Bros. here since 1935, resigned because of ill health. Jack Francis, company's exploitation chief, took over.

"Annie Get Gun" chalked up new record at Empire, Leicester Square, by being first pic to play six weeks since vaudfilm policy was introduced last Christmas.

Italian producer Gigante and playwright Galdieri signed Erin de Sella and Dorab Bivandi, song and dance duo, to appear in new Italian revue opening in Milan, Sept. 15.

Johnny Firman, head of Bert Feldmans, sold a pop song of two decades ago titled "If You Are Irish, Come Into the Parlor," by Shaun Glenville, to Lou Levy, Leeds Music Co. Song, brought up-to-date, recorded by Denais Day.

Chicago

Marion Weeks joined "Two Blind Mice" as understudy.

Piper Laurie is in town for ballyhoo on her current pic, "Louisa."

Radio producer Philip Lord was injured in an auto accident here last week.

Bob Hope and William Boyd (Hopalong Cassidy) slated for Chicago Federation of Labor celebration at Soldier's Field, Sept. 4.

Dmitri Tiomkin, musical director of "The Men," in Chi for special exploitation work on film, which preems at the Grand, Aug. 30.

Betty Hutton will report to Ringling Bros.' winter quarters in Sarasota, Fla., in February for work on Cecil B. DeMille's "The Greatest Show on Earth."

Actress Helen Craig, wife of John Beal, who currently heads Chi "Lend an Ear" company, is slated for "Dear Brutus" role opposite Brian Aherne in Dennis, Mass.

Bucks County, Pa.

Eileen Darby in Saturday (4) to shoot Music Circus for Life.

Joe Magee of Wm. Morris office down to gander Playhouse and Music Circus.

Victor Jory and tribe off for East Hampton. Trouping in station wagon and trailer with "Spider."

Arthur Hanna sold Buckingham Valley farm recently and moved to estate near Paoli, Pa. Still commuting to Gotham.

Laurence Schwab down Tuesday for confab with St. John Terrell. May move Music Circus operation to Tampa this winter.

Phyllis Perlman to N. Y. last week to confab with partner Marian Byram on forthcoming Gibbs' play, "Season in the Sun," which they are drumbeating.

Joe Pelouquin, head canvas man for Lambertville tent (proud it held off the torrents during the cloudburst Thursday (3)). Music Circus had matinee on schedule.

Australia

By Eric Gorriek

Bernie Freeman, Metro topper here, visiting the U.S., London and Continent.

"Annie Get Your Gun" is now in its fourth year here, with Evie Hayes, for Williamson-Tait.

"Song of Norway" is terrific in second week at His Majesty's, Melbourne, for Williamson-Tait.

"Streetcar Named Desire" will

play about six weeks at Royal, Sydney. Prior dates prevent a longer run.

Williamson-Tait slated to produce "Dark of the Moon" at the Comedy, Melbourne. It has an Aussie cast.

Joe E. Brown will do a short season in Adelaide with "Harvey" prior to moving into Sydney for Williamson-Tait.

Tommy Fields, brother of Gracie, wound up a mild run with "Where's Charley?" in Melbourne for David N. Martin.

Michael Gordon, director of "Prelude" at Ealing's Pagewood studio, planes back to London next week with pic for the additional scenes.

Harry Hunter, ex-Par chief, will plane back for a short stay to settle his affairs before returning to the U.S. where he will settle on a farm. Clay Hake goes into top Par seat here.

Cape Cod

Mr. and Mrs. Richard Myers here from New York for Cape Cod visit. Myers is Broadway partner of Richard Aldrich.

Julius Fleischmann, associate producer of Cape Cod Music Circus, now staying at his Chatham summer home for remainder of season.

The Brian Aherne up at Cape Playhouse where Brian is doing "Dear Brutus," this week. ZaSu Pitts coming in this week for "Post Road" opening Aug. 14 at Falmouth Playhouse.

Mrs. Mary Biddle, of Station WIP, Philadelphia, up for visit to the three Richard Aldrich strawhats: Cape Playhouse, Dennis; Falmouth Playhouse and Cape Cod Music Circus, Hyannis.

Denis Johnston, whose new comedy-fantasy, "The Golden Cuckoo," had world preem Monday night (7) at Provincetown Playhouse, staying on for two-week run. It is his first professional showing since N.Y. Theatre Guild production several years ago of "The Moon in The Yellow River."

Mexico City

By D. L. Grahame

Les Couton topping show at El Patio.

Hazel Griggs at the Palace of Fine Arts.

Miguel Contreras Torres readying "The Joy of Being Poor."

Rosita Fornes and Lander & Holland topping at the Teatro Ilirico.

Stella Roman, Rumanian diva, in grand opera at the Palace of Fine Arts.

Arturo de Cordoba nixed a \$50,000 offer by Artistas Asociados Argentinos for one pic in Pampas Land.

Dolores del Rio mulling J. Arthur Rank's offer to play in a film in London opposite James Mason or Orson Welles.

Jose Iturbi was socko at his one concert on Aug. 4 at the Palace of Fine Arts. Picture producers are dickered with him for a film chore.

National actors union lifted boycott on Seki Sano, Japanese theatrical producer, because it considered the banning of him as petty. He had criticized Mexican players and the local theatre.

Atlantic City

By Joe W. Walker

Lou Seiler into Haddon Hall.

"Ice-Capades" pulling good biz in Convention Hall.

Bill Layne and Don Hinesheld holding over at Babettes.

Jackie Miles opened at 500 Club Saturday (5). Myron Cohen set for Aug. 12 to be followed by Sophie Tucker Aug. 22 and Joe E. Lewis Aug. 29.

Gloria Stavers appointed exec secretary of Million Dollar pier's 2,200-seat Playhouse. Will coordinate various activities for producers William Robins and William Blood.

Vienna

By Emil W. Haass

Memorial tablet for composer Hans Pfitzner unveiled in Salzburg.

Professor Friedrich Schreyvogel elected head of literature branch of AKM.

Hans Schubert's play, "City Park," bought for films by Donau-Berna Company.

Max Ophuls pacted by Vinodona to direct a Johann Strauss picture, starring Marthe Harrell.

Inge Egger of Josefstadt Theatre inked for a Wolfgang Staude production in Thiersee, Tyrol. It will be a smuggler story.

Luther Adler and Patricia Knight, who will star in the Brislin film about Hitler and his mistress, arrived to begin work. Miss Knight was accompanied by husband, Cornel Wilde.

Hollywood

Frankie Laine and Nan Grey to Houston.

Gloria Swanson to Vancouver on vacation.

Natalie Kalmus hospitalized with an infection.

Dore Schary to Coronado for a week's siesta.

Ray Cooper recovering from major surgery.

Lewis Stone celebrating his 50th year in show biz.

Franchot Tone planned to Montreal on business.

Keye Luke in town after a nine-month stage tour.

Tom Brown ordered into National Guard uniform.

Jose and Ampara Iturbi to Mexico City for a concert.

Robert Snody to Australia as associate producer on 20th-Fox's "Kangaroo."

Gloria Swanson returned from a tour of 31 cities, plugging "Sunset Boulevard."

Jeanette MacDonald in from Philadelphia for a rest from her concert touring.

David Tyterleigh resigned as Hollywood manager for ASCAP to rejoin the Navy.

Frank Fontaine in town after two weeks of tub thumping in the East and Midwest.

Ben Hogan in town for huddles on script of his life story, "Follow the Sun" at 20th-Fox.

Jim Stevens, Kenneth Johnson and Leroy Lile left Paramount to join the U. S. Air Force.

Margaret McKay joined the Steve Hannagan staff to handle the agency's glamor accounts.

Robert Stillman delivered a lecture on cinema arts at the University of Southern California.

Jack Carson and Dennis Morgan lining up two softball teams for a charity game at Gilmore Field.

Buddy De Sylva's memory will be perpetuated by a bronze plaque on the door of the Motion Picture Country Hospital.

James Henderling returned from Africa after 11 months in the jungle, handling biz details for the "King Solomon's Mines" unit.

Playwright H. S. Kraft's actress-daughter, Jill Kraft, engaged to marry scripter Lou Morheim. Incidentally, Kraft is easting Nov. 1 for TV writing.

Mrs. Steve Miller, wife of Metro studio publicist, recently brought here from London for special work on "Quo Vadis," getting active professionally, under her stage name, Phyllis Stanley.

Rome

By Helen McGill Tubbs

Marta Eggerth and her son, Scarpi, are at the Excelsior Lido.

Peter Moore is entertaining the Carol Reeds, here from London.

French director Maurice Cloche, arrived from Paris for film production confabs.

The Roberto Rossellinis are in the mountains near Rome. They leave for England shortly.

Anita Colby is in Rome as a Holy Year Pilgrim with her parents, the Daniel Counihans, of New York City.

Arthur Laurents, author of film, "Home of the Brave," motored over from Paris for a looksee while on vacation.

Miami Beach

By Lary Solloway

Gus Van into Clover Club Wednesday (9). The Belmonts also on bill.

Lenny Kent joins Martha Raye at Five O'clock Club on Friday (11).

Alan Gale building new spot, next to his Celebrity Club. Sam Barken, former owner-op of Five O'clock Club will be his partner.

University of Miami Ring Theater presenting streamlined version of "As You Like It." Prof. Sam Hirsch adapted and directed.

Leon Enken's preemed his Leon & Eddie's (Miami version) on Biscayne Boulevard, Friday (4). It's a stone's throw from Clover, on site of old Hurricane Club.

AFM International board denied claim of Three Suns against Bar of Music in Ft. Lauderdale for \$13,000. Case revolved around refusal of trio to play on revolving stage.

Westport, Conn.

By Humphrey Doulens

Mrs. Samuel Goldwyn visiting Edna Ferber.

Richard Rodgers returned from the Adirondacks.

Hildegard catching a performance at Melody Fair.

Tommy Wonder weekending here from "Tickets Please."

John Chapman due back soon from summer lecture dates.

Lillian Gish arrived a week early for "Miss Mabel" at Country Playhouse.

Boston Strawhats

Continued from page 58

000 which at \$2,40 meant a sellout. Miss Benzell, in top form, headed a brilliant cast and audience reaction was best of the season, finale drawing yells typical of a football game. Victor Herbert musical has not been done on Broadway since early '30s, when Ilse Marvenga sang a revival.

Singing chorus, other principals and ballet staged by Dolly Nigemeyer shared audience enthusiasm. "Marietta" would have been held over another week except for expensive principals here rehearsing "Rosalie" opening tonight (Tues.). Edith Fellowes and Hal LeRoy have the Marilyn Miller and Jack Donahue roles. Mrs. William Anthony McGuire, widow of the author, here for rehearsals, is now preparing the author's "Show Girl" for tent theatres.

Rainer \$10,000, Olney

Olney, Md., Aug. 8. Olney theatre registered one of its most profitable dates last week with Luise Rainer bringing in \$10,000 at the b.o. with Ibsen's "Lady From the Sea." Near-capacity attendance was surprisingly good considering not-too-generous reviews by the critics.

Basil Rathbone opens tonight (Tues.) in "Winslow Boy." Judging from heavy advance sales, attendance may approach the record set two weeks ago by Maurice Evans in "Devil's Disciple." Situated about half way between Washington and Baltimore, Olney has had an excellent season so far. It is set to carry on until October.

'Long Days' \$9,500, Westport

Westport, Conn., Aug. 8. "The Long Days," tryout of a new play by Davis Snow, grossed a healthy \$9,500 last week at the Westport Country playhouse. Business was mostly subscription, but the Theatre Guild is holding its option on the script for possible Broadway production if the author can make satisfactory revisions. "Traveller's Joy," the current week's tryout at the strawhatter, was a sellout two weeks in advance, largely on the personal draw of Gertrude Lawrence, co-starring with Dennis King in the former London comedy hit. The Guild also has an option on this play, but is figured unlikely to do it in New York, since Miss Lawrence will be unavailable.

"In the Summer House," Jane Bowles play which was slated for tryout here the week of Aug. 21, with Ruth Gordon starred and comedian Wally Cox making his strawhat debut, has been cancelled because Garson Kanin, who was to have staged it, is busy with his own play, "Live Wire," currently playing a strawhat tryout tour and due for presentation by Michael Todd next week at the Playhouse, N. Y. Lawrence Langner and John C. Wilson are looking for a substitute bill for the Aug. 21 date here.

Jory Tribe in New Hope

New Hope, Pa., Aug. 8. Victor Jory and family gave the Bucks County playhouse a solid week with the comedy thriller, "The Spider." Starting slow, the Oursler-Brentano oldie drew fine press, and built steadily. Jory, giving a tongue-in-cheek performance as magic show maestro, travels with wife, Jean Inness, daughter Jean and moppet, son, plus hocus-pocus paraphernalia. Playhouse troupe filled in supporting roles, with Anthony Warde staging against Dave Reppa settings. "The Spider" was a drop from ZaSu Pitts in "Post Road" week prior, but still plenty in the black for producer Theron Bamberger.

Henry Jones opened last night (Mon.) to neat advance in "Harvey," with Enid Markey co-starring.

'Prostitute' \$4,900, A.C.

Atlantic City, Aug. 8. Despite predictions that live shows wouldn't go here, the Atlantic City playhouse on Million Dollar pier seems sure to finish the season. House did \$4,900 in seven performances last week with "The Respectful Prostitute." Show is being held over another week. Promoters are giving matinees on Wednesday and Saturday afternoons when weather is rainy. They can get away with this by posting huge sign before their boardwalk theatre where diversion-seeking visitors can drop in.

"The Boor" is also being offered as a double bill with "Prostitute." While local papers accepted advertising for "Prostitute," Philadelphia Bulletin carried listing on drama page, but advertising de-

partment refused to accept copy containing the play's title.

'Nanette' 13G, Lambertville

Lambertville, N.J., Aug. 8. "No, No Nanette" grossed an approximate \$13,000 for seven performances in St. John Terrell's Music Circus here for the week ending Sunday (6). The Harbach-Mandel hit of the 20's featured Johnny Downs, Paula Laurence, Elaine Stritch and Audrey Meadows.

"No, No" represented a drop of about \$1,100 from previous week's "Anything Goes," which hit a new high for the spot's second season. Bob Jarvis staged, with Zachary Solov handling choreography. Comedy drew a fairly good press but was hampered by showers on two nights. Repeat biz by pewholders shows healthy condition for musical stock, however, and there is a strong advance for "Brigadoon" opening Aug. 22 and "Show Boat" arriving Sept. 12.

"Sari" tees off tonight (Tues.) with Virginia Haskins, Robert Smith and Florenz Ames. Bob Smith, George Lipton, Howard Ross and Eileen Schauler hold over.

Schedule for remainder of season includes "Brigadoon," Aug. 22; "The Chocolate Soldier," Aug. 29; "Good News," Sept. 5; "Show Boat," Sept. 12-24.

ZaSu's 6G at Grist Mill

Andover, N. J., Aug. 8. ZaSu Pitts in "Post Road" took in a little under \$6,000 in seven performances at the Grist Mill playhouse here last week.

Nigel Bruce in "Yes M'Lord" is current, with Burgess Meredith in "Harvey" set to follow next week.

'Divorcee' 7G at Princeton

Princeton, N. J., Aug. 8. "Gay Divorcee," starring Jack Whiting, Carol Stone and Lenore Lonergan, proved satisfactory box-office at the Princeton summer (McCarter) theatre here last week. Musical is estimated to have grossed \$7,000 while the operating nut ran about \$5,800.

Next week: "Blind Alley," with Zachary Scott. Current: Raymond Massey in "Our Town."

'Goodbye' Neighbors

Chicago, Aug. 8. Question of whether it's the play that draws or perhaps the star might be resolved week of Aug. 15 when two Chi suburb strawhatters both present "Goodbye, My Fancy" the same time. Chevy Chase, Wheeling, Ill., is bringing Ilka Chase in with the comedy, and several miles away, in Highland Park, another Equity group, Tent House theatre, is doing the same production with its regular stock players.

Both sides are not happy about the whole thing, but neither is backing down, though both draw the same patronage.

N.Y. Circuits

Continued from page 1

mitted for home reception. During the course of its inquiries with the Kudner ad agency, which handles the Texaco account, the TV agent was told that a second large circuit had offered to buy kinescope recordings of the program for use in its theatres some time subsequent to the broadcast.

Circuits have been advised, however, that there are several extremely thorny problems which must be solved before such a project can be worked out. Chief among these is the fact that the contracts with all talent on the shows, and particularly with the American Federation of Musicians, must be renegotiated to make such a deal possible. TV pacts, as currently written, call for only a one-shot performance of the show on a live basis and a one-time exhibition of the kine on stations not connected with N. Y. via the coaxial cable. Video rep for the circuit is Gainsborough Associates, indie agency.

Theatre operators would also be forced to work out some kind of a deal with the sponsors and, possibly, the networks. A sponsor paying the entire freight on a video program, such as the \$65,000 weekly time and talent budget on the "Texaco" program, might object to a theatre's picking up the program on a gratis basis, despite the fact the advertiser would be gaining a

so-called captive audience for his commercials. This opinion was propounded this week by NBC network execs, who reiterated they are prepared to offer their programming facilities for large-screen video whenever the theatres are ready for them. According to the NBC spokesmen, however, any shows to be packaged for the theatres will probably be built specifically for them.

Reason, according to the NBC toppers, is that sponsors are expected to object strenuously to letting exhibitors capitalize on their program investments. Even with the additional audience for commercials that would be obtained if the shows were made available to theatres, the NBC spokesmen said, the advertisers will consider exhibitors are merely coming in for a free ride on their programs. And, according to the network execs, if exhibitors are forced to pay for these shows, it's believed they would rather devote their money to theatre TV programming built specifically for them, which does not have to contain the sponsors' plugs.

NBC's original offer to produce programs for theatre TV was contained in an exchange of letters last year between NBC exec veepee Charles R. Denny and Theatre Owners of America exec director Gael Sullivan. At that time, certain video stars, such as Milton Berle, had such a tremendous hold on their audiences that theatre boxoffices suffered on the nights when their TV shows were broadcast. Thus some exhibitors believed they could remedy the situation by bringing the Berle program into their theatres via large-screen TV as an adjunct to their regular films, thereby luring the TV set-owners who might otherwise stay at home.

Since then, however, both exhibitors and TV execs have come to believe that the situation has reached the point, or is fast approaching it, where TV and films will compete on general qualitative terms. With the novelty of TV having worn off to a large extent, the public will check their video programs against their local filmery's program and see whichever they think will be best. That would mean, consequently, that the theatres would benefit little from bringing the same TV shows into their theatres that the public can see at home for free.

BIRTHS

Mr. and Mrs. Bob Kimball, daughter, Hollywood, July 31. Mother is the former Eleanor Hunt, singer; father is Jack Carson's stand-in.

Mr. and Mrs. Raymond G. Sweeney, daughter, Indianapolis, July 3. Father is account exec with Keeling advertising agency there.

Mr. and Mrs. Toots Shor, son, New York, Aug. 1. Father is the N. Y. restaurateur.

Mr. and Mrs. Michel Grilikhes, daughter, New York, July 31. Mother is former Lila Walker, radio writer; father is asst. comptroller of Laurel Films.

Mr. and Mrs. Melvin Shulman, son, Burbank, Calif., Aug. 2. Mother was a flack at RKO studios.

Mr. and Mrs. Jan Murray, daughter, New York, July 31. Father is a comedian and emcee of CBS-TV's "Songs For Sale" Show.

Mr. and Mrs. John Rovick, daughter, Hollywood, July 31. Father is staff announcer at KTTV.

Mr. and Mrs. George Brent, daughter, Santa Monica, Aug. 3. Father is a screen actor.

Mr. and Mrs. Don McLeod, daughter, Detroit, July 31. Father is disk jockey at WJBK.

Mr. and Mrs. Paul Brinkman, son, Los Angeles, Aug. 2. Mother is Jeanne Crain, film star.

Mr. and Mrs. Emile DeLoe, son, New York, July 28. Mother is Leslie Long, former vocalist for Eddie Stone and Carmen Cavallaro bands.

Mr. and Mrs. Frank DeRosa, daughter, Chicago, July 29. Father is a WMAQ salesman.

Mr. and Mrs. Larry Racles, daughter, New York, Aug. 7. Father is a cameraman with Newsreel Service.

MARRIAGES

Elaine Gostel to Fred Shevin, Las Vegas, July 29. He's a radio writer.

Kay Davis to Lt. Col. Edward Wimp, Chicago, July 31. Bride is former vocalist of Duke Ellington orch.

Cara Williams to Allan Kono, Atlantic City, July 31. Bride is an actress.

Lina Porteous to Capt. John Anderson, New York, Aug. 5. He's casting registrar for NBC-TV, N. Y.

OBITUARIES

A. B. MARCUS

A. B. Marcus, 67, retired theatrical producer who reputedly parlayed a tab show into a fortune, died after a brief illness in Los Angeles, Aug. 6. He had made his home in Encino, a suburb, since going into retirement 10 years ago.

Born in Russia, he came to the U. S. at the age of 17 and landed in Boston, where he eventually became employed in an indie booking agency. He learned the business fast and shortly after became a producer of vaudeville flash acts. Touring with most of them brought him in contact with a string of southern theatres and he eventually mapped out a circuit in which to channel his more pretentious tab shows. The territory had played occasional 10 or 12 people tabs. When Marcus was convinced there was sufficient coin in these spots he shot the works on shows carrying 50 or 60 people and through billing the town like a circus cashed in heavily for a number of years. In contrast to the shoddy productions his competitors offered, Marcus gave them elaborate ones, sparked by the better known burlesque comics and sexy gals, which readily won him the soubriquet of "the Ziegfeld of the Cotton Belt." Due to the heavy billing and Marcus' rep for good shows, his displays were sellout far in advance. Despite overtures from Hub financiers to make a try at bigtime productions, he waved such offers aside and was content to ride his gravy train through the south.

When a depression hit that territory around World War I he settled in San Francisco and set up the Marcus shows at the Columbia theatre there. It was while here that he got the idea that his type of shows could clean up in the Orient and it was not long before he made the trek to China and Japan and other countries. From then on he made them his regular stands as long as there was sufficient coin to be had. When these sources dried up he returned to the U. S. and made other tours of the south, but none were as lucrative as his earlier ones. Finally convinced that his type of shows had run their cycle, he went into retirement. He reputedly made, lost and regained several sizable fortunes but is said to have dropped most of them in his later ventures.

His wife, Beatrice, who had starred in many of his shows, survives.

HUGO MORRIS

Hugo Morris, 73, brother of the late William Morris, Sr., and connected with the current Morris Agency operated by his nephew, William Morris, Jr., died in New York after a heart attack Aug. 7. Funeral services will be held at Riverside Memorial chapel, N. Y., on Friday (11) at 12.45 p.m.

Morris had been associated with showbusiness for more than half a century, originally starting in his brother's agency, prior to formation of the current Morris agency, and had also been associated with him in the operation of the William Morris vaude circuit. Upon the transfer of the circuits holdings and theatres to Marcus Loew in 1910, he formed an agency partnership with Murray Feil and operated as a Keith agent for a number of years.

He subsequently joined the current Morris agency, where he had been active in the development of new talent.

Aside from nephew and sister-in-law, Mrs. William Morris, Sr., he had no other living relatives.

FRANCIS B. MARSH

Francis B. Marsh, 71, retired concert manager, died in Freeport, L. I., Aug. 3.

After spending several years in the advertising business, Marsh became manager of the Oratorio Society of New York in 1920.

Eight years later, he resigned from the society and became associated with Arthur Judson, concert manager, at Columbia Radio Concert Corporation, presenting concerts over the radio. Both were pioneers in this type of musical work.

Survived by wife, daughter and two sons.

NINA BOUCAULT

Nina Boucault, '83, the first actress to play Peter Pan, died Aug. 4 at her home in suburban Ealing, near London.

In a long theatrical career, she appeared in many roles, but is probably best remembered for her portrayal of Peter Pan, the elfin

little boy who wouldn't grow up. Sir James Barrie wrote the play for Miss Boucault, who in private life was Mrs. Donald Innes-Smith. She was 37 when, at the Duke of York theatre in London in December, 1904, "Peter Pan" had its world premiere. Play was later done in the U. S. with Maude Adams as star, and is in current revival as Jean Arthur starrer.

She was a daughter of Dion Boucault, actor-playwright-producer. Her first stage appearance was in Kentucky in 1883, as a member of her father's touring company. She made numerous trips to America, lived for a time in Australia and retired 14 years ago.

LOUIS F. SEBOK

Louis F. Sebok, 64, head of Decca's international department, died in Harkness Pavillion hospital, N. Y., Aug. 7, after an illness of several weeks. A veteran in the disk industry, Sebok had been with Decca since its formation in 1934. He directed recording sessions in the polka and foreign fields and also headed the export division.

Survived by wife, daughter and a son, Louis, who is assistant eastern division manager for Decca.

CLARENCE D. HUTSON

Clarence D. Hutson, 52, an executive at 20th Century-Fox studio, died at his home in Beverly Hills, Aug. 6.

Born in Lincoln, Neb., Hutson had resided on Coast since 1912. He was a founder of the Hollywood Athletic Club, a member of the film industry's Permanent Charities Committee and active in the Catholic Youth Organization.

Survived by wife, son, daughter and three brothers.

O. ALTON REA

O. Alton Rea, 39, manager of Warner Brothers' Ritz theatre in Clarksburg, W. Va., died at his family's home in Mitchell, S. Dakota, July 31 of cancer.

He had been with Warners for more than 18 years, starting as chief of service at their deluxe Stanley in Pittsburgh and then moving up to the assistant manager's berth. He leaves his wife, two daughters and a son.

FRANCES FREEMAN

Frances Freeman, 26, an actress who had appeared in a number of off-Broadway productions in New York, died in Philadelphia, Aug. 1. Her last stage appearance was in "The Young and the Fair."

Survived by mother and sister.

ARNOLD SPIRRISON

Arnold Spurrison, 30, manager of DuPage theatre, Lombard, Illinois, died after a heart attack in Chicago Aug. 2.

Survived by wife and two sons.

Mother of Beth Lee, director of women's programs and continuity for WPTR, Albany, died Aug. 1 in Owensboro, Ky.

Helen R. Cook, 45, makeup artist at Warners, died July 30 in Hollywood after a long illness.

Mother, 85, of Alfred Wallenstein, symphony conductor, died in Compton, Cal., Aug. 5.

Metro Battle

Continued from page 5

deals. Metro sales execs believe the added bookings will show up strongly in the final quarter of the company's fiscal year, which ends Aug. 31.

On the Coast, Metro had been selling around United Cal houses. However, there were many important situations in the northern part of the state where no satisfactory competing houses were available. In New York, a number of Harry Brandt's theatres which competed with Skouras copped the break.

Metro argument with Skouras was also extended to the Century circuit when the disagreement first arose. Century, however, settled its tiff about six months ago. Tip-off on the Skouras accord came late last week when Charles Skouras at a National Theatres meet spoke highly of a number of upcoming Metro pix.



JACK SHAINDLIN

Musical Director to the film industry in the East

Wishes to Thank

THE Members of the National Film Music Council of the National Board of Review for selecting the music for Louis De Rochemont's "Lost Boundaries" (Score by Louis Applebaum) as one of the best of the 1949 product and congratulates the other winner, Mr. Aaron Copland for his score to the "Heiress."

JUST COMPLETED

20th Century Fox's

"Farewell To Yesterday"

NEXT ASSIGNMENT

Arthur Loew's production of "Teresa"

Directed by Fred Zinneman

Musical Direction

March Of Time

20th Century Fox

Columbia Pictures

Universal Pictures

} Eastern

VARIETY

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STAR SYSTEM STINGS STRAWHATS

British Film Co. To Use Video As Tryout Medium

London, Aug. 8. A novel method of using TV as a tryout medium for production is being considered by the Associated British Picture Corp. A special video studio is planned from which selected scripts will be produced, and if the corporation's execs give the greenlight, full-scale film production will follow.

It is estimated that the cost of telecasting each individual idea will be over \$3,000, apart from the initial outlay for apparatus. But this represents a comparatively small addition to the average film budget, which ranges from \$400,000 to \$700,000.

Limitations of a studio TV production without exteriors or elaborate sets are appreciated, but ABPC production execs figure that this will provide a quick guide as to suitability, and will give a clearer indication of the potentialities of a script than existing methods.

Decision of the corporation to use TV as a production aid is in line with their earlier plan to use the medium to boost the activities of all branches of the organization. Original idea to have a central transmitting station from which programs could be broadcast to their circuit of picture theatres has been stymied by the resistance of the government. Until there is a two-way cooperation between films and TV, the government is determined to keep a tight hold on its present monopoly, and licenses are being refused for private transmissions.

Philharmonic Booking At Roxy an Experiment; \$28,250 Tab First Week

Booking of the N. Y. Philharmonic-Symphony into the Roxy, N. Y., for two weeks, starting Sept. 1, is regarded in the trade frankly as an experiment, with no one quite clear as to extent of the draw. Theatre is gambling on the novelty of a major symphony in a film palace—the Philharmonic, in its 109th season, is the country's oldest symph., as well as probably its best known via its Sunday afternoon CBS broadcasts.

The orch management was interested in giving the men a couple of extra weeks' work in between the al fresco Lewisohn Stadium, N. Y., and the regular Carnegie Hall seasons, and also believed (despite some outside criticism) that it wouldn't be beneath the orch's dignity and stature to play a presentation house. Spyros Skouras and Dimitri Mitropoulos, it's felt, were also sincere in their aim to bring good symph music at low prices to a new audience.

Skouras, prez of 20th-Fox, which operates the Roxy, is also a mem- (Continued on page 48)

NBC's Counter-Soviet 'Malice in Wonderland'

NBC is wrapping up a "Malice in Wonderland" series of four broadcasts to counteract Soviet propaganda. Wade Arnold, the web's special events chief, is getting monitors here and abroad to record samples of Russian short-wave programs, which will be translated and then answered by American experts. Feature will kick off around Labor Day, with a comparison of working conditions in the U. S. and the USSR.

The "Malice" broadcasts may take over the "Living-1950" period for the month or another slot may be cleared for it.

Urge Care on Pic Kickbacks O'Seas

Washington, Aug. 15. The American film industry must be careful about what kind of pictures it sends overseas at this time, to prevent a false impression of the U. S. from circulating abroad, Eric Johnston said today (Tues.). The Motion Picture Assn. of America prexy saw newsmen at the White House immediately after a huddle with President Truman, during which Johnston reported on the recent Anglo-American film negotiations, which were helped by the State Dept.

"All media of communications," said Johnston, "have a great responsibility in the way in which they represent the U. S. overseas. Our motion pictures must be more careful in the selection of what is sent abroad. We don't want to export films which give a false impression of our country."

Reference was to the fact that the Communists have falsely pointed to some American pictures in Europe and Asia as describing typical life in America, when, actually, the pictures did nothing of the sort.

Crosby, Mrs. FDR As Pic Envoys For ECA

Hollywood, Aug. 15. Bing Crosby, Eleanor Roosevelt and the 4-H farm clubs will participate in three of four documentary shorts now being made abroad by the March of Time for the Economic Cooperation Administration. Fourth short is to be a comedy about Yank tourists in Europe.

Camera work on the Crosby subject was done during his recent trip to Paris. Voice recording is to be handled on the Coast. It will be a recap of his European experiences. Mrs. Roosevelt's short will follow a similar narrative pattern. The 4-H film will depict a tour of American countries by members of that youth organization.

French comedy will point up the vital part that tourists play in European recovery. Overall theme of the entire four subjects will impress upon audiences the scope and impact the Marshall Plan has had upon reviving western Europe's economy.

SUMMER STOCKS SURMOUNT SNAGS

By ARTHUR BRONSON

Business around the strawhat circuit this season has been like the weather, variable and unpredictable. It's been much better than last year in some spots, and worse in others. Managers have been carrying on in the face of war clouds, rationing threats, higher operating costs and assorted star, royalty and Equity problems. Package shows, and the new threat from tent or musical circuses, have been fresh headaches. But foldings this year are less than last, and very few operators are inclined to call it quits.

What emerges chiefly from a canvass of representative strawhat producers is the feeling that the star system has become a Frankenstein and needs remedying. Some operators insist it's a need, while joining others in calling it a menace. Feeling is growing, though, that the star system has gotten completely out of hand and may have to be entirely eliminated. One or two barns have already started weeding out.

Third annual VARIETY survey of the strawhat scene, based on a questionnaire sent to about 20 representative barn operators in the east, reveals some interesting figures. Although it's been a general understanding that strawhat business, on the average, has been way off, survey indicates otherwise. Of the three summer spots operated by Richard Aldrich, for instance, grosses at the Cape (Continued on page 50)

CHEESECAKE COMES 1ST, EVEN IN SYMPH CIRCLES

Washington, Aug. 15.

Cheesecake is cheesecake and symphonic drama is symphonic drama and never the twain should meet. At least, that is the way Paul Green felt about it, but he was convinced not to press the point too hard. Which is why the finals of the contest to select Miss Washington for the Atlantic City beauty contest were held last night (14) at the New Rock Creek Park Amphitheatre.

The 4,000-seat amphitheatre was completed a couple of weeks ago as the permanent home of "Faith of Our Fathers," the Paul Green symphonic drama on the founding of this nation, which is a feature of the Sesquicentennial of Washington. The play isn't given on Monday nights and when the amphitheatre was booked for the finals of the Miss Washington contest, Green balked. However, they got him in a huddle with officials of radio station WWDC and the Junior Chamber of Commerce, joint sponsors of the contest. Present also were other Sesqui leaders. Green finally agreed to give beauty its fling.

Once more, all's quiet along the Potomac.

Stoky to Beam Globally In 6 Languages Via UN

Leopold Stokowski, currently doing a series of four broadcasts as a Bach jockey on WNBC, N. Y., will become the first multi-lingual platter-spinner doing shows in six languages for the United Nations and UNESCO. He'll spiel in English, French, Spanish, Italian, German and Russian, with the broadcasts to be beamed by the Voice of America and stations around the world which carry UN programs.

Deal was set with Benjamin Cohen, assistant UN secretary-general, by WNBC general manager Ted Cott. A'irer will be aimed at children and will avoid propaganda. The symphonic conductor speaks some of the six tongues fluently and will read the other languages with UN linguists helping him prepare the scripts.

Betty Field as 'Pan' Vice Jean Arthur

Betty Field will replace Jean Arthur in the title role of "Peter Pan," at the Imperial, N. Y. She will take over the starring assignment in the Sir James Barrie fantasy next Tuesday night (22), with a run-of-the-play contract and on the same terms of 10% of the gross against a \$2,500 guarantee. Permission for the deal was given yesterday (Tues.) by the Actors Equity council.

Miss Arthur has been out of the show since Friday night (11), having notified the management just a few hours before that evening's performance that she had laryngitis and would be unable to go on. Barbara Baxley, her understudy, substituted that night, at both performances Saturday (12) and is continuing in the part this week, with Miss Field rehearsing to go in next week. Miss Arthur's \$25,000 investment in the \$100,000 production is not affected by her withdrawal.

The question of engaging Miss Field as permanent replacement involved interpretation of the Equity rules. The actress could (Continued on page 46)

Korea Crisis Nips \$53,000,000 RCA

Show Biz Venture

The Korean war crisis nipped in the bud an ambitious theatrical enterprise, which the Radio Corp. of America was ready to underwrite to the tune of \$53,000,000, thus making it one of the most heavily-financed adjuncts of show biz. It's anticipated that, when and if the wartime pressure is off, RCA will reactivate the idea.

Major facet of operational activity would be in TV production, having as its nucleus, of course, the programming roster of the NBC subsidiary company.

While it's anticipated that all phases of show biz would be embraced, the recent RCA financing of the new Irving Berlin musical, "Call Me Madam," was an entirely separate deal.

Lotsa Yank 'Tourists' In Korea—But Not Much In the Way of Show Biz

By LT. COL. BARNEY OLDFIELD

Taegu, Korea, Aug. 8.

This is an interesting town: no radio except between planes and the control tower, no movie except the one at the airstrip, which is a portable screen on which is thrown a sound film without sound. It is a town in which a dog scratching himself for a flea can attract a good crowd.

There is a considerable flood of American "tourists" on hand, so many that the newspapers and radio nets back in the U. S. have turned out some unacclimated former war correspondents to cover the activities.

Nearly everytime a plane load goes over, the Tokyo radio seems to be playing "Put Another Nickel In," or "Sometimes I Get to Woon- (Continued on page 53)

World Famous
STARLIGHT ROOF
Waldorf Astoria Hotel
NEW YORK

NOW PRESENTING
The Hour of Charm
All Girl Orchestra and Choir
Featuring EVELYN and Her Magic Violin
Under the Direction of
PHIL SPITALNY

Walsh Asks IA to Stand Firm Vs. Pay Cuts; Will Seek TV Control

Detroit, Aug. 15.

Strong stand against any pay cuts in show biz fields, combined with a soft answer to Hollywood's penchant for producing films abroad, featured a long report on the state of affairs of the International Alliance of Theatrical Stage Employees by proxy Richard F. Walsh. The IATSE head today (Tues.) read a 67-page statement to 1,100 delegates convening here at the 40th bi-annual convention of the union. Sessions which started yesterday continue through the week.

Walsh also served notice that the IA will fight to become the supreme international in television. His org, he said, is at peak strength with 960 affiliated unions, by far the largest in history, with total membership of 61,928. In the past two years, the IA has chartered 29 new locals.

Main event slated for tomorrow (Wed.) will be a speech by Eric Johnston, Motion Picture Assn. of America prez. Earl Hudson, United Detroit Theatres topper; Kenneth Thomson, TV administrator for Screen Actors Guild, and Robert Scott, secretary of Michigan State Federation of Labor, also will mount the podium. Thursday will feature reports of committees and nominations for officers, with Friday set aside for elections.

In his treatment of pay cuts, Walsh declared: "It is significant that no other industry has made such a request of its employees in these times in this land of plenty."

(Continued on page 55)

Behind-Scenes Snags

On Flynn's French Pic; WB Talks Pact Breach

Paris, Aug. 15.

Flock of behind-the-scenes difficulties are hampering the Errol Flynn starrer, "The Bargain," which William Marshall is producing. The picture rolled on the Riviera Aug. 8.

Marshall reportedly violated several French government co-production regulations by starting the picture without a permit and ignoring a requirement that every English-language film made in France must have a French version. In addition, reportedly without advising Flynn, the producer also closed a distribution deal with Republic.

Meanwhile, Warners considers Flynn's appearance in "Bargain"

(Continued on page 55)

JOE SCHOENFELD TO HEAD COAST 'VARIETY'

Joe Schoenfeld rejoins VARIETY early in September, after an hiatus of six years with the William Morris agency in Hollywood. He succeeds the late Arthur Ungar as editor of DAILY VARIETY, published in Hollywood; the wholly owned subsidiary of the parent (weekly) VARIETY, whose head office is in New York.

Schoenfeld was 11 years with VARIETY in New York, resigning to accept an agency post offered him by Abe Lastfogel, general manager of the William Morris office.

Taxes on Way Up

Washington, Aug. 15.

Tax raises are on the way, instead of the cuts expected as late as the end of June.

Senate Finance Committee last week okayed boosts on both the corporate and personal income rates. These increases will affect show biz and the people in it virtually across the board. Present plan is to have the new rates effective as of money earned beginning July 1 last. However, there is no certainty yet what shape the bill will finally have.

Elsa Lanchester Set For 15-Week Tour Of Top Niteries

Hollywood, Aug. 15.

Elsa Lanchester, who has been making a "guest appearance" with the Turnabout Theatre here for nine years, will make her debut as a niterie performer this fall, opening a 15-week tour at the Copley Plaza hotel, Boston, Oct. 18 for two weeks. Dates already have been set at the Persian Room in New York and for Washington and Chicago appearances.

She'll get between \$2,500 and \$4,000 for each stand and will carry her own accompanist, pianist Ray Henderson.

Miss Lanchester will use the Forman Brown material she has been using at the Turnabout where she stars in the live revue section of the revue-puppet legiter. Tour is limited to 15 weeks to stay within the time of the Turnabout's annual vacation. She's due to return in time for rehearsals for the outfit's new show which bows on New Year's night.

SCHINE TELLS SENATE OF FLA. ERICKSON DEAL

Washington, Aug. 15.

J. Myer Schine told the Senate Crime Investigating Committee last week that in the winter of 1947-48 he leased the bookie concession at his Roney-Plaza hotel, Miami Beach, to gambler Frank Erickson for \$45,000. However, it didn't take, continued Schine; he said the cops closed the bookie cabana and the booth in the hotel, because he was doing business with outside gamblers instead of with the local syndicate.

Thereafter, said the hotelman and film exhibitor, he leased the concession to the Miami syndicate and had no more trouble. Schine explained that he leased the concession because the hotel had a great deal of trouble with "sneak" bookies who came in and did business and made a nuisance of themselves.

Joan Crawford's Op

Hollywood, Aug. 15.

Joan Crawford underwent an emergency appendectomy at Hollywood Presbyterian hospital last night (14). Condition is described as satisfactory.

Operation will necessarily postpone starting date of Warners' "Goodbye, My Fancy," in which Miss Crawford was to star.



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U.S. Film Short To Explain UN Stand on Korea

American film companies have agreed to help get across to countries abroad the United Nations' version of the Korean crisis by the free distribution of a one-reel short produced by the U. S. State Dept. It is the first request by either State or the UN for specific film company cooperation since the shooting broke out in the Far East. As such, it sets a precedent for handling of future pix.

In another first, COMPO (Council of Motion Picture Organizations) participated in the agreement to take on the pic only two days after Ned E. Depinet, COMPO prez, wrote President Truman advising him that all liaison work would be handled by the all-industry group. Last week's COMPO board meet conferred that power on the organization.

Similar to the treatment of Government pix in World War II, the majors will divide the world in handling the brief on Korea. Each company will take a territory and guarantee free distribution there on the widest possible basis.

State Dept. was handed the greenlight this week after reps of COMPO, Motion Picture Assn. of America and the company foreign managers were shown the film. Jack Connelly, now with State, produced it. Connelly previously served with a number of newsreel companies.

Film stresses the UN point of view. It draws heavily on newsreels showing the world org in sessions over the Korean question. It also gives an historical background to the current fracas.

Tel Aviv Commie Row

Tel Aviv, Aug. 14.

Two of three theatres in this city packed in a U. S. Government documentary, "The UN Aids Korea," after commie agitators halted its screening in one house to distribute pamphlets and address the audience. Action by the

(Continued on page 55)

Sonny Tufts?

Editor, VARIETY:

Pleasantdale, N. J.

Watched "Captain Video," on WABD-TV with my son, 5, tonight, Aug. 12. "Captain Video" (played by Richard Coogan) is announced as "the protector of our country."

In one scene the Captain is sitting on a park bench waiting for the "signal" to break up a radical meeting. While he waits, the Captain is seen reading the last issue of VARIETY!

If what "Captain Video" learns from VARIETY will make him a better "protector of our country"—good! Maybe we can find Peace through Films, Radio, Video, Music (and) Stage.

Sincerely,
Chuck Barnett.

AFL Exec Board May Be Forced To Act In 4A's Jurisdictional Fight

Berle to Palladium?

London, Aug. 15.

Milton Berle, who planned back to New York last Friday (11) after a 10-day trip to London and Paris, has been discussing with Val Parnell the possibility of a Palladium season next summer.

Decision will not be made for some time but the Foster Agency will continue the negotiations for Berle.

Lush White Beds Ball Draws Riviera Cream; 28G Profit to Charity

By MARGARET GARDNER

Monte Carlo, Aug. 15.

All the qualities of elegance synonymous with the French Riviera were embodied in the Bal des Petits Lits Blancs (Ball of the Little White Beds), the most important charity affair of the year in France, which last week (8) brought out a record crowd of 900 to the terraces of the Summer Sporting Club in Monte Carlo.

The gala was notable for having the most glittering gathering of important names since the war. The show on the floor, which featured luxurious gowns, jewels and furs, was far superior to that on the stage, and the diners, who had each paid 15,000 francs (\$45) to participate, were content to view the parade of titled notables, as they shuffled back and forth from the dance floor to their tables.

Several big names, which had been announced as participating, did not show. Edith Piaf and Charles Trenet had been prevented by conflicting contracts; Jean Sablon had been suddenly called to South America. Lesser acts had been substituted at the last moment.

The show began with the Monte Carlo Girls, eight Scandinavian

(Continued on page 53)

TRAGEDY STILL STALKS MRS. CLARK'S PATH

Hollywood, Aug. 15.

Extraordinary tragedy has stalked Mrs. Buddy (Nedra) Clark, capped this week by the accidental death of her seven-year-old daughter, Penny. Her crooner husband was killed Oct. 1 last when his chartered plane returning from a Frisco football game crashed with five others aboard. He was the lone casualty. Mrs. Clark's first husband, who went berserk in Chicago some years ago, killed her father, mother and child. Before she married the singer, Mrs. Clark was a fashion model at Saks-5th Ave., N. Y.

The little Clark girl escaped from her nurse, Ruth Shackelford, and darted across a Brentwood street to meet her playmate. Edward Cheetham, 28, of Santa Monica, driver of the fatal car which hit the child, said he had seen her too late to avoid the accident.

Death Wins the Gamble

Oakland, Cal., Aug. 15.

Death and bingo seem to be riding tandem here. For the second time in two nights, death was the prize at a theatre cash drawing.

On Aug. 9, Mrs. Loretta M. Howard, 18-year-old mother of a child of two and wife of an unemployed ex-GI, heard her name called for a "Lucky Star" deal at the Rivoli theatre. She rushed from her post in the balcony toward the stage. En route she collapsed and died instantly.

On Aug. 10, Fox West Coast theatres were having their monthly giveaway. At the Campus theatre in Berkeley veteran manager Alfred Smith, 59, was at the telephone waiting to learn whether someone in his audience had drawn the \$1,000 prize. Smith got the message, announced the winner—seated in another theatre—staggered to his office and died at the hospital a few hours later.

The growing jurisdictional friction between various affiliates of the Associated Actors and Artists of America may force the American Federation of Labor executive board to take a stand in the situation there to some talks that the AFL may force the 4A's, as a result, to change its format into a "one-card union."

First active step will be taken at the AFL convention in Houston next month, when Henry Dunn, national administrative secretary of the American Guild of Variety Artists, is expected to introduce a resolution asking that AFL recommend to its executive board that it order the 4A's to become "a true international union instead of a federation within a federation." Chances of its adoption are excellent because of the embroilment of several 4A's unions in jurisdictional battles, namely the squabble between Television Authority and the Screen Actors Guild.

In addition, the 4A's in recent months has been rife with bickering between AGVA and Actors Equity on the jurisdiction of convention shows, for which both unions have staked a claim; status of tab legit musicals playing vaude houses, and the jurisdiction of "Red, White and Blue," the American Leegion-sponsored show for which Equity has signed a security agreement with producers Le Roy Prinz and Owen Crump. As a result, AGVA has sent out letters to its membership ordering its performers not to sign with that display unless they're pacted on AGVA contract forms. The 4A's recently met on this issue and in

(Continued on page 55)

Sinatra Has Two Foreign Pic Stints in Fire While Prepping His Tele Show

Frank Sinatra has two foreign film propositions brewing, in between readying his CBS-TV series which debuts in October. One is a Gabriel Pascal idea for George Bernard Shaw's "Androcles and the Lion," to be filmed in England, and the other is a remake of a French film, "Mr. Ali," which attracted Sinatra when he saw it in his dressing room, over the British Broadcasting Corp. television system, while fulfilling his Palladium, London engagement.

Sinatra went to Paris to huddle with George Aschermann, rep for the French producer of "Ali," with an eye to buying the Hollywood remake rights, or possibly to film it in London or France with foreign currency, and for Sinatra to retain the western hemisphere rights.

Singer, who just flew in from Europe, leaves for Hollywood today (Wed.) to further his TV debut. Ben Blue will be one of the video show components. Paul Dudley, who will produce, is en route east to lay the groundwork.

METRO'S 'END' PREEMS IN 25 NIP THEATRES

Tokyo, Aug. 8.

"Beginning or the End," Metro's semi-documentary feature on the atomic bomb which culminates with the Hiroshima explosion, will have its Japanese preem Aug. 14 with a one shot, day-and-date charity screening in 25 theatres located in 18 Nipponese cities, including both Hiroshima and Nagasaki. Proceeds will go to the Hiroshima Reconstruction Committee to aid the rehabilitation program still going on both there and in bomb devastated Nagasaki. Pic is slated for general release in Japan next month.

Decision to release the film in Nippon was reached by the Central Motion Picture Exchange, local U. S. distributing agency, after the pic was previewed privately by a number of prominent Japanese in various fields, majority of whom said they favored local release. Film played the Army circuit in Japan three years ago for Occupation Forces.

Nipponese adaptation, with superimposed Jap dialog, will also have short prologue featuring statements by the mayor of Hiroshima and other Japanese leaders.

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OPERATING PROFITS AHEAD OF '49

A Job Well Done

It was a moot question last week, at the first emergency meeting of COMPO, whether this was to be a birth or a wake. Indications favored the latter. Happily, the Council of Motion Picture Organizations was lustily entrenched. As Ned Depinet observed, "We have finally got it off the ground," and with the smooth diplomacy which distinguished both all-day sessions, COMPO figures to fly high. The choice of Arthur L. Mayer as executive vicepresident was the capping coup. That he is the ideal man for the job appears to be the general intra-trade consensus.

Leo Brecher's kudo for Francis S. Harmon's skillful and efficient work was a deserved salute to a tireless and efficient worker. COMPO prexy Depinet's "only regret was that I did not say what Leo just voiced so well."

Compromise and willingness to yield, in order to further the job, was evidence in plenty that men of good will had come from all corners of the nation with an open mind and a sympathetic attitude in order to consummate, if at all possible, a film council that would achieve the most good for an industry that has been so good to so many for so long.

Sparked by the unselfishness of a respected and affectionately regarded leader, when Depinet laid it on the line that the chips were down for COMPO, it was only a matter of hours before the technical hurdles, advanced by the Theatre Owners of America, were resolved through compromise.

A fine pattern has been written for COMPO under which, for once, an all-industry benevolence should result. Exhibitors and distributors are allied in financing, through a tithe of 10c-per-\$100 film rentals—which the distribut match—by which the entire picture business must benefit. No matter the evolutions of the sundry projects, be they lofty-minded or mundanely based, the end result must be a plus for "Objective: Boxoffice." It may be called seminars, public relations projects, mutual respect for theatre vs. producer problems; it may initiate improved ties with Government, state, local and public agencies; it may run the gamut from pluperfect pictures to popcorn—the end must spell out better business. If the b.o. objective ties in so much more with better public relations, so much the better.

It took a solid year to get COMPO off the runway, but the bright blue yonder spells beaucoup b.o. black, and on that score the Council is indeed a job well done. *Abel.*

B.O. Being Killed By Film Cycles, Avers Pix Buyer

Film cycles are continuing to kill the b.o., Bernie Brooks, chief film buyer for the Fabian circuit, N. Y., declared this week. Over-production of westerns has been responsible for at least part of the biz downturn during the past year and an superfluity of musicals threatens to repeat the process, the vet film man opined.

Fabian chain's 50 houses are experiencing a very sizable upturn in grosses currently, which has coincided, Brooks claims, with the end of the oater cycle and an influx of dramas, musicals and family-type pix. While the musicals have been doing well to date, he says, the large number of them on release schedules for the rest of the year may well put them in the same b.o.-poison category as westerns.

"The distributors would do us a great-favor and themselves-even-a-greater favor," Brooks asserted, "if they'd use more foresight and caution." (Continued on page 23)

Rank's Top Prod. Aide Seen Prepping U.S. Tie With Voyage This Week

New impetus to joint production plans between J. Arthur Rank, British filmmaker, and American companies may result from a trans-Atlantic trek by Earl St. John, Rank's top production exec. St. John embarks from England today (Wed.) aboard the Queen Elizabeth. He remains in the U. S. for two-three weeks on a combined business-vacation visit.

Rank official was instrumental in working out details for the co-venturing of his company and Paramount in "Trio," filmization of three short stories by Somerset Maugham, which preems next month in the Sutton, New York art theatre. Other joint deals with major companies are agreed in principle, but still require suitable story properties.

C. P. Skouras to D.C. On Divorcement Talks

Hollywood, Aug. 15. Charles P. Skouras, accompanied by John Bertero and John Lavery, skies to Washington Sunday (20) for huddles with Assistant Attorney General Herbert Bergson.

Talks will deal with divorcement-divestiture plans for National Theatres from 20th-Fox.

New Decree Deal Replaces WB Plan

Warner Bros. is dropping its attempt to obtain Treasury Dept. approval for the issuance of \$54,000,000 in debentures under a proposed anti-trust decree. After many months of negotiations with the Government revenueurs, Warners has decided to give up the idea of issuing both debentures and common stock to shareholders in place of their interest in the theatre chain.

Three Warner brothers—Harry, Jack and Major Albert—are now understood to be preparing a different plan which would permit the company to carry out a consent decree arrangement with the Dept. of Justice. New plan, however, is still under wraps.

There has been some speculation that the three brothers may pull (Continued on page 47)

COL REDUCES LOAN BY \$600,000 PAYOFF

Production loan extended to Columbia by three banks has been reduced to \$5,400,000 through the payment by the major of \$600,000. Indicating the fiscal strength of the company, maximum authorized amount of the loan was \$10,000,000 until July 31, when it was decreased to \$9,000,000. Company, however, has found no need to draw the additional allowable sum.

Terms of the loan provide that its ceiling be decreased \$1,000,000 yearly. Loan agreement was originally made Aug. 12, 1949, with the First National Bank of Boston, Bank of America and Manhattan Co.

PAR, RKO EXCEED LAST YEAR'S COIN

Operating profits of the major companies are still driving ahead of 1949 on a wide front. Gains for some majors are light but steady while those of other film outfits maintain a substantial lead of the previous year's reports. Mid-year reports of Paramount and RKO, both aired this week, top their revenues of last year although neither company has scored sharp boosts.

Par has turned up a net of \$2,826,000 for the first six months of the year. Additionally, company has \$829,000 in undistributed earnings from non-consolidated subsids, principally DuMont Television. Since Par is in its first year as a divorced company, there is no comparative figure for the same period of '49.

Paramount's pro-forma proxy statement on the eve of divorcement gave an estimate of the production-distribution company's net for the first nine months of 1949. That total was \$4,494,769. It included DuMont profits. Estimate of two-thirds that figure would be some \$500,000 under earnings re-

(Continued on page 20)

Selznick-Korda In the Ring Again

David O. Selznick and Sir Alexander Korda are at it again. Recent arbitration decision by Robert R. Patterson, which was supposed to have ended the lengthy trans-Atlantic dispute between the two producers, has proved to be only the beginning.

Selznick has refused to follow the Patterson decision in releasing about £100,000 (\$280,000) in escrow in England to Korda, while the latter has retaliated by holding up delivery of a Technicolor print of "Gone to Earth," as ordered by the special master following the recent hearings.

Battle took on some of the aspects of a "B" western last Thursday (10) when Morris Helfrin, Korda's rep, attempted to get the "Gone" print out of Selznick's possible legal clutches by air-expressing it to Canada. Print was already on the plane when a standard Central Casting-type U. S. marshal arrived at LaGuardia airport, N. Y. (in a Chevy, although a white boss would obviously have been called (Continued on page 23)

Ohio Critic, Assn. Exec Rap Film Industry On Deal to Sell Pix to Soviet

Industry toppers were extremely resentful of the bad beating they took in the Ohio territory last week on the Motion Picture Export Assn. project to sell a block of 20 pictures to Russia. MPEA's move is entirely in line with State Dept. desire and obviously the reverse of what the Soviet propaganda experts want, since the deal has been cooking for almost two years and shows no sign of consummation yet.

Initial attack on sale of the 20 pix was made by W. Ward Marsh, film editor of the Cleveland Plain Dealer, in his column. It was picked up by Pete Wood, secretary of the Independent Theatre Owners of Ohio, who wired President Truman urging a ban on shipment of the pix.

MPEA and distrib execs in New (Continued on page 20)

Nat'l B.O. Survey

VARIETY's National Boxoffice Survey, which usually appears in this space, is being given fuller treatment this week because of the unusually strong nationwide b.o. upbeat.

Pix Boxoffice Continues On Upgrade; Good Product, Weather Hypo Take

U's Farrar Deal

Unusual multiple-film contract has been inked by Universal and David Farrar, British pic star. By signing Farrar, U shares him with British producers Michael Powell and Emeric Pressburger, who hold first call on the actor for pix made in England. Under U's pact, Farrar's services in the U. S. belong exclusively to the American major.

Actor is due in the U. S. in December with his wife and child to handle his first assignment from U, the starring role in "Samar-kand," which Howard Christie will produce.

Pix Hopes to Duck Excess Profit Tax

Washington, Aug. 15.

When Congress gets around to passing an excess profits tax, the film industry hopes that it will be exempt from such a bite. Staff meeting of the Motion Picture Assn. of America, which discussed new taxes here today (Tuesday), authorized its tax committee to draft a policy on fresh Government imposts as well as informing MPAA members on all aspects of the situation.

Staffers who attended today's session feel that in the event of an excess profits tax the industry should get special consideration inasmuch as the film business went through the financial wringer during the postwar years. As a contrast to their own plight, they point to record-breaking income garnered by industrial corporations.

At present there is no excess profits tax on the books although Congress may soon pass such a measure on an emergency basis. Other phases of war legislation were also studied during the meet. Film industry, in common with other communication media, is currently exempt from price controls voted by the House. Picture toppers expressed the hope that the exemption will be retained if and (Continued on page 22)

WAR ON THE UPBEAT ON FILM TITLES, TOO

Title registrations with the Motion Picture Assn. of America last week indicated that war was still very much on Hollywood's mind. Variations on the theme had broadened considerably, however, from previous weeks, when the registered labels were almost wholly concerned with Korea.

Only company still taken with the Korean idea was 20th-Fox, which tacked its plague on a trio of tags. They are "Communism in Korea," "The Battle of the Koreans," and "War of the Koreans." All were registered as original features. Understood a plan is afoot to make them from newsreel clips.

First title with a comedy connotation to its war theme since the Korean imbroglio began was staked out by Warner Bros. It is "Deadly, Willing and 4F." Columbia asked for priority on "Life of General Patton," 20th-Fox on "Halls of Montezuma" (from the Marine Corps hymn), and Warner Bros. on "The Story Behind the Gun."

Walter Colmes registered a series of titles for shorts, including "The Atom Bomb," "You and the Atom Bomb," "You Can Beat the Atom Bomb" and "Self-Defense Against the Atom Bomb."

Interplanetary travel also continued to get a Hollywood play with Republic registering "Flying Planet Men." It has previously claimed "Flying Disc Man from Mars."

Improvement in the nation's film theatre boxoffice, which has become more pronounced in the last few weeks, continues on the upgrade this session. Combination of the Korean warfare, wartime psychology, mild and favorable business weather and stronger-than-usual summer product is bringing the improved theatre trade, in the belief of many exhibitors. While the current week is marked by numerous holdovers and some new socko fare just being launched, business at the wickets still is reflecting the vastly better film takings.

Tipoff of how the boxoffice has picked up is indicated by the fact that the first eight strongest pictures in VARIETY's Golden Dozen for the week will show nearly \$1,040,000 total gross. Many of the strongest spots are favored by cool weather, but, as in the case of San Francisco and St. Louis, such factor does not always mean bigger trade. In Frisco, trade is up sharply despite the admitted draw of many summer attractions. St.

(Continued on page 20)

Initial Contract Draft On Hughes' Sellout To Brandt Gets Coast O.O.

Initial draft of the completed contract for acquisition of the RKO circuit by Harry Brandt's Trans-Lux chain went to the Coast over the weekend. Noah Dietrich, principal adviser to controlling stockholder Howard Hughes, and Tom Slack, Hughes' attorney, are gandering the pact in California.

If it meets their okay they will present it to Hughes for his approval. They are expected to ask, possibly, for changes in details—all parties have agreed to the transfer in principle—which would necessitate further discussion.

If minor, that might be carried out by phone. Otherwise, Dietrich (Continued on page 52)

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Filmites See 1st Promise of Unity Following 2-Day COMPO Powwow

Film industry's chronic allergy to union under a single banner was purged-and-cured at last week's critical meet in New York of COMPO (Council of Motion Picture Organizations). In the wake of that confab, which featured a declaration by Ned E. Depinet, RKO prez who heads the all-industry project, that the chips were down, filmites now see the first real promise of unity within the industry. It took a war crisis and the threat that the industry would have no recognized spokesman in Washington to pull the trick.

Two-day session covered plenty of ground, including reconciliation of the Theatre Owners of America before it ended. But the main advantage in the eyes of many industryites is the greatly-enhanced chances of improved public relations. In this regard, results of a number of surveys were aired at the meet, demonstrating again that the film industry rates near the cellar in public regard.

With COMPO reborn and reaffirmed at the board gathering, film circles see the next few months as the industry's big chance to establish an entente cordiale with both the public and the Government. The war crisis, like those of the past, have always helped the industry along because of its undeniable tremendous cooperation which has dwarfed that of other fields. By cutting through the snarls which had crippled COMPO, the industry is now in a position to throw its full weight behind the Government.

Specifically the COMPO meet accomplished the following:

1. Through straight-talking followed by a willingness to compromise, it won over TOA to full cooperation with COMPO's role as

(Continued on page 46)

UP, H.O. Chiefs Set Policy Talks

United Paramount theatre circuit chiefs and h.o. toppers will stage policy talks in a three-day meet scheduled to begin Sept. 26. Locale of the conclave will be somewhere in the Poconos, resort mountain range in Pennsylvania, with the actual site yet to be chosen. Theatre operations during the eight-month divorce stretch will come in for heavy discussions.

Karl Hobbeltzelle, Interstate circuit chief currently vacationing at Cape Cod, Mass., as well as his associate, Robert J. O'Donnell, have been invited and will attend. Renewal of dickering on a breakup of Interstate's partnership with UP may be carried on at the Poconos meet. One prelim talk has already been held, and there are still a number of points which must be cleared.

Following the meeting, Hobbeltzelle returns to Cape Cod. When he winds up his stay, Oct. 15, he will stop in N. Y. en route to his Dallas h.q. It is expected that further breakup talks will then be held.

'PROJECT BOXOFFICE' SET FOR COMPO PROBE

COMPO's upcoming probe into the possibilities of a full-scale national survey of the film market has been tagged "project boxoffice" by the industry's board. Recent two-day COMPO meet authorized the appropriation of \$3,500 for a basic study of the project. If a final survey is okayed, the \$3,500 will only be a starter since it is estimated that a check into audience tastes and what's right-and-wrong with the industry would cost upwards of \$50,000.

Because the COMPO board considers the project of prime importance, a permanent committee of six will be named by Ned E. Depinet, COMPO prez, to carry on the work. This committee will report directly to the board. Several college professors who are experts in the field are being considered to get the job started.

Mayer's Pledge

Acknowledging his appointment as COMPO executive director, Arthur L. Mayer wrote COMPO prez Ned Depinet yesterday (Tuesday) that he was "profoundly moved" that his fellow workers chose him for the post. He pledged "every ounce of energy, enthusiasm and experience of which I am capable," for COMPO's success.

Mayer pointed out that there are 238,000 men and women in the picture business. "Through you (Depinet)," he wrote, "I plead for their faith in me and their participation in our activities so that we can make our films and our theatres the beloved arsenal of American democracy."

COMPO's New Exec V.P. Will Address TOA

Indicating the Theatre Owners of America's intention to cooperate with COMPO now that the snarls have been untangled, Gael Sullivan, TOA exec director, said this week that Arthur L. Mayer, newly-named exec veepee of COMPO, will be invited to the theatre group's national convention in Dallas in October. Mayer's talk to the conclave will probably be targeted at explaining COMPO's aims and asking for full support of members. The Mayer talk will be "highlighted" at the convention, Sullivan declared.

As a further sign of TOA cooperation, Sullivan intends to turn over to COMPO the job of dealing with W. Stuart Symington, chairman of the National Resources Board. Sullivan opened initial talks with Symington several weeks back in behalf of TOA. He had planned to present to the Government official a program of cooperation on the part of TOA members.

Understood that TOA will make no effort to deal directly with the Government except where the in-

(Continued on page 22)

TOA PUSHES DRIVE TO ACCEPT THEATRE TV

Theatre Owners of America is upping its drive for a wide acceptance of theatre television among exhibitors, politicians, educators and the public generally. New brochure is being circulated, which explains the need for large-screen TV while discounting the impression that there is any desire "to monopolize any category of films for theatre television, any more than the films have ever monopolized programs for theatres." Statement is made in a foreword of Gael Sullivan, TOA's exec director.

Bulk of the brochure is a reprint of a speech made by Nathan L. Halpern, TOA video consultant, before the Southern California Theatre Owners Assn. Sullivan's foreword declares that the new medium should supplement, not supplant, regular feature product in flickeries. "If theatre television were to increase boxoffice only 25 times a year, it might well provide a profitable difference in profitable theatre operations and in stabilizing all segments of the film industry."

Brochure is being mailed to all film producers, to radio and TV editors throughout the country as well as to legislators, businessmen, educators and members of the Federal Communications Commission.

COOLEY'S SCHWARZ OATERS

Hollywood, Aug. 15. Spade Cooley, armed with a fiddle and six-gun, will gallop four times this year on Jack Schwarz's production for Eagle Lion release. Starrer is "Border Raiders," with Jack Seaman producing and Richard Talmadge directing.

Kelly Preps 'Caste'

Arthur W. Kelly returned to New York yesterday (Tuesday) following a Coast visit to set production plans on "Half Caste," which he is planning to make independently.

Former United Artists exec v.p. also huddled with Charles Chaplin, whom he has repped for many years and is now repping on "City Lights" reissue.

Little Hope For FC-EL Merger

As the weeks roll by, the chances of any revised deal whereby the dormant merger of Film Classics and Eagle Lion becomes a reality become almost nil. Renewed talks between William C. MacMillen, Eagle Lion Classics' prez, and Joseph Bernhard, head of the non-operative Film Classics, are slated to start today (Wed.) or tomorrow. Little hope is offered by insiders of any change in the stalled setup.

MacMillen returned this week from a short vacation. During his absence, nothing new transpired to give Bernhard or Irving Kaufman, assignee for the benefit of FC creditors, any real reason for believing that an amicable deal can be worked out. Unless Bernhard is now in a position to come forward with outside financing, the likelihood of his obtaining some stock interest in ELC is exceedingly dim.

Which probably means that Kaufman will go ahead with a suit against ELC and Pathe Industries. EL and ELC parent company, challenging collapse of the proposed merger. Kaufman has previously declared that MacMillen must come across with something better than the 10% of ELC's distrib fees on pix which originally were handled by FC. Maintaining that Bernhard performed as much of his share on the merger as he could, Kaufman is arguing that

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GOLDWYN HAS SIX WRITERS AT WORK

Hollywood, Aug. 15.

Samuel Goldwyn, who returned here this week after being away six months, disclosed that his production plans are indeterminate as yet. He has six writers working on various stories. Development of them will determine which he does first.

Goldwyn and his wife, Frances, left Hollywood today (Tuesday) for Berkeley, Cal., to attend the marriage tomorrow of their son, Samuel, Jr., to Jennifer Howard, daughter of the late playwright, Sidney Howard. Ceremony will be held at the home of the bride's uncle, Duncan McDuffie.

Goldwyn flew back to the Coast Sunday (13) after spending the last few days of his absence from Hollywood at the home of banker Robert Lehman in Port Jefferson, N. Y.

NLRB Orders Elections In 30 Days on SPG, IA

Washington, Aug. 15.

National Labor Relations Board has ordered elections within 30 days to determine whether the Screen Publicists Guild or IATSE should bargain for the screen publicists of the member companies of Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Assn. Action follows hearings of last June. The order found that the IMPPA press agents constituted one appropriate group for bargaining and that the flacks of the SIMPP members constituted a separate one.

The Publicists Guild petitioned for the Labor Board to step in, with IATSE intervening. However, said NLRB, "The compliance status of the petitioner has lapsed since the hearing in this matter. In the event it fails to renew its compliance with Section 9(h) of the Act within two weeks from the date of this direction, the regional director is to advise the Board to that effect. No election shall be conducted until and unless compliance has been renewed."

Warner Bros. Undertakes Intensive Search for Original Story Material

Hollywood, Aug. 15.

France's 16m Growth

The growth of 16m theatres in France is amazing even the most optimistic narrow-gauge film enthusiast, according to Richard de Rochemont, March of Time chief, just back from Europe. Playing small communities at low admissions, the 16m operations are drawing well. While actual rentals on the old features used are small, it represents "found" money for distributors.

Complete shows are sold to a 16m exhibitor for a full week so he can travel the show to several towns in that period.

UP's Big Ten TV Try in Theatres As Critical Test

United Paramount's coup of snatching large-screen television rights to the Big Ten football games this fall may be the big click boxoffice-wise that exhibitors are waiting for before a mass rush is staged to tool up flickeries with TV equipment. At least, that is what Leonard H. Goldenson, UP prez, is hoping for and half expecting.

Goldenson, Big Ten biggies and football officials throughout the country are viewing the nine-game schedule of gridiron matches which four UP houses will play exclusively as a critical test of the b.o. pulling power of large-screen TV in sports. Because the experimental nature of the program is of top importance, Goldenson said this week that various price scales and policies would be tried out during the season.

For some of the games which will be piped into the State Lake, Uptown and Tivoli, three Balaban & Katz Chicago houses, and the Michigan, Detroit flagship of United Detroit theatres, regular scales of the flickeries will be in effect. For other games, varying upped prices will be set to see

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N. Y. to L. A.

Don Ameche
Art Arthur
Jack Benny
Lloyd Bridges
Alice Faye
Freddie Fields
Al Fisher
Al Fowler
Ava Gardner
Phil Harris
Florence Husted
Louis S. Lifton
Mary Livingstone
Luigi Luraschi
Mack Millar
Edith Miller
Zero Mostel
Sir Laurence Olivier
Mary Pickford
Peter Potter
Joel Preston
Thelma Ritter
Alfred S. Rogell
Manie Sacks
Joseph Schildkraut
Ann Sheridan
Frank Sinatra
Ezra Stern
Warren Stevens
Blanche Thebom
Giuseppe Valdengo
Robert Whitehead

N. Y. to Europe

Leo Coleman
Errol Flynn
Yehudi Menuhin
Ray Milland
Marie Powers
Harvey Stone
Bruno Walter
John Wildberg

Europe to N. Y.

Michael Arlen
Milton Berle
Milton Biow
Helen Hayes
Conrad Hilton, Jr.
J. P. McEvoy
Joseph Newman
Richard Pleasant
Robert Sarnoff
Elizabeth Taylor
Earl Wilson
Julie Wilson

An intensive search for original story material, which Warners quietly inaugurated in recent weeks, will be an important part of the studio's future operations, production chief Jack L. Warner declared today (Tuesday). In unveiling details of the quest, he said that he was encouraged by recent additions to company property lists from the field of originals.

"The original story," Warner pointed out, "is the lifeblood of the film industry. Our examination of screen history, proves that the original is the foundation of the medium. At least half of the great boxoffice successes have been originals. Originals written especially for the screen and having no prior limitations imposed by other mediums are, in my opinion, the basis of our business."

Moreover, Warner added, stories created for the camera require no doctoring. "This is an advantage," he emphasized, "because doctoring usually causes a loss in transmission, just as most engravings do not carry the full values of the original." He also noted that creation of originals especially for the screen relieves the industry of dependence upon plays, published works, magazine articles and other sources.

"In other words," Warner said, "originals are insurance that there will be a supply of filmable material. We will not have to take our chances on whether the coming months and years make other kinds of material available. If the Broadway stage has a bad season, or if the publishers don't bring out the kind of books and

(Continued on page 6)

Ready Track For '50 Oscar Derby

Hollywood, Aug. 15.

Johnny Green was appointed chairman of a committee authorized to name the date, place and format of the next Oscar Derby, to be held here some time next March. Other members of the committee are Charles Brackett, Fred Metzler and G. Carlton Hunt.

Meanwhile, the studios are getting an early start in their jockeying for position although the deadline for entries is far away—Dec. 24. Already warming up is a strong field of contenders, including "Sunset Boulevard," "Story of a Divorcee," "The Glass Menagerie," "Rio Bravo," "King Solomon's Mines," "Harvey," "Born Yesterday" and "All About Eve."

L. A. to N. Y.

Bert Allenberg
Louise (Mrs. Martin) Beck
Barbara Bel Geddes
Amanda Blake
Joan Blondell
George Callahan
Sally Cobb
Howard Dietz
Paul Dudley
Lynn Farnol
Lisa Ferreday
Paul Foley

Lou Goldberg
Cary Grant
Kathryn Grayson
Sig Herzig
Richard Hodgson
Russell Holman
John Houseman
Mary Beth Hughes
Betty Hutton

Walter Kane
Arthur W. Kelly
Howard E. Kohn
John Larkin
Harry Maizlish
Mike Mazurki
Leo Mishkin

Robert Nathan
Edmond O'Brien
Lindsay Parsons
William H. Pine
Ron Randell
Gene Raymond
Trescott Ripley
Helene Stanley
Gloria Swanson
Lyle Thayer

Helen Traubel
Wally Wallingford
Arleen Whelan
Richard Whorf
Patrice Wymore

RUSH PIX TO BEAT SHORTAGES

4-Point 'Plan of Action' Outlined In Wald-Krasna RKO 5-Year Deal

Hollywood, Aug. 15.

"We may outrage audiences or we may delight them, but you can be sure we won't bore them," Jerry Wald and Norman Krasna promised at a press conference here today (Tuesday) in which they laid out plans for carrying through their new 60-film commitment to RKO. Wald disclosed a four-point "plan of action" under which the new unit will operate during the five-year deal.

One point will be a royalty system whereby writers, directors, actors and other creative talent will have a continuing interest in their productions. This will operate like the royalty systems of book and music publishers, with a percentage of profits going to creators. It's new to Hollywood, closest previous setup being participation in indie productions for capital gains tax purposes.

"There is little that is more harmful to the kind of explosive talent with which we want to be surrounded," Wald explained, "than the guaranteed weekly stipend which may mean security but which has more often meant indolence and indifference."

Other of the "four points" include:

1. Plan to get newspaper feature writers to "research plots and ideas preparatory to such ideas being committed to paper as originals or screenplays. This is to provide topical themes on a "city desk" basis. Five ed-reporters will be hired to tour the country for material.

2. Films will be fully planned before shooting as a method of controlling costs. "We shall obviate need for five different setups for the same scene and neither under-

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SAG Seeks to Quiet Indignant Exhibitors On Bob Hope Spoof

Hollywood, Aug. 15.

Screen Actors Guild is seeking to quiet those indignant exhibitors over a recent Bob Hope television show by letting the world know that Hope is neutral. Theatre men squawks arose because of a ribbing which the comic handed film production in an unfavorable comparison with TV presentation.

In answer to a letter by Truman T. Rembusch, National Allied prexy, pointing out the incident, SAG's secretary, John Dales, cites the fact that Hope ridicules a number of TV practices in "The Lemon Drop Kid," comic's latest pic being shot by Paramount.

Howard Minsky Set As Par Mid-East Mgr.

Howard Minsky, sales exec who joined Paramount several months back, has been named as the company's mid-eastern division manager. Minsky, formerly with 20th-Fox, is taking over the post vacated by the death of Harry H. Goldstein. During the interim, Hugh Owen, eastern and southern divisional chief, has been supervising the area.

Minsky will make his h.q. in Philadelphia. His territory takes in Philly, Washington, Pittsburgh, Cleveland, Cincinnati and Detroit.

NSS' H.O. Huddles

National Screen Service branch managers started a full week of homeoffice huddles in New York Monday (14) with company topers. Agenda is said to be confined to general business discussions.

Conclave is the second of three scheduled meets of groups of managers with h.o. execs. First session was held during the week of July 10 while the third is slated for the week of Aug. 21.

Wald-Krasna to N. Y.

Jerry Wald and Norman Krasna will be in New York next week to meet their new boss, RKO prexy Ned E. Depinet, and the company's sales and distribution execs. Pair inked a new pact this week to deliver 12 a year to RKO for the next five years.

While east, it is expected that the new indie unit chiefs will also go into the possible employment of a publicity and business rep in New York. They will also dicker for story properties and acting talent.

Price Cuts Fail To Revive Biz, FWC Discovers

Los Angeles, Aug. 15.

Lowering admission prices is not the answer to the slump in the film house boxoffice. Fox West Coast tried that experiment on 23 of its theatres for two months and wound up with decreased attendance, in addition to a heavier drop in receipts. Now the circuit is restoring the old prices to all but three of its houses.

The experiment was a success in only one theatre, the Mesa, where the reduction from 65 to 44c resulted in a 15% increase in customers. Two others, the Rivoli and the Apollo, barely broke even and will go back to the old scales unless they show early improvement. Meanwhile, some of the theatres have increased their attendance since they went back to the higher scales.

N. Y. Indies Haven't Cut Recently
Survey of independent circuits in the New York metropolitan area last week shows that most theatres in secondary situations have not experimented with price reductions in recent months, nor do they plan such steps in the near future. Majority of exhibitors pointed out that high operating costs rule out any slices in the first place.

It was also stressed that the chief reason behind reluctance of theatre men to slice tariffs is that they fear incurring ill-will among patrons in case it's necessary to hike the tap again. One exhibitor noted that you can always come down, but customers are invariably bitter when scales are revised upward.

Korean War indirectly is responsible for continuance of existing admission rates. For when the Council of Motion Picture Organizations was campaigning before Congress to have the 20% federal tax eliminated in whole or part, the group pledged to cut scales in proportion to the tax reduction. Nation's rearmament program kayoed any chance of the b.o. bite's heaven.

N.Y. Nabes Give Free Bus Tix to Patrons

In a smart move to build trade and cultivate customer goodwill, two houses of the Interboro circuit in Queens, N. Y., are offering free bus tickets to patrons. Chain's ad in the L. I. Star-Journal points out that "when using the Queens Nassau bus lines to the Parsons and College theatres, ask the driver for a theatre transfer. Present the transfer at the boxoffice when you buy your ticket and the cashier will hand you a return bus ticket at no extra charge."

In effect only a couple of weeks, the policy has snared good audience reaction, according to Interboro veepee Morris Strausberg. However, he added, it's "too early to predict" whether the scheme is definitely stimulating attendance.

BIG UPBEAT ON H'WOOD PROD.

By NEAL GRAHAM

Hollywood, Aug. 15.

Although fortified with the heaviest backlog of completed films in years, Hollywood isn't considering a production slackoff. With certain materials already on the scarce lists because of the current Korean crisis, the next scarce "material" on the lots might be leading men, as a result, it's "let's shoot 'em while we can, boys—just in case!"

Expanded push during the first seven months of this year has meant a total of 222 feature-length films going before the cameras in this period as compared with 191 for the same period last year. And of this year's product, more were top-budgeted affairs than ever before. Drive for better product has led to Republic's cutback from 28 to 22 films for the first seven-month period, with only other cut being the one suffered by United Artists. Slice here, however, was caused by unstable conditions of company, especially during past six weeks. With all remaining studios it's a case of upped production.

Despite the tremendous backlog of 207 pix and the high number of films which have already gone before the cameras this year, the next few weeks will see a production boom to dwarf them all. Warners, for example, will reach a 13-year peak within the next couple

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SELZNICK LAYS CLAIM TO 10 PICTURE TITLES

David O. Selznick, who has been inactive in Hollywood for the past year, registered 10 titles with the Motion Picture Assn. of America last week. It is understood that the producer, now on the Coast, is attempting to set one or more units to work in Hollywood, but that they won't start until after his return from a projected European trip.

Labels to which he staked claims are "The Marble Faun" (on which Irving Allen and Laurel Films have priority), "The Chimes," "Songs My Mother Taught Me," "Hans Brinker of the Silver Skates" (Edward Small has priority), "The Unloved" and "The Loved" (on both of which United Artists holds priority), "The Loved and The Unloved," "Rio" (20th-Fox has priority) and "Freedom of the Press." Selznick is slated to go to London later this month, but there's a strong possibility his plans may be changed.

Indie Distrib Confusion Slowing Plan for \$20,000,000 Prod. Fund

Current confusion in the indie distribution picture is slowing plan advanced by Alex Ardrey, exec v.p. of Bankers Trust Co., N.Y., several months ago for establishment of a \$20,000,000 independent production financing fund.

While a slowdown on completion of a report on financial history of indie production is technically holding up progress toward establishment of the fund, the situation at United Artists currently is the real slower-downer. Report has been held up awaiting return of Samuel Goldwyn to Hollywood for the presentation of his figures.

Until the UA situation is clarified, it is expected that there will be no real action regarding the Ardrey proposal. Basic to it is a strong distributing company to handle product made under the plan. UA now is in throes of reorganization brought about by a management change, and the industry and banks are in the dark as to its future.

As things stand now, the situation is rapidly changing to the point that more indies are making

McNutt Said Ready to Hunt Coin For UA With Completion of Audit

Wageless UA Jobs

Three key men in United Artists' new management group have been receiving no salary since they took over July 11. They are board chairman Paul V. McNutt, prexy Frank L. McNamee and secretary Max Kravetz.

It is expected that McNamee and perhaps Kravetz will go on the payroll sometime after next Monday (21). That's when the auditors will finish inspection of UA's books for the new management, which will tee off steps by McNutt to bring new coin in.

UA Seeking To Handle Rank's Product in U.S.

United Artists, which faces a hiatus in releases next March, is looking to J. Arthur Rank possibly to fill the gap. It is understood that the new management of UA is making representations to the British producer on handling some of his product in the U. S.

Move is in line with indications that Rank and Eagle Lion will be parting company soon. Their pact has until the end of next year to run, but there is a possibility that it will be mutually abrogated before that time or that at least EL and Universal, which has first call on Rank product in the U. S., will forego some of it, giving UA a chance to cut in.

Without a windfall of films from Rank or some other source, UA faces a problem that has become habitual in its 31-year-history—a

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Gamble East

Circuit operator Ted Gamble pulled into New York this week for a short stay after a prolonged sojourn on the Coast. Gamble shoved off for Washington for confabs with Republican party politicians but is due back in Gotham today (Wed.). He serves as vice-chairman of the Republicans' financial committee.

Gamble will head for the Coast again at the end of the week.

Clarification of the confusion which has surrounded the change of management in United Artists will start with completion next Monday (21) of an auditor's report, it was said this week by the company's new execs. Accountants, who have been working on the UA books since the new group took control July 11, were ordered last week to put on overtime help to complete the job before the Aug. 28 deadline originally set.

Board chairman Paul V. McNutt has informed his colleagues in the new UA deal that with the audit in hand he will be ready to go out and start lining up the financing that is required. Attempt will be made to get \$1,000,000 for an operating fund and anywhere up to \$10,000,000 for a production fund.

Where McNutt will seek the coin, or what his chances of getting it are, are as much mysteries as the details of the deal by which the management was switched. Only extent to which that's been cleared up is that it was not a change of ownership, Mary Pickford still having in large measure control of the company.

McNutt and prexy Frank L. McNamee put the auditors to work the day they took over and claim to have been waiting for the report ever since, before going forward with new plans. They say that with the findings in hand next week, they hope by October to have the company back in full swing.

Sales Topper

Only thing they'll probably be lacking is a general salesmanager. They've pretty much given up the idea of getting one, since they are unable to pay the price or give the

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Brandt's Trans-Lux Chain Snares D.C. House From Group

Years-long series of battles between Harry Brandt, who controls the Trans-Lux circuit, and a syndicate which owns a half interest with it in the Washington, D.C., Trans-Lux, resulted in transfer of control of the house Monday (14). Trans-Lux parent company took over the lease from the syndicate, giving the Brandt setup complete control of the operation.

Deal also resulted in the ash-canning of long negotiations by Lopert Films, N.Y., for acquisition of the lease. Lopert offered \$50,000 a year rent against the \$45,000 which T-L will pay, but the syndicate elected to accept the latter deal "because it had fewer gimmicks."

In the financial group which shares a half interest with the T-L parent group in ownership of the property is Ned E. Depinet, RKO prexy; Sam Dembow, Jr., vet film exec; Lewis Blumberg, son of Universal prez Nate Blumberg; Phil Reisman, RKO foreign chief; Arthur L. Mayer, new exec v.p. of the Council of Motion Picture Organizations; indie producer Jules Levy.

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20th 'Panic' Forces Col. To Delay 'City' Till Dec.

Hollywood, Aug. 15.

Columbia has decided to withhold smallpox drama, "Frightened City," until December. Decision is understood to be result of current release of 20th's similarly-themed "Panic in Streets." "City," press-previewed in May, was slated for its first engagements this month.

When released, it will carry original tag, "Killer That Stalked N. Y."

Studio is also holding up on William Dozier's leprosy drama, "You Walk Alone." There are no immediate plans for film, company deciding to wait returns on "Killer" before starting another disease pic.

SIMPP Fights Voluntary Foreign Curb On Exports; Conflict With MPAA

Voluntary limitation by American companies of the number of pix they export into any foreign country will be fought as a principal by the Society of Independent Motion Picture Producers. Such voluntary restriction currently faces the industry in Italy, is in effect in Germany and is a problem in Spain, Japan, France and other countries.

SIMPP policy, discussed at a meeting of its eastern distribution committee in New York yesterday (Tuesday), is bound to run it into conflict with the Motion Picture Assn. of America-Motion Picture Export Assn. MPEA, as the foreign arm of MPAA, has entered into some such voluntary agreements and is negotiating others.

In line with its drive overseas, committee voted for active pool in upcoming negotiations with the German government in Frankfurt over new licenses. SIMPP will send a rep to that confab which is slated to start soon. Group is cabling Germany to learn the date of when talks begin.

SIMPP's stand is that such voluntary restrictions are illegal, since while made by one group, they in effect operate to curtail the entire industry. Society prefers, if there must be any ceiling on imports, that they be arbitrarily set by the government involved.

It feels that this will put the industry in a strong position to protest to the U. S. Dept. of State and get government aid in obtaining complete removal of restrictions or, at least, a reasonable limit. By voluntarily agreeing to a ceiling, industry is in no position to protest to the U. S. government, SIMPP figures.

Society also believes that arbitrary rather than voluntary restrictions will give indies a better break on proportion of permits issued. It objects that MPEA when

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JUNE-JULY PERIOD SLIM ON STOCK SALES

Washington, Aug. 15.

In a slim month of insider stock transactions—the period from June 11 to July 10—Noah Dietrich, of the RKO board purchased his first 1,000 shares of the company's \$1 par common, according to the Securities & Exchange report. A. Dee Simpson, a Texan like Dietrich and RKO boss Howard Hughes, bought his first 200 shares of the common. J. Miller Walker, of New York, also on the board, purchased 500, to give himself 600 shares.

Edwin Van Pelt increased his holdings of Republic Pictures' 50c. par common from 3,000 to 4,000 shares during the month. Loew's, Inc., continued to buy all available shares of the \$25 par common of Loew's Boston Theatres. It purchased 319 shares during the month, to bring the parent company's total to 126,264 shares.

Robert Lehman sold 1,500 shares of 20th-Fox no par common, retaining 500. Walter P. Marshall bought 50 shares of United Paramount Theatres common; now he has 100 shares.

Herbert E. Herrman, of the Translux board, reported the sale of 1,000 shares of the company's \$1 common, leaving himself only 1,000; the previous month, he said, he had sold 2,100 shares in eight separate transactions.

Adolph Schimel, of Universal Pix, sold 50 shares of the company's 4 1/2% cumulative preferred. He still has 50. Marion B. Folsom, head of Eastman Kodak, bought 98 shares of his company's \$10 par common, making his holdings an even 1,200.

The Robert E. Dowling Realty Corp. sold 3,300 shares of \$5 common of City Investing Corp., which has large holdings in theatre property; the Dowling outfit still has 8,566 shares. Robert Goeliet, City Investing officer and director, sold 19,000 shares of common, but held on to 39,500. He also owns 50 shares of preferred and \$10,000 worth of 4% debentures.

Robert E. Kintner, American Broadcasting Co. v.p., continued to liquidate his stock in the web. Last month he sold 3,600 shares of the network's \$1 par common; this left him 7,000. Earl E. Anderson sold 500 shares, retaining 8,500.

SIMPP Okays Pact

Eastern distribution committee voted recommendation yesterday (Tues.) that the Society of Independent Motion Picture Producers approve the new Anglo-U. S. film accord. Resolution will be forwarded to SIMPP's board and exec committee, on the Coast.

Unanimous approval plus a vote of thanks to American negotiators was given after James A. Mulvey, chairman of the distrib committee and one of the negotiators, reported.

Both Mulvey and SIMPP prez Ellis Arnall answered questions on facets of the accord. Some 20 producer reps attended.

British Pix B.O. Soars to Record In 1st Quarter

London, Aug. 15.

An upward trend in boxoffice receipts for the first quarter of 1950 is shown in a Board of Trade film theatre survey, figures for which were disclosed last week. Returns from a questionnaire sent to virtually every exhibitor in Britain reveals that the early part of the year set a record for picture theatre biz with a gross take of \$78,500,000.

Admissions totalled over 371,000,000, with the average admittance being 21c. Total receipts during 1949, as shown by a Treasury statement on the entertainment tax, amounted to \$302,400,000. Entertainment tax for the first 1950 quarter was just short of \$28,000,000, and almost \$1,400,000 ahead of the corresponding quarter last year. Film rentals absorbed \$18,200,000, equivalent to 35.9% of the net receipts.

Authorized by recent legislation, the survey was part of a probe into the industry's financial make-up. It was the first such check ever made by the BOT, and some 4,583 theatres replied to questionnaires. Only 109 houses failed to submit answers, making the check almost 100% complete.

Although painting the exhibition side of the industry in bullish tones, the production branch was less rosy. Studio employment has dropped sharply, half of country's sound stages being idle in the first quarter this year.

WB Originals

Continued from page 4

stories we can buy for adaptation to the screen, we'll still have a bank of good stories to go on.

Studio's drive for fresh yarns, Warner avowed, will be particularly aimed at newspapermen. The exec urged newsmen to "tell us about their pet original story ideas." He feels that the scribes "closeup view of life can contribute not only greater originality but even greater vitality to the screen."

Warner cited a number of Warner films whose basic originality gave them "tremendous punch and boxoffice appeal." Among them are "Yankee Doodle Dandy," "Christmas in Connecticut," "Destination Tokyo," "Air Force" and "Casablanca." Originals on the company's 1950-'51 release slate are "Three Secrets," "Storm Warning," "Force of Arms," "Lullaby on Broadway," "Career Girl," "Pretty Baby," "The West Point Story," "The Travelers," "Dallas," "Rocky Mountain" and "The Big Trees."

Execs specifically charged with recruiting original yarns for Warner are Ellingwood Kay and Finley McDermid of the Coast studio as well as eastern story editor Jake Wilk. Studio board which will pay particular attention to the campaign to bring originals to the screen will consist of Warner himself, Steve Trilling, his associate, and Walter McEwen.

37 1/2c Disney Divvy

Hollywood, Aug. 15.

Walt Disney Productions declared a quarterly dividend of 37 1/2c per share on all outstanding 6% cumulative convertible preferred stock.

Dividend is payable Oct. 1 to stockholders of record Sept. 16.

Yanks Up Quota In German Deal

American distribs have succeeded in upping their quota of pix in Germany by one-third via an agreement shortening the initial voluntary limitation period to eight months. Instead of 15 pix being released by each company during the entire 12 months of 1950, they will release that number up to the end of August.

What the effect will be on future quotas is now being negotiated with German government film officials. While the 15-pix-per-company is ostensibly a voluntarily imposed ceiling in a cooperative move with the Germans to prevent flooding the market, actually government approval is virtually a necessity. Should the Yanks attempt to toss over the ceiling, German industry pressure for a mandatory clampdown would probably be too great even for the Allied High Commission to overlook.

Cut of initial quota period by four months in effect raises the 15-a-year figure to 23. Yanks claim that is justified by what the German market can absorb. They are arguing on that basis for an upped ceiling for the 1950-'51 film season beginning Sept. 1. They seek 180 permits. Indies meantime have asked for 124 and are considering upping that request further.

Increase in releases does not necessarily mean more income for the U. S. distribs out of Germany, although it could lead to that. Its immediate effect will merely be enlargement of the stockpile of frozen marks there, since convertibility into dollars is limited by funds made available by the Economic Cooperation Administration to information media. It is hoped, however, that by adding to the quantity of coin in the freezer, there will be incentive to the ECA to up the convertibility allowance for films. Some companies are also understood to have thawed part of their marks via trade deals.

MARCH OF TIME QUILTS ANGLO-GALLIC 'BEAUTY'

"Beauty on Earth," which had been planned as an English-French production in France by March of Time, has been abandoned, according to Richard de Rochemont, MOT managing director, who has returned to N.Y. after about two months in France and England. The two-language picture was given up because it was found to be too costly to finance the French portion of the film.

Instead of "Beauty," the March of Time may do a strictly American feature, with Jean Benoit-Levy, who was to have done the other picture, in charge of production-direction. De Rochemont now is looking at story properties, with a typical U. S. city story in mind. Whether the locale will be New York City or some other metropolis will depend on how production costs figure.

De Rochemont revealed that "Modern Arms and Free Men," modern-warfare feature which MOT has in production, is nearly completed. It is based on the best-seller, non-fictional work of Dr. Vannevar Bush, head of the Carnegie Institute.

Actor Sues Par For 30G; Charges Privacy Invasion

Los Angeles, Aug. 15.

Billy West, former actor who wants to forget his film career, filed suit for \$30,000 against Paramount, charging invasion of his right of privacy in a picture, "Riding High."

West declares the studio used footage showing him as an actor in an old Columbia production, "Broadway Bill," made in 1934, but handed him no compensation.

Allport Due In N.Y. Next Week With Draft of Anglo-U.S. Pact

Goldwyn's Pic Stand

Samuel Goldwyn squawked, prior to his departure from the Coast last week, that in practically every one of the dozens of radio, television and newspaper interviews he has done on behalf of his films in the past six weeks, he was asked questions trying to lead him into a knock against films in favor of TV.

Producer steadfastly kept from such comment. His practice generally was to reverse the queries to turn them into a plug for pix.

8 U.S. Pic Cos. Burned at M-G On German Nix

Frankfurt, Aug. 15.

The eight other Yank film firms operating in Germany are burned because of Metro's refusal to go along with them in joining the German motion picture coordinating committee (SPIO). The others have taken membership in the German organization—anyhow, leaving Metro as the lone holdout.

Metro's bar on unanimity has weakened their position, however, they feel, and has forced them to take a detour in naming a rep to SPIO. Natural choice would have been Marc Spiegel, Motion Picture Assn. of America representative here, who is the industry's liaison with all German government and industry groups.

He was unable to accept the SPIO job, however, without the assent of all companies, so the other eight were forced to meet minus Metro and name Robert Kreier, 20th-Fox manager, to the coordinating committee. Metro's stand is that it is poor strategy to join any mixed foreign and American organization anywhere in the world and that the U. S. companies should stick to their own councils.

Attitude has the other companies hot because they feel that membership in SPIO—especially under the terms it was offered—can be very valuable for the Yank industry. Committee's job is to make recommendations to the German government on all things affecting films. The Americans, as members, have a full vote equal to that of any of the German delegates and thus have a right to cast a veto, as all decisions must be unanimous.

That means that the Yanks at all times know what the German industries are thinking and planning and can head off any recommendation to the Reich government that appears dangerous to American interests. It amounts to a veto before the fact, and the companies are very pleased that they have been able to get into SPIO at all.

They feel they have a second safeguard that makes Metro's attitude still further shortsighted in that they have the right to resign from the committee at any time without notice. There's no such intention now, however, and industry circles are convinced that their joining SPIO will result in improved German-American film relations—especially since the Germans have always been leaders in imposing quotas and otherwise protecting their own industry at the expense of Hollywood.

Companies which have banded together to join SPIO are RKO, Warner Bros., Paramount, Columbia, 20th-Fox, United Artists, Universal and Monogram.

Mono, AA Up Sked

Hollywood, Aug. 15.

Monogram and Allied Artists will make 45 pictures for its 1950-'51 program, starting Sept. 1, an increase of three over the current season.

Six of the films will be in Cinecolor, compared with this season's four.

Fayette W. Allport, British rep of the Motion Picture Assn. of America, is expected in New York next Monday (21) with the draft of the Anglo-U. S. film pact worked out "in principle" in London recently. Version Allport is bringing will have percentages filled out in the blanks left when the deal was negotiated by MPAA and Society of Independent Motion Picture Producers Assn. reps.

Allport, MPAA member company British chiefs, U. S. bank reps and others have constituted a technical committee which has worked with the British Board of Trade and Bank of England on the percentage figures governing bonuses to give Americans in excess of the \$17,000,000 of convertibility guaranteed under the pact.

It is expected that the MPAA will hold a session of its board next week to consider the terms brought by Allport. Association has already approved the agreement in principle. Percentages are expected to create considerable argument among the Yank companies, since the various figures affect each company differently, but are not expected to jeopardize MPAA approval of the pact.

SIMPP prez Ellis G. Arnall has called a meeting of members on the Coast next month to discuss the Society's end of the agreement. Arnall looks forward to no difficulty in getting approval if the final agreement follows principles laid down in London.

There may, however, be some disagreement between SIMPP and MPAA on the percentage figures. Again, figures in each of the three bonus categories will in application affect indies differently from majors. Step forward getting agreement in that direction will be taken at an anticipated meeting next week among Eric Johnston, MPAA prez; Arnall and James A. Mulvey, who also reped SIMPP in the London negotiations.

Pact, which actually is in the form of an amendment to the 1948-50 agreement on the same subject, is slated to become effective Oct. 1. Provided there are no objections that can't be smoothed out via trans-Atlantic communications, pact will be formally ratified by mail.

ROSENBERG-MARGOLIES ACQUIRE 22 KORDA PIX

Max J. Rosenberg and Albert Margolies have acquired 22 Sir Alexander Korda pix for reissue by Classic Productions, Inc., the new distrib outfit in which they are partners. The Korda product was being reissued by Film Classics until its recent merger efforts with Eagle Lion.

Eagle Lion Classics, the outcome of the abortive FC-EL meld, has been handling the Korda films for the past month or so. Hecuba Corp., a financial syndicate which owns the reissue rights, has withdrawn them from ELC, however, to turn over to Rosenberg and Margolies.

Later pair are also distributing "The Blue Angel," Marlene Dietrich German-starrer. They expect to add further product to their Classic Productions lineup. They plan no statesighting, but to use their own salesmen in the field.

Films to which CP got three-year rights from Hecuba include "Drums," "Four Feathers," "Private Life of Henry VIII," "Jungle Book," "Elephant Boy," "Thief of Bagdad," "Rembrandt," "Ghost Goes West," "That Hamilton Woman" and "Divorce of Lady X."

Sam Seidelman Eyes European Pix for ELC

Paris, Aug. 15.

Samuel Seidelman, Eagle Lion Classics' foreign manager, has shoved off for Scandinavia after several weeks in France. Seidelman expects to return to the U. S. next week following a six-week tour of England and the Continent.

ELC overseas topper has been glimmering foreign-language pix with the idea of pacting for U. S. releases. Most likely films will be screened for home office biggies before any deals are made.

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Now!

KISS TOMORROW GOODBYE



JAMES CAGNEY in "KISS TOMORROW GOODBYE"

ALSO STARRING
BARBARA PAYTON • HELENA CARTER • WARD BOND with LUTHER ADLER • BARTON MACLANE
Produced by WILLIAM CAGNEY • Directed by GORDON DOUGLAS • Screen Play by Harry Brown
From Horace McCoy's "Kiss Tomorrow Goodbye" • A CAGNEY Production • Distributed by WARNER BROS.

September!

THE BREAKING POINT



JOHN GARFIELD • PATRICIA NEAL in "THE BREAKING POINT"

WITH PHYLLIS THAXTER • JUANO HERNANDEZ • WALLACE FORD
Screen Play by RONALD MACDOUGALL • Based on a Story by Ernest Hemingway
Produced by JERRY WALD • Directed by MICHAEL CURTIZ

November!

ROCKY MOUNTAIN



ERROL FLYNN in "ROCKY MOUNTAIN"

WITH PATRICE WYMORE • SCOTT FORBES

Screen Play by Winston Miller and Alan LeMay • From a Story by Alan LeMay
Produced by WILLIAM JACOBS • Directed by WILLIAM KEIGHLEY

Now!

FLAME AND THE ARROW

COLOR BY
TECHNICOLOR



BURT LANCASTER • VIRGINIA MAYO in "THE FLAME AND THE ARROW"

Produced by HAROLD HECHT and FRANK ROSS • Directed by DOUGLAS TOURJANE
Written by Walter Salt • Music by TONY MARTIN
A NORMAN KRASNA Production • Distributed by WARNER BROS.

December!

BREAKTHROUGH



"BREAKTHROUGH" STARRING DAVID BRIAN • JOHN AGAR • FRANK LOVEJOY

Screen Play by BERNARD RABARD and TED SHREVE • From a Story by Joseph A. Green, Jr.
and Bernard Girard • Produced by BRYAN FOY • Directed by LEW SEILER

September!



TEA FOR TWO


COLOR BY **TECHNICOLOR**

STARRING
"TEA FOR TWO" **DORIS DAY • GORDON MACRAE**

ALSO STARRING
GENE NELSON • PATRICE WYMORE • EVE ARDEN • BILLY DE WOLFE • S. Z. SAKALL

Screen Play by HARRY CLORE Suggested by the Play "No, No, Nanette" by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Hrytay • Musical Numbers Staged and Directed by LeRoy Prinz • Musical Direction by Ray Heindorf
Produced by WILLIAM JACOBS • Directed by DAVID BUTLER

September!



PRETTY BABY

STARRING
"PRETTY BABY" **DENNIS MORGAN • BETSY DRAKE • EDMUND GWENN • ZACHARY SCOTT**

Screen Play by Everett Freeman and Harry Kurnitz • From a Story by Jules Furthman and John Klorer
Produced by HARRY KURNITZ • Directed by BRETaigne WINST

October!



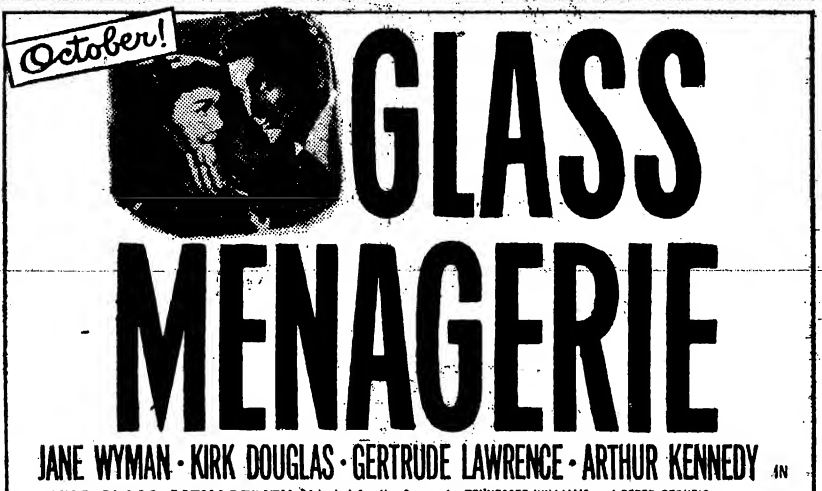
THREE SECRETS

STARRING
"THREE SECRETS" **ELEANOR PARKER • PATRICIA NEAL • RUTH ROMAN**

With FRANK LOVEDAY • LEIF ERICKSON

Written by Martin Rackin and Gina Kaus
Produced by MILTON SPERLING • Directed by ROBERT WISE • A UNITED STATES PICTURES Production
Distributed by WARNER BROS.

October!

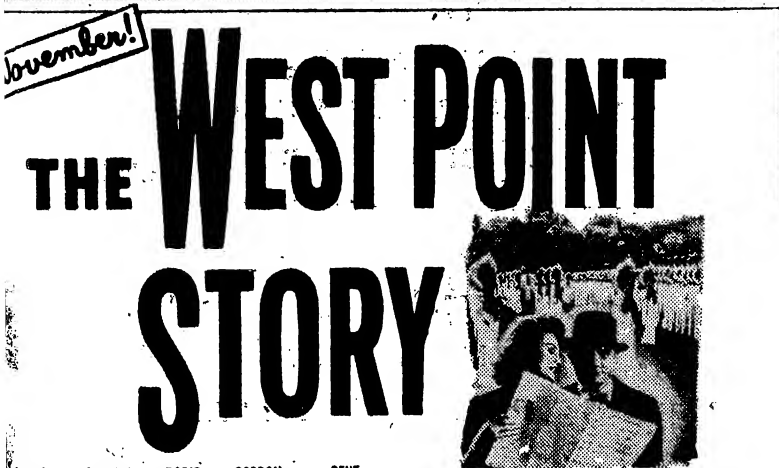


THE GLASS MENAGERIE

JANE WYMAN • KIRK DOUGLAS • GERTRUDE LAWRENCE • ARTHUR KENNEDY IN
"THE GLASS MENAGERIE"

Adapted for the Screen by TENNESSEE WILLIAMS and PETER BERNEIS
From the Original Stage Play by TENNESSEE WILLIAMS • As Presented on the Stage by Eddie Dowling and Louis J. Singer • Original Music by Max Steiner
Produced by JERRY WALD and CHARLES K. FELDMAN • Directed by IRVING RAPPER
A Charles K. Feldman Group Production • Distributed by WARNER BROS.

November!

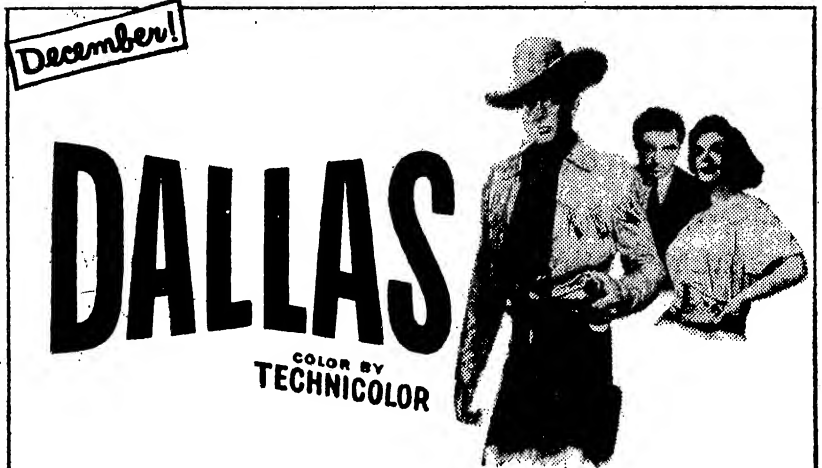


THE WEST POINT STORY

JAMES AGNEW • VIRGINIA MAYO • DORIS DAY • GORDON MACRAE • GENE NELSON IN "THE WEST POINT STORY" with ALAN HALE, JR.

Screen Play by JOHN MONKS, JR. • From a Story by Irving Wallace and Charles Hoffman • Songs by Julie Styne and Sammy Cahn • Musical Direction by Ray Heindorf • Dance Numbers Directed by LeRoy Prinz
Produced by LOUIS F. EDELMAN • Directed by ROY DEL RUTH

December!



DALLAS

COLOR BY **TECHNICOLOR**

GARY COOPER • RUTH ROMAN • STEVE COCHRAN IN "DALLAS"

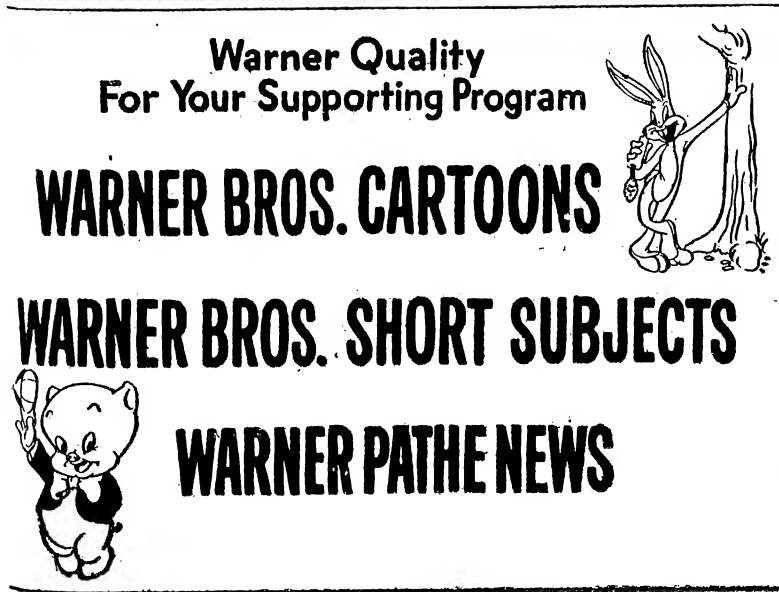
with RAYMOND MASSEY • BARBARA PAYTON • Music by Max Steiner • Written by JOHN TWIST
Produced by ANTHONY VEILLER • Directed by STUART HEISLER

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January!



CAPTAIN HORATIO HORNBLOWER

COLOR BY **TECHNICOLOR**

GREGORY PECK • VIRGINIA MAYO IN "CAPTAIN HORATIO HORNBLOWER"

Screen Play by IVAN GOFF and BEN ROBERTS and AENEAS MACKENZIE
From the Novel by C. S. Forester • Adapted for the Screen by the Author
Directed by RAOUl WALSH

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MARLON BRANDO

DAVID BRIAN

JAMES CAGNEY

WILLIAM CAMPBELL

HELENA CARTER

STEVE COCHRAN

GARY COOPER

JOAN CRAWFORD

DORIS DAY

BILLY DEWOLFE

KIRK DOUGLAS

BETSY DRAKE

SCOTT FORBES

ERROL FLYNN

JOHN GARFIELD

VIRGINIA GIBSON

EDMUND GWENN

JUNE HAVER

JUANO HERNANDEZ

CHARLTON HESTON

ARTHUR KENNEDY

BURT LANCASTER

GERTRUDE LAWRENCE

VIVIEN LEIGH

FRANK LOVEJOY

GORDON MACRAE

RAYMOND MASSEY

VIRGINIA MAYO

DENNIS MORGAN

PATRICIA NEAL

GENE NELSON

ELEANOR PARKER

BARBARA PAYTON

GREGORY PECK

RONALD REAGAN

GINGER ROGERS

RUTH ROMAN

S. Z. SAKALL

RANDOLPH SCOTT

ZACHARY SCOTT

PHYLLIS THAXTER

RICHARD TODD

JOHN WAYNE

JANE WYMAN

PATRICE WYMORE

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FELIX FEIST, JR. STUART HEISLER ALFRED HITCHCOCK ELIA KAZAN WILLIAM KEIGHLEY
JOSEPH H. LEWIS EDWIN L. MARIN LEROY PRINZ LEW SEILER VINCENT SHERMAN JACQUES TOURNEUR
KING VIDOR GEORGE WAGGNER RAOUL WALSH BRETAGNE WINDUST ROBERT WISE

Warner Bros. Producers

STEPHEN B. TRILLING, ASSOCIATE EXECUTIVE PRODUCER
ROBERT ARTHUR HENRY BLANKE LOUIS F. EDELMAN SAUL ELKINS BRYAN FOY
EVERETT FREEMAN GORDON HOLLINGSHEAD WILLIAM JACOBS
HARRY KURNITZ MILTON SPERLING ANTHONY VEILLER

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NORMA-F. R. PRODUCTIONS TRANSATLANTIC PICTURES UNITED STATES PICTURES

A Life of Her Own

Hollywood, Aug. 11.

Metro release of Voldegar Veltuguin production. Stars Lana Turner, Ray Milland, Ann Dvorak, Barry Sullivan, Margaret Phillips, Jean Hagen. Directed by George Cukor. Written by Isobel Lennart. Camera, George Folsey; editor, George White. Music, Bronislaw Kaper. Trade shown Aug. 8, '50. Running time, 108 MINS.

Lily Brannell James. Lana Turner. Steve Hargrave. Ray Milland. Jim Lawrey. George White. Ann Dvorak. Barry Sullivan. Mary Ashlin. Margaret Phillips. Lee Corcoran. Jean Hagen. Nora Hargrave. Margaret Phillips. Maggie Collins. Phyllis Kirk. Smitty. Sara Haden. Specialty Dancer. Hermes Pan.

"A Life of Her Own," starring Lana Turner and Ray Milland, doesn't have especially bright prospects, even among the distaff trade, where it will have most of its appeal.

The soap opera plotting has been polished to considerable extent, the playing by the femme cast members is top-notch and the direction aids them, but it is still a true confession type of yarn concerned with a big city romance between a married man and a beautiful model that hasn't much general interest for the average audience.

Isobel Lennart's script is spotted with feeling and character, and also a lot of conversation that doesn't mean much. The worthwhile portions of the screenplay contrast sharply with the duller sections to be found in the overlong 108 minutes of footage. The contrasts make for a patchy production.

A decided asset is Miss Turner's performance. In appearance, she is believable as the model. Since the entire story is pointed to the distaff side, Milland's role suffers as the man married to a crippled wife, who goes off the deep end for the model.

Faring better among the males is Tom Ewell, operator of a bigtime model agency. Louis Calhern does nicely as Milland's lawyer and friend. Ann Dvorak puts over a strong piece of work as an older model, whipped by life into suicide. Margaret Phillips scores as the crippled wife, selling a particularly moving scene in which Miss Turner decides to renounce her affair with Milland. Barry Sullivan has small, thankless footage as a man - about town, and the others appear only briefly.

The Voldegar Veltuguin production is spotty but does benefit from some first-rate technical assists, such as George Folsey's lensing, the art direction and set decorations. There is a reprising piano theme in the Bronislaw Kaper score that is its chief merit.

Brog.

The Fireball

Hollywood, Aug. 12.

20th-Fox release of Bert Friedlob (Thor) production. Stars Mickey Rooney, Pat O'Brien, Beverly Tyler, Glenn Corbett. Directed by Pat Garnett. Screenplay, Garnett and Horace McCoy; camera, Lester White; editor, Frank Sullivan; music, Victor Young. Previewed Aug. 11, '50. Running time, 83 MINS.

Johnny Chase. Mickey Rooney. Father O'Hara. Pat O'Brien. Mary Reeves. Beverly Tyler. Allen. James Brown. Polly. Marilyn Monroe. Bruce. Rita. Duke. Shilling. Bert Begley. Jeff Davis. Milburn Stone. Dr. Bafton. Sam Flint. Ullman. John Hedloe. Mack Miller. Glenn Corbett.

An okay actioner idea runs wild in "The Fireball" and results in the programmer classification.

It's the story of an orphan who runs away, becomes a rollerskate champion, has polio and then fights his way back. Footage is

The Paris Waltz

"The Paris Waltz," French-made, which opens at the Paris theatre, N. Y., Monday (21), was reviewed in VARIETY from Paris, May 24, 1950, under its French title, "La Valse De Paris." According to reviewer Moskoe "is a light-hearted looksee into the loves and life of Offenbach in gay 19th century Paris." Review went on to say, "it's done with taste and finesse, it could please in the U. S. where the stars and light operetta background should help in many spots." However, it was also noted, "the sparkling dialog, the highspot of the pic, will probably be lost in subtitled, and thus hamper the pic's appeal."

Film, which is being released in the U. S. by Lux Film, stars Pierre Fresnay and Yvonne Printemps, and was written and directed by Marcel Achard, whose "I Know My Love" was offered on Broadway this past season with Alfred Lunt and Lynn Fontanne in the leading roles.

Miniature Reviews

"A Life of Her Own" (M-G). Only moderately entertaining "woman's picture" with Lana Turner, Ray Milland.

"The Fireball" (20th). Lesser programmer about roller skating.

"Tea For Two" (Musical-Color) (WB). Gay, entertaining musical comedy; excellent b.o. outlook.

"Right Cross" (M-G). Good prizefight feature, sparked by the cast and a light treatment. Okay b.o.

"Bunco Squad" (RKO). Melodrama about seance racket. For lowcase bookings.

"High Lonesome" (Song-Color) (EL). Good western melodrama. For action and general situations.

"Streets of Ghost Town" (Songs) (Col). Only fair Charles Starrett oater with Smiley Burnette.

generously sprinkled with rink action and moves along in these portions, but falters in its story and generally proves unsatisfactory.

Mickey Rooney portrays the pint-sized orphan who is beginning to develop complexes because of his stature. He runs away from the religious orphanage, run by Pat O'Brien and finds size doesn't matter when he is wearing skates. Character carries no audience sympathy as Rooney fights his way up with a cocky disregard for principles. Both Tay Garnett's direction and the script he wrote with Horace McCoy go completely mauld in dealing with the Horatio Algeresque plot.

The Rooney portrayal too closely approximates the type he is usually given, thus offering no needed freshness. O'Brien's priest role also is stock, as are the characters delivered by Beverly Tyler, Glenn Corbett and the others.

The Bert Friedlob production has been expertly lensed by Lester White. Footage could stand further trimming. Brog.

Tea For Two

(MUSICAL-COLOR)

Hollywood, Aug. 15.

Warners release of William Jacobs production. Stars Doris Day, Gordon MacRae, Gene Nelson, features, Patricia Beatrice, Wymore. Directed by David Butler, musical numbers staged by Le Roy Prinz. Screenplay, Henry Clark, suggested by the legit musical, "No, No, Nanette," by Frank Mandel, Otto Harbach, Vincent Youmans, Emil Nyitray; camera (Technicolor), Wilfrid M. Cline; editor, Irene Morra; songs, Cecil Mack, Jimmy Johnson, Anne Caldwell, Vincent Youmans, Irving Caesar, Joseph Meyer, Roger Wolfe Kahn, Al Dubin, Harry Warren, Ira and George Gershwin, Otto Harbach. Trade shown July 25, '50. Running time, 97 MINS.

Nah. Doris Day. Gordon MacRae. Jimmy. Patricia Beatrice. Wymore. Pauline. Billy De Wolfe. Max. S. Z. Sakall. Early. S. Z. Sakall. Stevens. Virginia Gibson. Crauford Kent.

A generous sprinkling of songs, dances and comedy makes "Tea for Two" the type of beguiling musical nonsense that practically always finds a ready reception. It wears its Technicolor dress well, the nostalgic numbers from the 1929, "No, No, Nanette" and other clefting of the period listen well, the pacing is smooth and the cast able. It should have no trouble at the boxoffice.

The voices of Doris Day and Gordon MacRae, the dancing of Gene Nelson, and the clowning of Billy De Wolfe are major assets in the Harry Clark screenplay. Ditto the tunes, which range from the title number through such litters as "I Want to Be Happy" and "I Know That You Know."

Suggested by the "Nanette" book by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Nyitray, the Clark script is spiced with dialog and situations that permit easy introduction of the variety of dance numbers. Singer MacRae, dancer Nelson and producer De Wolfe, principally the latter, are shown sharpshooting for Miss Day, musically-minded girl, to obtain show financing. They eventually get it, but not before a series of comedy episodes and romantic misunderstandings that keep the footage moving happily along to the finale production number that uses a three-set presentation of "Nanette" to wrap up the tunes and dances.

"I Know" kicks off the song-dance numbers. Miss Day and MacRae sing it and then she and Nelson run through a rehearsal dance in expert terp style. "Crazy Rhythm" is on the spectacular side. Patricia Wymore's able, rhythmic hoofing gets it going and number then segues into a jungle

beat, with Nelson performing atop a giant drum. A top laugh is rated by De Wolfe, complete with baggy plus-fours and beret, and his partner, Virginia Gibson, in the "Charleston."

Miss Gibson does a solo ballet while MacRae sings effectively "Only Have Eyes For You." Strong selling is given the title tune by MacRae and Miss Day, and latter draws a reprise on the Irving Caesar-Vincent Youmans piece, "Tuesdays." "Want to Be Happy" also clicks as handled by MacRae and Miss Day. Nelson scores with a stair dance to "Oh Me! Oh My!" with Miss Day doing the lyrics.

William Jacobs' production supervision supplies the picture with a top-drawer look in costumes, settings and cast. Meshing the musical and story portions with a sure hand, David Butler's direction reliably shapes this one for popular consumption. Flashback technique to get 1929 period on the screen has the capable help of S. Z. Sakall, playing Miss Day's uncle, who is telling the story to the now teen-aged children of the two singers.

Eve Arden tosses off the smart lines given her with considerable zip, helping to point up the comedy portions. Bill Goodwin, tightwad lawyer; Crauford Kent and others contribute neatly.

Responsible for the neat color lensing is Wilfrid M. Cline. LeRoy Prinz directed the musical numbers. Ray Heindorf's musical direction and editing by Irene Morra are among the other top assists.

Brog.

Right Cross

Hollywood, Aug. 12.

Metro release of Armand Deutsch production. Stars June Allyson, Dick Powell, Ricardo Montalban; features Lionel Barrymore, Teresa Celli, Barry Kelley. Tom Powers. Directed by John Sturges. Written by Charles Schnee; camera, Norbert Brodine; editor, James E. Newcom; music, David Raksin. Trade shown Aug. 10, '50. Running time, 89 MINS.

Pat O'Malley. June Allyson. Rick Gavery. Dick Powell. Johnny Montez. Ricardo Montalban. Sean. O'Malley. Lionel Barrymore. Marina Montez. Teresa Celli. Allan Goff. Barry Kelley. Tom Balford. Tom Powers. Mom Montez. Mimi Aguglia. Audrey. Marianne Stewart. Phil Tripp. John Gallaudet. First Reporter. Wally Maher. Second Reporter. Larry Keating. Third Reporter. Ken Tobey. Fourth Reporter. Bert Davidson.

A breezy style brightens up the drama in "Right Cross" and makes it good entertainment. A prizefight story with problems that are lightened by the handling, bolstered by good cast names and an excellent production dress, it should play well in most situations.

June Allyson, Dick Powell and Ricardo Montalban spark the story-telling under John Sturges' direction, shaping the yarn for general acceptance. Montalban portrays a champion prizefighter who carries a chip on his shoulder because he is a Mexican. There's a neat shift of the social problem in Charles Schnee's script, the persecution being Montalban's own and not the result of any prejudice from what he terms the "gringos." However, screenplay doesn't lean heavily on the problem, posing it and resolving it in matter-of-fact style.

Miss Allyson is Montalban's manager, carrying on for her crippled dad, Lionel Barrymore. There's quite a spiffing romance between the femme and her champ that, nearly founders on his belief he has to continue as champ and get rich or lose her. Powell, sports-writer friend to Montalban and torching for Miss Allyson, completes the starring trio with a slickly delivered performance that matches the very likeable work of his co-stars.

Story is told with dialog that punches as hard as Montalban's fists. Talk is glib, light at the proper moment and tough elsewhere. Action builds up to a solid ring fight in which Montalban, contrary to usual film license, goes down in defeat. Montalban looks impressive in the ring and wears his bare-chest well. Miss Allyson charms her way through the manager role with ingratiating appeal.

Backing the stars in helping to put this one over are a number of good featured and supporting performances. Lionel Barrymore delivers with expected excellence as the wheelchair-ridden fight manager out to protect his sole remaining stable asset from the beguiling offers of other promoters. Barry Kelley, as the rival manager; Tom Powers, Montalban's lawyer; Mimi Aguglia, Marianne Stewart and several uncredited players are good.

Sturges directs the Armand Deutsch production with a pace that sells it expertly, and Norbert Brodine's lensing is keyed to the action. Editing has kept the footage tight. The music score by David Raksin intrudes too often.

Eureka Stockade

"Eureka Stockade," Australian-made, being tradeshown in New York tomorrow (Thurs.), was reviewed in VARIETY from London, Feb. 2, 1949. Reviewer Myro noted "action fans, who are not particularly discerning in their choice of entertainment, will find this adequate enough but it cannot be reckoned big for the U. S. market." Yarn, with a mid-19th century background, deals with the first gold strike in Australia, which led to economic chaos in the colony. Pic's "lowest standard of acting" was cited in the review as being its main weakness.

Film, which stars Chips Rafferty and Jane Barrett, is being released in the U. S. by Pentagon Pictures.

Bunco Squad

Hollywood, Aug. 9.

RKO release of Lewis J. Rachmil production. Features Robert Sterling, Joan Dixon, Ricardo Cortez, Douglas Fowley, Elizabeth Risdon. Directed by Herbert I. Leeds. Screenplay, George Callahan; suggested by story by Reginald Tavner; camera, Henry Freulich; editor, Desmond Marquette. Trade shown Aug. 7, '50. Running time, 67 MINS.

Robert Sterling. Joan Dixon. Anthony Wells. Ricardo Cortez. McManus. Douglas Fowley. Jessica Royce. Elizabeth Risdon. Barbara. Margaret. Chubb. Reed. John Kellogg. Liane. Bernadene Hayes. Drake. Robert Bice. Annie Cobb. Vivien Oakland. Dante.

As a programmer for lowcase bookings, "Bunco Squad" will get by. There's nothing out of the ordinary in its makeup, being a melodrama based on how honey fortune-tellers and mediums operate. It has enough general interest to see it through playdates.

Plot could have been less complicated and Herbert I. Leeds' overall directorial pace faster. However, it is still adequate to release demands. After some preliminary footage showing the types of bunco rackets worked on the gullible, plot gets into its essential angle of saving a rich old lady from being taken for her fortune by a gang of ghost-cappers.

Robert Sterling capably plays the bunco squad detective assigned to break up the gang and uncover its leader. Worked in are a number of thriller tricks, chases and some detail of how mediums do their stunts. Elizabeth Risdon is the old lady being taken in by Ricardo Cortez' elaborately set up seance parlor. To undo the gang's influence on her, Sterling establishes his own medium trap. Finale has a mountain auto chase and a fiery crackup that saves the detective the trouble of an arrest.

Cast is acceptable. Joan Dixon plays Sterling's actress girl-friend who poses as a medium. Douglas Fowley is okay as a detective, and Cortez' master crook is smooth. Others helping to sustain it include Marguerite Churchill, John Kellogg, Bernadene Hayes and Robert Bice. Dante, the magician, makes an appearance as himself to help the police work.

Lewis J. Rachmil has handled the budget production capably to get the best physical values for money spent. In keeping are the lensing and editing. Brog.

High Lonesome

(SONG-COLOR)

Hollywood, Aug. 10.

Eagle Lion release of George Templeton (LeMay-Templeton Pictures) production. Stars John Barrymore, Jr., with Chill Wills, John Archer, Lois Butler, Kristine Miller; features Basil Ruysdael, Jack Elam, Dave Kashner. Written and directed by Alan LeMay; camera (Technicolor), W. Howard Greene; editor, Jack Ogilvie. Chill Wills. Previewed Aug. 9, '50. Running time, 40 MINS.

Concat. John Barrymore, Jr. Boatwhistle. Chill Wills. Pat Farrell. John Archer. Meagan Davis. John Archer. Kristine Miller. Abbey Davis. Kristine Miller. Smiling Man. Basil Ruysdael. Roper. Jack Elam. Dave Kashner. Frank. Dave Kashner. Dixie. Clem Fuller. Art Simms. Hugh Aiken. Jim Shell. Howard Joslin.

As good western action fare, "High Lonesome" holds its own. In other than top key situations it should give an okay account of itself.

Film is the second from the Alan LeMay-George Templeton team and, like the first, was filmed in Technicolor in the cattle country of Texas' Big Bend. Title derives from the high, lonesome plateaus of the area. Locale serves to emphasize the air of expectant danger and suspense with which the story is played.

John Barrymore, Jr., who also appeared in the producing team's first effort, carries the story load in this one and does a first-rate job. He is a homeless youth involved in several murders and is being held by a ranch family until

his innocence or guilt can be established. Mixed in the plot is a revenge motivation that supplies the feeling of impending doom surrounding the ranch family, a disaster which Barrymore is trying to prevent.

LeMay scripted and directed. His plot is sound and so is most of his directorial development, although story-telling is inclined to wander a bit too much while bringing together plot threads. Menace comes from two members of families supposedly wiped out in a fence war some years back who have returned to kill all of their old enemies. They use Barrymore as the patsy, and it is not until he is wounded saving the family that they are finally convinced of danger and rid the range of the troublesome pair.

Chill Wills sharpens his role as ranch foreman and Basil Ruysdael is excellent as the elderly ranch owner. John Archer, neighbor rancher; Lois Butler and Kristine Miller, daughters of Ruysdael; Jack Elam and Dave Kashner, the heavies, and the others in the cast supply good touches to the characters not usually found in oater plots.

Templeton's production values benefit from the color framing furnished by W. Howard Greene's photography. Music score is good and there's a prairie tune, "Twenty Miles From Carson," written and sung by Wills, plus square dances to round out the clefting. Editing holds footage to a tight 80 minutes. Brog.

Streets of Ghost Town

(SONGS)

Hollywood, Aug. 9.

Columbia release of Colbert-Clark production. Stars Charles Starrett, Smiley Burnette, George Chesebro, Mary Ellen Kay, Stanley Andrews. Directed by Ray Nazarro. Written by Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky. Previewed Aug. 8, '50. Running time, 54 MINS.

Steve Woods. The Durango Kid. Charles Starrett. Smiley Burnette. George Chesebro. Doris Donner. Stanley Andrews. Sheriff. Frank Fenton. Bart Selby. Frank Fenton. Tommy Donner. Don Reynolds. John Wicks. John Cason. Kirby. Jack Ingram.

Ozle Waters & His Colorado Rangers. Saturday matinee trade will find "Streets of Ghost Town" a mighty confusing sagebrusher. Only recommendation is plenty of action, a factor that will see it through the western market.

Stock footage from past oaters comes back to haunt this one. Story line featuring constant switches back and forth between old and new scenes. This frequent flashback manner of staging doesn't help clarity or interest.

Charles Starrett, his comic sidekick Smiley Burnette and sheriff Stanley Andrews come to a ghost town on the hunt for \$1,000,000 in robbers' gold. In between chasing spooks, the principals sit around telling, via flashback, of the history of the money and the gang who stole it. Windup sees Starrett recovering the coin and doing in the remnants of the robber gang after the yesterday footage of range fires, land rushes, stampedes, etc., is out of the way.

Burnette finds time to sing a variation on "Streets of Laredo," while Ozle Waters and his Colorado Rangers add "Oh, Susannah" to the tune footage. Cast lineup is typical of a program western, and Ray Nazarro's direction is adequate to the Barry Shipman script. Lensing and other factors are in keeping. Brog.

The Original Sin

"The Original Sin," German-made musical comedy, which opens at the 55th St. Playhouse, N. Y., Saturday (19), was reviewed in VARIETY from Darmstadt, Germany, Jan. 26, 1949, under its original title, "Der Apfel Ist Ab." Pic, tabbed as an allegorical fantasy about Adam and Eve, deals with a man in love with both his wife and secretary. Reviewer Sand noted "some of its satire is topical and wouldn't register heavily with stateside audiences." It was also cited that the Production Code Administration "undoubtedly would take a dim view of the cellophane 'heavenly' costumes of the leads, especially the above-the-waist transparency worn by Bettina Moissi." Special consideration was given in the review to director Helmut Kautner, who was credited with having "a Lubitsch touch that runs all over this picture."

Film has had 15 minutes sliced from its original running time of 105 minutes. Lopert Films is releasing the picture in the U. S.

L.A. Spurts; 'Moon' High at \$51,000, 'Treasure' Nice 35G, 'Stock' Ditto, 'Furies' Fair 25G, 'Baby' Dull 21G

Los Angeles, Aug. 15. Three heavyweight grossers are perking first-run trade here this week after the doldrums of last stanza. A fast \$51,000 is expected for "Destination Moon," playing in five theatres and giving it the largest share of this frame's coin. "Treasure Island" and "Summer Stock" are running neck-to-neck, each with \$35,000, and both playing in two situations. "The Furies" looms only fair \$25,000 in two Paramount houses while "Pretty Baby" is doing slow \$21,000 in three sites. Second frame of "Duchess of Idaho" is down to light \$14,000 in two locations. "Eye Witness" is only thin \$19,000 playing in five spots.

Estimates for This Week
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296 60-\$1)—"Destination Moon" (EL) and "Snow Dog" (Mono). Sharp \$51,000. Last week, "Stella" (20th) and "Jungle Stompede" (Rep) (2d wk-5 days), \$15,500.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-\$1)—"Pretty Baby" (WB). Slow \$21,000. Last week, "Flame and Arrow" (WB) (3d wk-5 days), \$19,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 65-\$1)—"Summer Stock" (M-G). Fine \$35,000. Last week, "Three Little Words" (M-G) and "Trial Without Jury" (Rep) (Loew's only) (3d wk), \$19,200.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-\$1)—"Treasure Island" (RKO) and "Beaver Valley" (RKO). Nice \$35,000. Last week, "Underworld Story" (UA) and "Atrocities of Manila" (Indie), \$26,300.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-\$1)—"The Furies" (Par) and "Trigger, Jr." (Rep). Fair \$25,000. Last week, "Admiral Was Lady" (UA) and "Laughing Lady" (Indie), \$14,000 in three sites.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-\$1)—"Duchess of Idaho" (MG) and "Jiggs, Maggie Out West" (Mono) (Orpheum only) (2d wk). Light \$14,000. Last week, \$25,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 1,145; 60-\$1)—"Eye Witness" (EL) and "I Killed Geronimo" (EL). Thin \$19,000. Last week, "in Foreign Legion" (U) and "Hi-Jacked" (Lippert) (2d wk-5 days), \$10,800.

Four Star (UA) (900; 60-\$1)—"City Lights" (UA) (reissue) (7th wk). Oke \$2,000. Last week, \$2,300.

Fine Arts, Guild (FWC) (679; 968; 60-\$1)—"Royal Affair" (Indie). Slow \$3,500. Last week, "Rocking Horse Winner" (U) (2d wk-9 days), \$2,400.

Cincy Stout; 'Very Own' Torrid \$16,000, 'Furies' Oke 8G, 'Arrow' 9G; 2d

Cincinnati, Aug. 15. All major stands are above par, cool weather helping to brisk summer trade this round. "Our Very Own" holds the town lead by a wide margin, swell at Albee. Other new bills, "Convicted" and "Furies" are in medium groove. Holdovers of "Broken Arrow" and "Father of Bride" continue sturdily.

Estimates for This Week
Albee (RKO) (3,100; 55-75)—"Our Very Own" (RKO). Swell \$16,000. Last week, "Treasure Island" (RKO), bright \$15,000.

Broadway Grosses

Estimated Total Gross
This Week.....\$542,000
(Based on 18 theatres.)
Last Year.....\$582,000
(Based on 18 theatres.)

'Winchester' Loud \$16,000 in Prov.

Providence, Aug. 15. Majestic's "A.C. in Foreign Legion" is topping them all this week though biz is fairly hefty all around. Nearly as strong is RKO Albee with "Winchester '73." Loew's is holding over nicely with "Three Little Words."

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Winchester '73" (U) and "Tabu" (I). Lofty \$16,000. Last week, "Treasure Island" (RKO) and "Beaver Valley" (RKO) (2d wk), neat \$12,000.

Majestic (Fay) (2,200; 44-65)—"In Foreign Legion" (U) and "Lonely Heart Bandits" (Rep). Strong \$16,000. Last week, "50 Years Before Eyes" (WB) and "Great Jewel Robber" (WB), very dull \$5,000.

Metropolitan (Snider) (3,100; 44-65)—"Peggy" (U) and "Spy Hunt" (U). Opened Sunday (13). Last week, "Panic in Streets" (20th) and "Music in Moonlight" (Rep), good \$9,000.

State (Loew) (3,200; 44-65)—"Three Little Words" (M-G) (2d wk). Fairly nice \$11,500. First week was fancy \$19,000.

Strand (Silverman) (2,200; 44-65)—"The Furies" (Par). Opened Monday (14). Last week, "Convicted" (Col), slow \$7,000.

Philly Still Improving; 'Kiss' Sockeroo \$35,000, 'Ocean' 23G, 'Stella' 17G

Philadelphia, Aug. 15. Film business is being helped by cool weather but strong fare is also a vital factor. Film row here sees promise of continued upbeat. American Legion convention failed to hurt trade over weekend. "Kiss Tomorrow Goodbye" will land the top figure at the Mastbaum where big while "711 Ocean Drive" shapes sock at the Stanley. "Convicted" also is great at the Stanton. Strongest holdovers appear to be "Annie Get Gun," "Our Very Own" and "Duchess of Idaho."

Estimates for This Week
Boyd (WB) (2,360; 50-99)—"Our Very Own" (RKO) (2d wk). Down to \$14,000 after sock \$25,600 for breakaway.

Earle (WB) (2,700; 50-99)—"In Lonely Place" (Col) (2d wk). Off to \$9,000 after nice \$15,000 opening round.

Fox (20th) (2,250; 50-99)—"Stella" (20th). Fair \$17,000.

(Continued on page 22)

'Duchess' Royal \$28,000 Paces Det.; 'R.I.-Trail' 11G; 'Treasure' \$20,000, 2d

Detroit, Aug. 15. "Duchess of Idaho" is digging up a royal \$28,000 at the Michigan this week, but holdovers will take the edge off the recent upswing in biz. Among the other two newcomers, "Rock Island Trail" looks like fairly okay at the United Artists. "The Torch" is flickering very dimly at the Downtown. Among the second termers, "Treasure Island" looks best at the Fox. "The Furies" is slow in second Palms week.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95)—"Treasure Island" (RKO) (2d wk). Okay \$20,000. Last week, \$27,000.

Michigan (United Detroit) (4,000; 70-95)—"Duchess of Idaho" (M-G). Excellent \$28,000. Last week, "Flame and Arrow" (WB) and "50 Years Before Eyes" (WB) (2d wk), \$16,000.

Palms (UD) (2,900; 70-95)—"The

'WORDS' HEP \$17,500, MPLS.; 'R.I. TRAIL' 5½G

Minneapolis, Aug. 15. The important entry here this week is "Three Little Words," being extra well liked and clicking nicely. "Crisis" and "Rogues of Sherwood Forest," other newcomers, are not finding the going too easy. "Rock Island Trail" looms good. "Treasure Island" shapes especially big on RKO-Pan, moveover.

Estimates for This Week
Lyrie (Par) (1,000; 50-70)—"Rock Island Trail" (Rep). Good \$5,500. Last week, "Night and City" (20th) (2d wk), fine \$5,000.

Radio City (Par) (4,000; 50-70)—"Three Little Words" (M-G). Smash \$17,500. Last week, "Flame and Arrow" (WB), \$13,800.

RKO-Orpheum (RKO) (2,800; 35-70)—"Rogues Sherwood Forest" (Col). Mild \$9,000. Last week, "Treasure Island" (RKO), big \$13,500.

RKO-Pan (RKO) (2,800; 35-70)—"Treasure Island" (RKO) (m.o.). Here after hefty first Orpheum canto. Still in chips at \$7,500. Last week, "Johnny One-Eye" (UA) and "Rookie Fireman" (RKO), \$4,800.

State (Par) (2,300; 50-70)—"Crisis" (M-G). Fair \$8,000. Last week, "Johnny Holiday" (UA), bad \$6,800.

World (Mann) (400; 50-85)—"Winslow Boy" (EL) (2d wk). Okay \$2,000. Last week, \$3,000.

'Very Own' Wham \$15,000, Pitt Ace

Pittsburgh, Aug. 15. Big noise of week is being made by "Our Very Own," which gave Fulton its biggest opening since "Sands of Iwo Jima." Looks set for healthy run. "Furies" at Stanley is getting into the winner's circle, too, despite some sharply mixed notices. "Cariboo Trail" also isn't doing badly either at the Harris. As a matter of fact, improvement locally is general right down the line, with h.o. of "Three Little Words" at Penn doing very well and third week of "Flame and Arrow" on m.o. at Warner the same.

Estimates for This Week
Fulton (Shea) (1,700; 45-80)—"Our Very Own" (RKO). Got off to tremendous start, best here in more than a year. Sensational \$15,000 or near. Last week, in 10 days, "Where Sidewalk Ends" (20th), very good \$11,000.

Harris (Harris) (2,200; 45-80)—"Cariboo Trail" (20th). Not so bad \$9,000. Some of Fulton overflow brushing off in here, which helps. Last week, "A. & C. in Foreign Legion" (U), \$7,000.

Penn (Loew's) (3,300; 45-80)—"Three Little Words" (M-G) (2d wk). Holding up well at around \$13,000, which is enough to send musical to the Ritz for a third week. Last week, spanking \$21,000.

Stanley (WB) (3,800; 45-80)—"Furies" (Par). Raves for Walter Huston's final performance helping mightily despite fact that reviews for pic itself were mixed. Should hit \$15,500, okay here these days. Last week, "Flame and Arrow" (WB) (2d wk-6 days), good \$10,500.

Warner (WB) (2,000; 45-80)—"Flame and Arrow" (WB) (m.o.). Smart \$7,000. Last week, "Cargo Capetown" (Col) and "Fortunes Capt. Blood" (Col), \$6,500 in 6 days.

'Duchess' Royal \$28,000 Paces Det.; 'R.I.-Trail' 11G; 'Treasure' \$20,000, 2d

Furies" (Par) (2d wk). Slim \$10,000. Last week, \$18,000.

United Artists (UD) (2,000; 70-95)—"Rock Island Trail" (Rep) and "The Avengers" (Rep). Just okay at \$11,000. Last week, "Going My Way" (Par) (reissue), \$8,000.

Madison (UD) (1,800; 70-95)—"Flame and Arrow" (WB) and "50 Years Before Eyes" (WB) (m.o.). Nice \$9,000 for third downtown week. Last week, "Young Widow" (UA) and "Strange Woman" (UA), \$7,000.

Adams (Balaban) (1,700; 70-95)—"Annie Get Gun" (M-G) (7th wk). Slipping to \$5,000. Last week, \$6,000.

Downtown (Balaban) (2,900; 70-95)—"The Torch" (EL) and "Young Lovers" (EL). Dim \$4,500 or under. Last week, "Quiet on Western Front" (Indie) and "Nightmare" (Indie) (reissues), \$4,000.

'Words' Standout in Mild Hub, Fancy \$38,000; 'Furies' Fair 14G, 'Stella' 13G

Boston, Aug. 15. Activity around town this stanza can be summed up in "Three Little Words," which is smash at State and Orpheum. Other newcomers are not so good. "Stella" at Met is dull. "The Furies" at Paramount and Fenway looms fair. "Treasure Island" in third frame at Memorial is skidding a bit. Pair of oldies, "San Quentin" and "Alcatraz Island" at Boston shapes fairish.

'Treasure' Rich \$30,000, Frisco

San Francisco, Aug. 15. New, strong product is brightening up biz prospects here this session, with cool weather proving added hypo. "Treasure Island" shapes smash at Golden Gate, equalling the trade done in first week by "Cinderella," another Disney picture although summer season has taken many out of town. Stout bally for "Destination Moon" will bring it a big stanza at the Fox. "The Furies" is okay at Paramount, while "Convicted" looms good at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,650; 60-85)—"Treasure Island" (RKO) and "Beaver Valley" (RKO). Smash \$30,000. Last week, "So Young, So Bad" (UA), \$11,500.

Fox (FWC) (4,651; 60-95)—"Destination Moon" (EL). Big \$25,000 or near. Last week, "Stella" (20th) and "The Avengers" (Rep), slim \$13,500.

Warfield (Loew's) (2,656; 60-85)—"Three Little Words" (M-G) (3d wk). Nice \$14,000. Last week, \$20,000.

Paramount (Par) (2,646; 60-85)—"The Furies" (Par) and "I'll Reach for Star" (Rep). Okay \$12,000. Last week, "Flame and Arrow" (WB) and "Destination Big House" (Rep) (2d wk), \$14,500.

St. Francis (Par) (1,400; 60-85)—"The Men" (UA) (3d wk). Down to \$7,000. Last week, fair \$9,000.

Orpheum (No. Coast) (2,472; 55-85)—"Convicted" (Col) and "Snow Dog" (Mono). Good \$13,000. Last week, "Foreign Legion" (U) and "Shot Billy The Kid" (Lip), \$14,500.

United Artists (No. Coast) (1,207; 55-85)—"Happy Years" (M-G). Passable \$8,000. Last week, "Troquois Trail" (UA), \$9,000.

Stagedoor (Ackerman-Rosener) (370; 85-\$1)—"Mary of Scotland" (RKO) (reissue). Good \$3,800. Last week, "Kind Hearts, Coronets" (EL) (7th wk), \$2,900.

Larkin (Rosener) (400; 65-85)—"Bicycle Thief" (Indie) (2d wk). Nice \$2,800. Last week, \$3,300.

'Treasure' Hot \$15,000, Port.; 'Ocean' Nifty 8G

Portland, Ore., Aug. 15. In view of hot weather, biz is really perking at first-run houses this week. "Treasure Island," backed by a big publicity contest, looks smash at Paramount and Oriental. "711 Ocean Drive" at Orpheum looms nifty. "Duchess of Idaho" in holdover at Broadway continues great.

Estimates for This Week
Broadway (Parker) (1,850; 50-85)—"Duchess of Idaho" (M-G) and "Shadow On Wall" (M-G) (2d wk). Terrific \$11,000. Last week, \$15,800.

Mayfair (Parker) (1,500; 50-85)—"Secret Fury" (RKO) and "Golden Twenties" (RKO). Good \$5,000. Last week, "Return Frontiersman" (WB) and "Square Dance Jubilee" (Indie), \$3,300.

Oriental (Evergreen) (2,000; 50-85)—"Treasure Island" (RKO), day-date with Paramount. Sock \$5,000 or over. Last week, "In Lonely Place" (Col) and "Fortunes Capt. Blood" (Rep), okay \$3,700.

Orpheum (Evergreen) (1,750; 50-85)—"711 Ocean Drive" (Col) and "Armored Car Robbery" (RKO). Nifty \$8,000. Last week, "In Lonely Place" (Col) and "Fortunes Capt. Blood" (Rep), \$7,000.

Paramount (Evergreen) (3,400; 50-85)—"Treasure Island" (RKO), also Oriental. Smash \$10,000. Last week, "Stella" (20th) and "Mystery at Burlesque" (UA), good \$6,800.

United Artists (Parker) (890; 50-85)—"Annie Get Gun" (M-G) (3d wk) Big \$7,000. Last week, \$8,800.

Activity around town this stanza can be summed up in "Three Little Words," which is smash at State and Orpheum. Other newcomers are not so good. "Stella" at Met is dull. "The Furies" at Paramount and Fenway looms fair. "Treasure Island" in third frame at Memorial is skidding a bit. Pair of oldies, "San Quentin" and "Alcatraz Island" at Boston shapes fairish.

Estimates for This Week
Astor (Jaycox) (1,200; 50-95)—"The Men" (UA) (3d wk). Skidded to about \$8,500, after oke \$12,000 for second.

Boston (RKO) (3,200; 40-85)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Fair \$10,000. Last week, "Cariboo Trail" (20th) and "Good Time Girl" (FC), \$11,000.

Fenway (NET) (1,373; 40-85)—"The Furies" (Par) and "Perfect Woman" (ELC). Mild \$4,000. Last week, "So Young, So Bad" (UA) and "Trigger, Jr." (Rep), \$3,800.

Memorial (RKO) (3,500; 40-85)—"Treasure Island" (RKO) (3d wk). Off to about \$11,500. Last week, nice \$17,000.

Metropolitan (NET) (4,367; 40-85)—"Stella" (20th) and "Hi-Jacked" (Lip). Light at \$13,000. Last week, "Flame and Arrow" (WB) and "Music in Moonlight" (Indie) (2d wk), satisfactory \$14,000.

Orpheum (Loew) (3,000; 40-85)—"Three Little Words" (M-G). Way out front with big \$24,000. Last week, "Rogues Sherwood Forest" (Col) and "Shadows on Wall" (M-G), fair \$16,000.

Paramount (NET) (1,700; 40-85)—"The Furies" (Par) and "Perfect Woman" (ELC). Fairish \$10,000 or near. Last week, "So Young, So Bad" (UA) and "Trigger, Jr." (Rep), \$7,000.

State (Loew) (3,500; 40-85)—"Three Little Words" (M-G). Solid \$14,000. Last week, "Rogues Sherwood Forest" (Col) and "Shadow on Wall" (M-G), \$9,000.

'Baby' Chunky \$8,000 In L'ville; 'Treasure' Trim 13G; 'Words' Hot 12G, 2d

Louisville, Aug. 15. Fairly good product on tap this week at all downtown houses, with the weather a help. Cool temperatures are favorable and patrons are getting back in the habit of coming into the business area for their film shopping. "Treasure Island" at the Rialto looks excellent. "Pretty Baby" at Mary Anderson looms brisk. Holdover of "Three Little Words" at the State is perky.

Estimates for This Week
Mary Anderson (People's) (1,200; 45-65)—"Pretty Baby" (WB) Chunky \$8,000. Last week, "Flame and Arrow" (WB) (2d wk), modest \$4,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Treasure Island" (RKO) and "Beaver Valley" (RKO). Excellent \$13,000. Last week, "Going My Way" (Par) (reissue), under hopes at light \$7,000.

State (Loew's) (45-65)—"Three Little Words" (M-G) (2d wk). Holding up at neat \$12,000 after last week's rousing \$18,000.

Strand (FA) (1,200; 45-65)—"Leave to Heaven" (20th) and "Home in Indiana" (20th) (reissues). Nice \$4,000. Last week, "Gun Crazy" (UA) and "Without Honor" (UA), good \$5,000.

'Panic' Smash \$9,000 In Wash.; 'Ocean' Okay 12G, 'Treasure' Tall 12G, 2d

Washington, Aug. 15. General level of biz continues steady here, with higher temperatures not hurting mid-town houses. Top honors go to pair of Lopert starters, "Panic in the Streets," at the Playhouse, looks big while reissue of "All Quiet on Western Front" is sock at the Dupont. "711 Ocean Drive" shapes firm at the Warner. "Treasure Island" continues big at RKO Keith's.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85)—"Peggy" (20th) plus vaude. Nice \$21,000. Last week, "Lady Without Passport" (M-G) plus vaude, \$20,500.

Dupont (Lopert) (386; 50-85)—"Quiet on Western Front" (Indie) (reissue). Amazing \$6,500 for this small-seater, and well above house (Continued on page 22)

'Louisa' Eckstine Huge \$70,000, Chi; 'Furies' Big 20G, 'Underworld' \$14,000, 'Treasure' Crisp 13G, 'Stella' 11G, 2d

Chicago, Aug. 15.

Cool weather this week, together with world preem of "Louisa" at the Chicago, is stepping up takes in the Loop. "Louisa," boosted by Billy Eckstine, Martha Stewart and the Blackburn Twins onstage, looks huge \$70,000 or near. First day drew heavy trade, with "Louisa" stars on the stage all day.

"Underworld Story" and "Mystery Street" is neat opener at Roosevelt, at bright \$14,000. State-Lake entry of "The Furies" should catch fat \$20,000. Reissue entry at Grand of "Sudan" and "Arabian Nights" is also good.

Woods third-weeker "711 Ocean Drive" leads holdovers at lush \$20,000. "Stella" and "If This Be Sin" at United Artists is good \$11,000. "Three Little Words" with Chico Marx topping stagershow at Oriental, looks brisk \$43,000. "Treasure Island" at Palace continues crisp \$13,000 in second frame.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Louisa" (U) and Billy Eckstine, Martha Stewart and Blackburn Twins topping stage bill. Terrific \$70,000. Last week, "Friend Irma" plus stagershow (2d wk), \$47,000.

Garrick (B&K) (900; 50-98). (House indefinitely closed commencing last Friday). Last week, "Back Bataan" (RKO), and "Marine Raiders" (RKO) (reissues) (2d wk), \$5,000.

Grand (RKO) (1,200; 50-98)—"Sudan" (U) and "Arabian Nights" (U) (reissues). Trim \$10,000. Last week, "Woman on Pier 13" (RKO) and "State Penitentiary" (Col), \$8,000.

Oriental (Indie) (3,400; 50-98)—"Three Little Words" (M-G) plus Chico Marx, Paul Gray, and Yvette onstage (2d wk). Brisk \$43,000. Last week, smash \$58,000.

Palace (RKO) (2,500; 50-98)—"Treasure Island" (RKO) (2d wk). Slick \$13,000. Last week, big \$19,000.

Roosevelt (B&K) (1,500; 50-98)—"Underworld Story" (UA) and "Mystery Street" (M-G). Neat \$14,000. Last week, "Great Jewel Robber" (WB) and "Once a Thief" (UA) (2d wk), \$7,000.

State-Lake (B&K) (2,700; 50-98)—"The Furies" (Par). Bright \$20,000. Last week, "Where Sidewalk Ends" (20th) (2d wk), \$10,000.

United Artists (B&K) (1,700; 50-98)—"Stella" (20th) and "If This Be Sin" (UA) (2d wk). Good \$11,000. Last week, \$14,000.

Woods (Essaness) (1,073; 98)—"711 Ocean Drive" (Col) (3d wk). Tall \$20,000. Last week, \$32,000.

World (Indie) (587; 80)—"Marius" (Indie) (2d wk). Tidy \$3,500 or near. Last week, \$4,000.

'BABY' LUSTY \$15,000, CLEVE.; 'ADMIRAL' 7G

Cleveland, Aug. 15.

Three showcase houses are getting along surprising well with holdovers. "Three Little Words" at State and "Treasure Island" at Palace being the leaders. Both are in their second frames. Hipp's "Pretty Baby" looks fine. "Admiral was a Lady" at Stillman is slow, while the Allen's "Convicted" is doing satisfactorily.

Estimates for This Week

Allen (Warners) (3,000; 55-75)—"Convicted" (Col). Trim \$13,000. Last week, "Stella" (20th), oke \$12,000.

Esquire (Community) (704; 55-75)—"Quiet on Western Front" (Indie) (reissue) (3d wk). Fair \$3,600 following \$4,000 last week.

Hipp (Warners) (3,700; 55-75)—"Pretty Baby" (WB). Fine \$15,000. Last week, "Cariboo Trail" (20th), \$14,000.

Lower Mall (Community) (505; 55-75)—"Falen Idol" (SRO) and "Third Man" (SRO). Thin \$1,500 on return dates. Last week, "Facts of Love" (Indie) and "Her First Affair" (Indie) (reissue), \$2,000.

Ohio (Loew's) (1,205; 55-75)—"Shadow on Wall" (M-G) and "Blossoms in Dust" (M-G) (reissue). Satisfactory \$6,000. Last week, "Annie Get Gun" (M-G) (m.o.), pleasing \$6,200.

Palace (RKO) (3,300; 55-75)—"Treasure Island" (RKO) (2d wk). Bright \$13,000, after swell \$18,500 last week.

State (Loew's) (3,450; 55-75)—"Three Little Words" (M-G) (2d wk). Brisk \$12,000. Last week, \$18,000.

Stillman (Loew's) (2,700; 55-75)—"Admiral Was Lady" (UA). Static \$7,000. Last week, "Irma West" (Par) (m.o.), \$5,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing, percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Sunset' Rousing \$14,000 in Buff.

Buffalo, Aug. 15.

Boxoffice takings are really perking this week, with several new, strong entries helping. "Sunset Boulevard" at the Center shapes standout with great total. "Our Very Own" also is big at reopened Century. "Pretty Baby" and "Three Little Words," latter in second round, also are doing well.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Three Little Words" (M-G) (2d wk). Down to \$10,000. Last week, dandy \$16,000.

Paramount (Par) (3,000; 40-70)—"Pretty Baby" (WB) and "Lucky Losers" (Mono). Spry \$13,000. Last week, "Stella" (20th), same.

Center (Par) (2,100; 40-70)—"Sunset Boulevard" (Par). Socko \$14,000 or over. Last week, "Flame and Arrow" (WB) (2d wk), \$9,000.

Lafayette (Basil) (3,000; 40-70)—"In Lonely Place" (Col) and "Capt. Girl" (U). Mild \$9,000. Last week, "In Foreign Legion" (U) and "One Way Street" (U). Nice \$14,000.

Century (20th Cent.) (3,000; 40-70)—"Our Very Own" (RKO) and "Armored Car Robbery" (RKO). Rousing \$15,000. Last week, shuttered.

'Flame' Big 25G, Denver; 'Treasure' Wow \$16,000

Denver, Aug. 15.

"Flame and Arrow" is copping the top money here showing in three theatres but equally socko is "Treasure Island," playing at the Orpheum. Latter is sure hold-over. "Annie Get Your Gun" finally wound up its run at the Broadway, still good in sixth round. Of newcomers, only "Return of Frontiersman" is dragging.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Annie Get Gun" (M-G) (6th wk). Good \$6,000. Last week, fine \$8,500.

Denver (Fox) (2,525; 35-74)—"Flame and Arrow" (WB) and "Fifty Years Before Eyes" (WB), day-date with Esquire, Webber. Big \$18,000. Last week, "Cariboo Trail" (20th) and "Lost Volcano" (Mono), \$16,000.

Esquire (Fox) (742; 35-74)—"Flame and Arrow" (WB) and "Fifty Years" (WB), also Denver, Webber. Sock \$3,500. Last week, "Stage Fright" (WB) and "Humphrey Takes Chance" (Mono), \$1,500.

Orpheum (RKO) (2,600; 35-74)—"Treasure Island" (RKO) and "Beaver Valley" (RKO). Smash \$16,000 or near. Holds. Last week, "Our Very Own" (RKO) (2d wk), good \$11,000.

Paramount (Fox) (2,200; 35-74)—"Return Frontiersman" (WB) and "Vicious Years" (FC). Thin \$6,000. Last week, "Stage Fright" (WB) and "Humphrey Takes Chance" (Mono), drab \$4,500.

Taber (Fox) (1,967; 35-74)—"Skipper Surprised His Wife" (M-G) and "Crooked River" (Lip). Fair \$3,000. Last week, on reissues.

Vogue (Pike) (600; 60-74)—"Kind Hearts, Coronets" (EL) (2d wk). Fine \$2,500. Last week, big \$3,000.

Webber (Fox) (750; 35-74)—"Flame and Arrow" (WB) and "Fifty Years" (WB), also Denver, Esquire. Big \$3,500. Last week, "Cariboo Trail" (20th) and "Lost Volcano" (Mono), \$2,500.

'CAPTURED' ELLINGTON MODEST 15G, INDPLS.

Indianapolis, Aug. 15.

Action is still slow at deluxers here. Circle's attempt to hypo biz with the first stagershow in three months failed to excite locals. "Captured," with Duke Ellington band, is leading town but at a mild figure. "Three Little Words" again is stoutest straight filmer in its second week at Loew's. "Abbott and Costello in Foreign Legion," at Indiana, is only so-so.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 50-90)—"Captured" (RKO) with Duke Ellington orch onstage. Modest \$15,000. Last week, "Night and Day" (20th) and "Triple Trouble" (Mono), dull \$7,500 at 44-65c scale.

Indiana (G-D) (3,300; 44-65)—"A & C in Foreign Legion" (U) and "Savage Horde" (Rep). So-so \$9,000. Last week, "Treasure Island" (RKO), \$10,500.

Loew's (Loew's) (2,427; 44-65)—"Three Little Words" (M-G) (2d wk). Sturdy \$10,000 on top of big \$16,000 opener.

Lyric (G-D) (1,600; 44-65)—"Great Jewel Robber" (WB) and "Bandit King Texas" (Indie). Oke \$5,000. Last week, "Lawless" (Par) and "Rangers Cherokee Strip" (Rep), \$4,000.

'Treasure' Solid \$12,000, St. Loo

St. Louis, Aug. 15.

Four-day wildcat strike of bus and streetcar operators that caused a cessation of public transport until yesterday (Mon.) plus heavy rainfall over the weekend is proving a handicap to really big totals. "Louisa," preceded by a solid bally and stage appearances of Spring Byington, teed off big at the Fox. "Treasure Island," playing day-date in two smaller houses, is socko standout. "Three Little Words" is still lusty in second Loew's week.

Estimates for This Week

Fox (F&M) (5,000; 60)—"Louisa" (U) and "Beware of Blondie" (Col). Opened big today (Tues.). Last week, "Pretty Baby" (WB) and "Return Frontiersman" (WB), \$12,000.

Loew's (Loew) (3,172; 50-75)—"Three Little Words" (M-G) (2d wk). Held to \$16,000 after sock \$24,500 initial stanza.

Missouri (F&M) (3,500; 60)—"711 Ocean Drive" (Col) and "Fortunes Capt. Blood" (Col). Big \$15,000. Last week, "Stella" (20th) and "Flame and Arrow" (WB), \$10,500.

St. Louis (F&M) (4,000; 60)—"Where Sidewalk Ends" (20th) and "Cariboo Trail" (20th). Good \$11,000. Last week, "The Torch" (EL) and stagershow, \$9,000.

Shubert (Indie) (1,500; 60-75)—"Treasure Island" (RKO). Smash \$12,000. Last week, house shuttered.

'Arrow' Sharp \$11,000 In Omaha; 'Robinson' 10G

Omaha, Aug. 15.

Soggy weather with showers is doing no good to weekend openings but week's offerings seem to lack real biz appeal. "Broken Arrow" at the Paramount is best with nice total. "Robinson Story" at the Orpheum is only fair. "Treasure Island" is its second week at Brandeis still is big after smash opener.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Broken Arrow" (20th). Nice \$11,000. Last week, "Crisis" (M-G), \$10,500.

Orpheum (Tristates) (3,000; 16-65)—"Jackie Robinson Story" (EL) and "Boy From Indiana" (EL). Fair \$10,000. Last week, "Rocketship X-M" (Lip) and "Motor Patrol" (Lip), same.

Omaha (Tristates) (2,100; 16-65)—"Night and City" (20th) and "Radar Secret Service" (Lip). Ordinary \$9,500. Last week, "Return Frontiersman" (WB) and "This Side of Law" (WB), \$8,500.

State (Goldberg) (865; 20-75)—"Annie Get Gun" (M-G) (4th wk) and "Fall In" (UA). Good \$3,800. Last week, \$4,200.

Brandeis (RKO) (1,500; 16-65)—"Treasure Island" (RKO) (2d wk). Nice \$7,000. Last week, terrific \$10,000.

New Hampshire Drive-In

Manchester, N. H.
Comeau's Beach drive-in opened at Beaver Lake in East Derry. New ozoner will operate five times a week.

B'way Solid; 'Sunset' Wham 166G, Top Non-Holiday Biz; 'Treasure' Starts Big, Abbott-Costello Opens to \$15,000

Although loaded with holdovers, continued favorable weather and the all-round improvement in business tone will give Broadway first-run houses a generally solid week currently. Mild temperatures with some rain kept all theatres from suffering any summer downbeat. The fact that "Sunset Boulevard" is soaring to an all-time, non-holiday week high at the Music Hall appears benefitting some other spots with the overflow.

The Gloria Swanson-William Holden starrer is heading for a colossal \$166,000 in the first week at the Hall, biggest non-holiday stanza in the history of the house. "Sunset" climbed to \$100,000 in the first four days, taking in Saturday-Sunday, then held to the opening day space on Monday, which had not been anticipated. Lines three blocks long marked huge business over the weekend.

"Treasure Island" started out very well yesterday (Tues.) at the Mayfair. "Abbott-Costello in Foreign Legion" looks fairly good \$15,000 at the Criterion.

Making the strongest showing of the holdovers is "My Friend Irma Goes West" with Louis Prima band, Gary Morton and Modernaires heading stagershow at the Paramount. The \$78,000 being garnered in the second week is plenty big enough to warrant a third stanza, but won't hold because of prior bookings.

"Panic in Streets," with ice carnival and Frances Langford topping the stage layout, also is displaying real strength on initial holdover round at the Roxy. This combo looks likely to do \$70,000 this week as against \$83,000 opening frame. Won't hold because Milton Berle on stage, with "Stella," is set to open Friday (18). "Kiss Tomorrow Goodbye," with Billy Vine topping stage bill, is doing okay at around \$37,000 in second Strand week albeit considerably off from opening session. Only laggard of stage film houses is the Capitol, sluggish at \$24,000 with "Lady Without Passport" and stagershow topped by Pearl Bailey.

"Our Very Own" continues solidly with \$20,000 or better in third week at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 60-\$1.50)—"Edge of Doom" (RKO) (2d wk). Initial holdover round dipping sharply to \$16,000, okay, after fine \$25,000 opener. Continues.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (95th wk). Still in the chips at about \$5,000 after \$5,500 last week. Stays on.

Capitol (Loew's) (4,820; 55-\$1.50)—"Lady Without Passport" (M-G) plus stagershow headed by Pearl Bailey, Jay Marshall, Jack Fina orch orch (2d-final wk). Looks to slip to around \$24,000, after lightweight \$38,000, below hopes, on opener. "Pretty Girl" (Col), with Gene Krupa orch, Jack E. Leonard, Connie Haines onstage, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-\$1.75)—"A & C in Foreign Legion" (U). Shapes fairly good \$15,000. In ahead, "So Young, So Bad" (UA) (3d wk), fine \$10,500.

Globe (Brandt) (1,500; 50-\$1.20)—"Mutiny on Bounty" (M-G) and "Day At Races" (M-G) (reissues) (6th final wk). Dipping somewhat in final round to about \$9,000 after excellent \$12,000 last week. "The Torch" (EL) opens Saturday (19).

Mayfair (Brandt) (1,736; 50-\$1.20)—"Treasure Island" (RKO). Opened yesterday (Tues.) with very good business. Last week, "Destination Moon" (EL) (8th wk), wound up with okay \$8,000 after solid \$11,000 for seventh round.

Palace (RKO) (1,700; 55-\$1.20)—"Story of G. I. Joe" (UA) (reissue) with vaude. Looks to wind up with good \$20,000 or near. Last week, "Great Jewel Robber" (WB) and vaude, \$21,500.

Paramount (Par) (3,664; 55-\$1.50)—"The Furies" (Par) with Mills Bros., Al Bernie, Bobby Byrne orch. Opens today (Wed.). Last week, "Irma Goes West" (Par) with Louis Prima orch, Gary Morton, Modernaires heading stage bill (2d wk), held to big \$78,000 after smash \$98,000 opener. Second week justified additional time but locked-bookings on stagershow prevented holdover a third or longer.

Park Avenue (U) (583; 90-\$1.50)—"All Quiet on Western Front" (Indie) (reissue) (4th wk). Third stanza ended last night (Tues.) con-

tinued nicely at \$7,500 after second week's sock \$9,000.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Sunset Boulevard" (Par) with stagershow. Biggest thing here since New Year's week, when house made all-time high. Soaring to terrific \$166,000, new non-holiday record here. Showing all the more remarkable in view of no extra performances and since running time for full bill is 2 hours and 45 minutes. Nearly 100% rave reviews apparently helping, too. House is getting usual scale. "The Men" (UA) and stagershow (3d wk) held to fine \$124,000, a bit over hopes.

Rialto (Mage) (594; 44-98)—"The Ape" (Indie) and "Return of Zombie" (Indie) (reissues). Getting nice \$6,500 or close, but not holding. "Murders in Rue Morgue" (FC) and "The Raven" (FC) (reissues) open tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-\$1.80)—"No Way Out" (20th). Opens today (Wed.). In ahead, "Underworld Story" (UA) (3d wk), dipped to around \$6,000 after dim \$8,000 last week.

Roxy (20th) (5,886; 80-\$1.75)—"Panic in Streets" (20th) plus Frances Langford, Peg Leg Bates, Joe Jackson, Jr., and ice carnival onstage (2d-final wk). Holding well at sturdy \$70,000 after nice \$83,000 opener, a bit below expectancy. "Stella" (20th), with Milton Berle topping new stagershow that includes Sid Gary and Leonard Sues, opens Friday (18).

State (Loew's) (3,450; 55-\$1.50)—"Three Little Words" (M-G) (2d wk). First week soared to smash \$41,000 or near, only exceeded here by "Annie Get Gun" (M-G) and "Jolson Story" (Col). Looks in for extended-run. In ahead, "Annie Get Gun" (M-G) (12th wk), fine \$14,000, rounding out record long-run.

Strand (WB) (2,756; 55-\$2)—"Kiss Tomorrow Goodbye" (WB) with Billy Vine, Toni Harper, Lind Bros. heading stage bill (2d wk). Still doing fairly well with \$37,000 after big \$63,000 opener. Continues.

Sutton (R & B) (561; 90-\$1.50)—"Winslow Boy" (EL) (11th wk). Holding to \$5,400, very profitable, after \$6,200 last week. Continues on, with "Trio" (Par) set to open Oct. 10.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"Kind Hearts, Coronets" (EL) (10th wk). Continues very strongly with \$7,500 after \$8,200 last round. Still holding.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Our Very Own" (RKO) (4th wk). Third session ended last night (Tues.) held in strong fashion with big \$20,000 after rousing \$26,000 in second week, over hopes. Stays indef.

'Flame' Bright \$15,000, Seattle; 'Treasure' 10G

Seattle, Aug. 15.

The heat is on here, but some new bills are doing much better than in recent weeks. Palomar has Nellie Luther heading a good stagershow with "Peggy" and doing great biz. "Treasure Island" at Fifth Avenue, "Flame and Arrow" at Orpheum and "Broken Arrow" at Paramount, all are doing brisk trade. "Stars in My Crown" at Liberty also shapes fair.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"Admiral Was Lady" (UA) and "Prelude to Korea" (EL). Fair \$7,000 or less. Last week, "Woman Pier 13" (RKO) and "Hostile Country" (Lip), \$5,800.

Fifth Avenue (Evergreen) (1,877; 59-84)—"Treasure Island" (RKO) and "Beaver Valley" (RKO). Great \$10,000 or better. Last week, "Sidewalk Ends" (20th) and "Samoa" (Col), \$7,800.

Liberty (Hamrick) (1,650; 59-84)—"Stars in Crown" (M-G) and "Trigger, Jr." (Rep). Okay \$7,000. Last week, "Duchess of Idaho" (M-G) and "House by River" (Rep) (3d wk), swell \$7,200.

Music Box (Hamrick) (850; 59-84)—"Gi Gi" (Indie) (2d wk). Heading for good \$3,000 after dandy \$5,000 opener.

Music Hall (Hamrick) (2,200; 59-84)—"Annie Get Gun" (M-G) and "Mystery Star" (M-G) (5th wk). Great \$6,000. Last week, \$9,800.

Orpheum (Hamrick) (2,600; 59-84)—"Flame and Arrow" (WB) and "Armored Car Robbery" (RKO). Smash \$15,000. Last week, "Kid

(Continued on page 22)

THE MOST POPULAR PICT

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*Ask the people
who've seen it!*

Heat Wilts London's Bank Upbeat; Hope's 'Fancy Pants' Socko \$10,000, 'Trio' Big 11G, 'Rocketship' Wow 8G

London, Aug. 8.

Impetus to the boxoffice from the extended Bank Holiday weekend was to some extent tempered by the sudden heatwave, which gave London its hottest spell since early June.

There were only three new West-End bills. Bob Hope's "Fancy Pants" at the Plaza, with a hefty \$5,500 in first four days, shapes biggest U. S. pic to play this house. British-made "Trio" looks a first week at powerful \$11,800 in the Leicester Square. "Rocketship X-M" is big \$8,000 in first London Pavilion week.

Most holdovers continue steady. "Annie" is holding firmly at the Empire with nice \$18,800 in its fifth week. "Odette" took a fine \$5,300 in its third Carlton week while "Treasure Island" shapes solid in second New Gallery stanza. "Wooden Horse," which opened day-date at Ritz and Rialto, started off to stout business at these small-seaters.

All estimates are net, and don't include admission tax. Admission prices listed are inclusive of tax.

Estimates for Last Week

Carlton (Par) (1,128; 65-\$1.60)—"Odette" (BL) (3d wk). Finished at good \$5,300, following seven weeks at the Plaza. "Sunset Boulevard" (Par) opens Aug. 17. Empire (M-G) (3,099; 50-\$1.60)—"Annie Get Gun" (M-G) and stage-show. Fifth week was big \$18,800. Continuing for at least two weeks more with "Asphalt Jungle" (M-G) following.

Gaumont (CMA) (1,500; 45-\$1.60)—"Waterfront" (GFD) (2d wk). Poor \$5,000. Stays a third round, with "Rogues Sherwood Forest" (Col), opening Aug. 17.

Leicester Square Theatre (CMA) (1,753; 45-\$1.60)—"Trio" (GFD). Excellent first week expected at \$11,000 or over. Stays on indef. London Pavilion (UA) (1,217; 45-\$1.60)—"Rocketship X-M" (Exclusive) and "Baron of Arizona" (Exclusive). Surprisingly sock \$8,000 looms. Holds.

New Gallery (CMA) (1,376; 45-\$1.60)—"Treasure Island" (RKO) (2d wk). British-made Disney still nice at \$5,000 in second week here, after five weeks at Leicester Square. Continues indef.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"Panic in Streets" (20th). Second stanza is very good \$9,200. Stays third week, with "White Tower" (RKO) due Aug. 17.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"In Foreign Legion" (GFD) and "Shakedown" (UI) (3d wk). Dropped to moderate \$5,500. "The Gunfighter" (20th) starts Aug. 10.

Plaza (Par) (1,902; 45-\$1.60)—"Fancy Pants" (Par). New Bob Hope starrer did powerful \$5,500 in first four days, and opening week may top great \$10,000. Holds. Rialto (LFP) (660; 45-\$1.60)—"Wooden Horse" (BL). Sturdy \$5,600, and continuing stout.

Ritz (M-G) (432; 45-\$1.60)—"Wooden Horse" (BL). First week's \$5,000 is near house record. Continuing at capacity.

Warners (WB) (1,735; 45-\$1.60)—"Damned Don't Cry" (WB) (2d wk). Down to poor \$5,600. "Colt 45" (WB) and "Night Unto Night" (WB) open Aug. 11.

FERNANDEL TO STAR IN NEW GUITRY PLAY

Paris, Aug. 15.

Sacha Guitry is putting finishing touches on his new play "Madness." Contrary to his usual custom, he will not act himself, letting Fernandel do the honors.

Before "Madness" he first will produce at the Gymnase a new version of his 35-year-old play, "Deburau." In this he will appear with his wife, Lana Marconi.

Levy to Col International

William M. Levy, formerly an administrative exec with the Motion Picture Export Assn., moved to Columbia Pictures International Monday (14) as member of continental sales staff.

With the MPEA for the last year, Levy was assistant to Irving Maas.

Par to Release 'Trio' In North & South America

"Trio," the J. Arthur Rank-Sydney Box-Gainsborough production of three short stories in one film, which premed about two weeks ago at the Odeon in London, will be released in the U. S. and Canada as well as Central and South America by Paramount. London crix rated it on a par with "Quartet," also a series of Somerset Maugham short stories, for class theatres.

"Trio" was a co-production venture for Rank and Par in England.

Dip In Mex Dates For Yank Films

Mexico City, Aug. 8.

U. S. film distributors in Mexico are fearful of a big drop in playdates for American product here. An upbeat in Mexican film production this year over the record 110 pix in 1949, and a surplus of theatres in relation to attendance are prime factors responsible for this feeling.

Mexican film production this year is expected to hit a new high of 130 new pictures. This figure is 60 more than the maximum output intended by the industry in the current year. Industry people originally felt that by keeping production down to 70 emphasis could be put on quality rather than quantity. This outlook stemmed from the not-to-healthy business done by the industry with last year's record turnout. Up to July 31 of this year, 70 pix were released, with 60 more expected before the end of 1950.

The 117 theatres operating here are proving too much for a potential public of only 300,000 in a near 3,000,000 population. Exhibs are beefing about all the gravy of their best day, Sunday, being copped by only two of the 20 first-run houses, of which 12 are frontline. These two theatres are the new 4,500-seat Cine Roble and the 14-year-old 3,500-seat Cine Alameda. Trend currently is for patrons to attend only a few houses. About six theatres are profiting from this setup while the others are suffering.

It is not expected that there will be a dip in the playing of American films in Mexico City because of the sophisticated and cosmopolitan tastes of local theatregoers. But the general feeling is that in the provinces U. S. product practically will be reduced to filler status, with domestic fare landing at least two-thirds of the playing time.

Olivier's 'Carvalho' In Strong London Preem

London, Aug. 15.

Laurence Olivier presented "Captain Carvalho," a comedy by Denis Cannan, as the second production of his management policy at St. James' on Aug. 9. Show opened to an enthusiastic reception after some weeks on a provincial tour, with individual hits registered by Diana Wynyard, Peter Finch, Richard Goolden, James Donald as partisan and opposing factors in a country, under disputed occupation.

Amusing dialog and general all round excellence of acting and direction give promise of a successful season.

Special Israel Newsreel

Tel Aviv, Aug. 8.

Alexander Sarment, chief editor of the Gaumont newsreel of Paris, who arrived here about a month ago, advised that a new venture of combining world news with local news items in one reel with the Hebrew language would start within a few weeks.

It is understood that Gaumont would send its weekly edition to Israel, where it would be combined with local clips. A Hebrew sound track would be added and then released in Israel cinemas.

20th Sets Ugast

Edward Ugast, 20th-Fox's manager in Cuba, has been tapped by the company to take over the post of Far Eastern supervisor. Ugast, currently in New York for the past few weeks, returns to Havana to wind up his chores before shoving off for Singapore; his new h.q.

In his new spot, film exec will supervise 20th's operations in India, Pakistan, Burma, Ceylon, Siam, Singapore, Indonesia, Philippines, Hong Kong, French Indo-China, China and Japan.

Ugast has been with 20th for the past four years. Prior to that he served with Paramount and United Artists.

Karlsbad Film Festival Only a Platform For Lauding Soviet Genius

Vienna, Aug. 8.

With Western press correspondents scarcer than capitalists in Czechoslovakia, news of the recent Karlsbad Film Festival filters out, mostly via dispatches to local comic newspapers. Naturally these stories have featured panegyrics for any and all celluloid originating east of the Iron Curtain. Eye-opener in a recent article from Karlsbad was a rave piece about a Red Chinese pic called, "China's Daughter," which as far as known has not been shown in the western countries. Writer did handisprings over this one, exhausting the adjective box to describe the sheer wonder of Soviet China's film art. First it compared (unfavorably, of course) Metro's "Dragon Seed," recently shown in Vienna. An interview with the pic's director Lo Chin Yu quotes him saying he owes it all to having followed Soviet films. Until the Red revolution in China, he said the "American monopoly" made it impossible for the Chinese themselves to shoot anything more than documentaries and shorts. Now that is all changed.

Story also mentions formation of a World League of Film Workers. Officers are all Russkis except "the American journalist David Platt." Delayed reports indicated that the whole festival was turned into a mass anti-American demonstration. While "The Heiress" was not even mentioned, Edward Dmytryk's "Give Us This Day" was loudly cheered and declared as "real representation of the progressive American motion picture industry."

Ealing to Do Interiors On 20th-Fox Aussie Pic

Sydney, Aug. 8.

Incoming 20th-Fox production unit to do "The Australian Story" (first called "The Bushranger" and then "Kangaroo") will do all interior stuff at Ealing's studio at Pagewood. Ealing has just taken "Prelude" off the floor and will let the U. S. unit in prior to setting new pic, "Robbery Under Arms." Studio is the most modern in Aussie.

Incoming unit includes Robert Skord, associate producer; Mark Kiny, art director; Saul Wurtzell, assistant director; Charles Clark, cameraman; Paul Wurtzell, in charge of sets.

Current London Shows

(Figures show weeks of run)

London, Aug. 15.

"Ace of Clubs," Cambridge (6).
"Beau Stratagem," Lyric (68).
"Brigadoon," Majesty's (68).
"Capt. Carvalho," St. Jas. (1).
"Carousel," Drury Lane (10).
"Castle in Air," Savoy (36).
"Cocktail Party," New (15).
"Dish Ran Away," Whitehall (7).
"Don't Lose Y'r He'd," Sav'le (2).
"Eliz. Slept Here," Strand (42).
"Folles Bergere," Hipp (45).
"Golden City," Adelphi (9).
"Heiress," Haymarket (81).
"His Excellency," Princess (12).
"Holly and Ivy," Duchess (14).
"Home at Seven," Wyndham (23).
"Ice-Capades," Empress (12).
"King Rhapsody," Palace (47).
"Knights Mad'n'g," Vic. Pal. (22).
"Latin Quarter," Casino (22).
"Mister Roberts," Coliseum (4).
"Oklahoma," Stoll (167).
"Ring Around Moon," G'l'be (29).
"Seagulls Sorrento," Apollo (9).
"Streetcar," Aldwych (45).
"Touch & Go," Wales (13).
"Traveller's Joy," Crit'ion (114).
"Worm's View," Comedy (173).
CLOSED LAST WEEK
"Fallen Angels," Ambass. (35).

See Declining Aussie Pound as Hypo To U.S. Pix Production Down Under

Sydney, Aug. 8.

Hope's 'Pants' In Fancy Outlook On London Bow

London, Aug. 15.

"Fancy Pants," new Bob Hope comedy, teed off here last week at the Plaza with the biggest business ever done by an American film at this house. Initial week looks to hit an all-time high. Showing was made despite unfavorable weather. Crix appraisal was high.

Paramount is bringing in "Sunset Boulevard" this week, with opening scheduled for Aug. 18 at the Carlton.

Arg. Producers Miss Pix Boat

Buenos Aires, Aug. 8.

With the renewal of U. S. film imports to Argentina in the offing, local pix producers are beginning to realize they have wasted a great opportunity afforded by the long hiatus since March, 1949, when Yank films stopped coming in. Instead of trying hard to improve the quality of product so as to compete better with American fare, local studios went all out on quantity production. Hence, with the exception of less than 12 fairly good pictures, the general average of this year's product has been disappointing. The good biz done by native fare has been due mostly to lack of imports and the great hike in city populations.

Despite this, the government seems determined to keep up the rate of local production, raw stock being included among essential goods authorized for import without use of exchange.

The industry is excited over the coming of Mexican director "El Indio" Fernandez, inked by Luis Cesar Amadori for Argentina Sono Film. Fernandez is expected to direct Zulily Moreno. "Dios se lo Pague" is the screen story which Amadori used for the first Argentine film teaming Moreno and Arturo de Cordova.

Pepe Iglesias, whose picture "Avivato" has so far proved the top grosser of the year (\$152,810 for 25 weeks), just arrived from a trip to Mexico and the U. S. when he was rushed to Sono Film's studios to start rolling "An Assassin Wanted." He is also under contract to make "El Heroico Senor Bonifacio" for AAA.

Thorry Working on 2 Pix

Juan Carlos Thorry, another local filmiter, is being kept busy since he got back from working for Bolivar Films in Venezuela. He is currently on two pictures simultaneously for Mapol, making "Concierto de Baston" with Elisa Galve as co-star, and another musical.

Alberto Closas has been picked to co-star with Maria Felix in the picture she is due to make in Argentina for Interamericana. Pedro Lopez Lagar had been intended for this originally. Imperio Argentina has inked a deal to make a musical picture for Cosmos Film, with Mexican director Antonio Momplet doing the megging. It is called "Cafe Concert."

OK U.S. Negro Actors For So. African 'Country'

Johannesburg, Aug. 6.

Immigration difficulties over entry into South Africa of American Negro actors Canada Lee, Charles Mcrae and Sidney Poitier, to take leading roles in film "Cry the Beloved Country," have been overcome after application to the Minister of the Interior.

Certain conditions have been laid down, chiefly that the men are brought to South Africa for the sole purpose of appearing in the film, and that they will take no part in politics during their stay. The actors are due in here soon.

Shooting on the film started Aug. immediately after the arrival of producer Zoltan Korda and cameraman Robert Krasker, at the village of Ixopo, where technicians have spent some time building a Zulu village.

One of the major reasons for the sudden interest on the part of U. S. distributors to break into the Aussie production field is the continued devaluation of the Aussie pound, it is reported in the trade here. First to enter the local field is 20th-Fox with "The Australian Story." Early September is the date set for cameras to start grinding on this pic. It is fairly much a matter of dollars and pounds.

Current position is that for every 1,000 pounds' worth of dollars brought into the territory by U. S. production units, the local value is upped by one-third. For example, if 20th-Fox spends 200,000 pounds on "Story," the dollar valuation would add on another 66,000 pounds. In other words, 20th-Fox would get 200,000 pounds of film production for around 134,000 pounds in Aussie coinage. Of course, this makes it a nice setup from an American financial viewpoint, since giving the U. S. company a \$450,000 production for actual coin outlay of only about \$300,000.

While it can be readily understood why other U. S. majors operating in the Down Under zone will watch the 20th-Fox experiment closely, no statements as yet have come from any of them on Aussie production. Indications are that overtures will be made to New York chiefs by their local reps for the greenlight on production for early in '51, with that one-third added valuation as the major comeon.

Nearness to L. A. a Factor

Another argument favoring Aussie production today is that stars and production crews can be flown to the territory from Los Angeles in three days.

Where Yank majors favor outdoor yarns, like "Story," it is figured that Australia is ideal. Any major studio work could be done back in Hollywood, it's pointed out here, fast transport now making this possible and thereby clipping off time wastage and local studio costs.

General opinion is that if the 20th-Fox production experiment succeeds (it is figured here that it will), other majors will be setting plans for a general Aussie production upbeat pronto.

'FRANCIS,' DISNEY BIG HITS IN COPENHAGEN

Copenhagen, Aug. 8.

Biggest film surprise here is "Francis" (U), doing terrific biz at the big Palladium where now in its ninth week. Few here expected a film dominated by typically American military humor to make such a hit—but the talking mule is the talk of the town currently.

That "Pinocchio" is a hit at Paladateatret is no surprise. Since the war years this film has laid here in Danish version and waited for the valuta situation to clear up. The tunes from the film were published here eight years ago and a radio version of the film has been broadcast three times over the state radio. But despite this Danish youngsters are taking their parents to see it. It is now in the 11th week.

Other current clicks are the Swedish "Thirst" (FCP), written and played by Birgit Tengroth, who recently was married to the Danish trade minister Jens Otto Krag. Paramount's "Connecticut Yankee" at Scala-Bio ran for a month. Danny Kaye's "Song Is Born" at Alexandra is in its 6th week.

Williams Eyes Magnani For New Broadway Show

Rome, Aug. 8.

Playwright Tennessee Williams, spending the summer in Rome this year, has been conferring with Anna Magnani for a role in his next play intended for Broadway. Miss Magnani speaks some English, but feels that her knowledge of the language is not adequate at this time for the American stage. Last year, the actress made "Vulcano" with an English version, but that was different because she could dub in her lines at the studio.

In the meantime, Williams is eyeing Lea Padovani.



33,000,000

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MICKEY ROONEY
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Screenplay by
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CENTURY-FOX

Chi's Oriental Landlord Sues Majors As Trust

Chicago, Aug. 15.

Anti-trust action against the majors was filed last week in Chi federal district court, asking damages totalling \$3,000,000. Complaint, an outgrowth of the year-old Essaness case, on which damages in excess of \$32,000,000 await judgment, was filed by the estate of the late Henry Thompson, Chicago restaurateur and property-holder.

Action is believed to be the first of its kind wherein a landlord is suing for anti-trust damages, asks recovery of rental during period dating from 1939 to 1947. Rental is alleged to have been lost due to conspiracy by Balaban & Katz circuit and major distributors, who presumably put the squeeze on the Oriental theatre by withholding top pix. Landlord had rentals fixed to garner 50% of the net intake of the Loop Essaness house; however, as a result of monopolistic practices of majors, the complaint cities, quality pix were side-stepped from the Oriental and booked instead into B&K houses, resulting in a forced reduction of rental and an estimated loss over the disputed period amounting to \$1,000,000.

Plaintiffs' attorney, William Simon, asserts in the complaint that the Oriental was forced to exhibit inferior films and only after quality pics were exhibited by B & K Loop houses did they become accessible to the indie house. By that time, complaint points out, it was neither profitable nor worthwhile to book them. Added violations number other divers acts in violation of the anti-trust laws. Plaintiffs allege the income of the Oriental at that time was the sole income derived from the ownership.

Thompson estate, which owns 50% of the property, is suing under its portion, with a favorable decision entitling them to only half the \$3,000,000 alleged damages. Owners of the balance of the property have not as yet filed but are expected to do so.

Majors and the affiliates named in the suit are RKO, Loew's, Vitaphone, 20th-Fox, Paramount, Warner Bros. Pictures, WB Theatres and WB Circuit Management Corp.

Ferrer Covering Lotsa Ground for 'Cyrano'

Faced with only a limited amount of time in which to route Jose Ferrer around the country to puff Stanley Kramer's "Cyrano de Bergerac," Kramer ad-pub head George Glass worked out a plan whereby the actor will cover around 47 urban areas during a five-week swing through only 11 major cities. Thesper, who stars in the recently completed film, starts a lecture tour in behalf of the pic in San Francisco Aug. 24.

Ferrer's junket was geographically arranged so that community leaders and press reps from some 36 additional urban sectors could be invited for the talks. Necessity for such a scheme arose due to the fact that the actor must be in New York by Sept. 30 to start rehearsals on "The Shrike," a new play of which he will be star and producer. In visiting the 11 keys, he'll speak about "Cyrano de Bergerac and the World Today."

Par's Flack Changes

Paramount this week shoved through a series of changes in the company's h.o. flackery. Milt Hoffman, Par tub-thumper for the past eight years, has resigned. Hoffman returns to Minneapolis, his hometown, to set up an ad-pub agency. Robert Montgomery takes over editorship of Paramount News, house organ which Hoffman ran, in addition to his exhib relations duties.

Fred Goldberg has been upped to supervision of promotional tie-ups under exploitation chief Sid Mesibov. John Tassos becomes syndicate contact in place of Goldberg.

Big Push For Vets' Short

Film industry has taken on the cuffo distribution of a 9½-minute short labelled "On Stage, Everybody," in behalf of the Disabled American Veterans. Publicity committee, headed by Stirling Silliphant, 20th-Fox promotion manager, is aiming for maximum bookings for the briefie.

Pic draws heavily on Bob Hope, who acts as both emcee and narrator in the short.

Lopert Seeks To Revive Rank Deal

Paris, Aug. 15.

Ilya Lopert, American distrib of foreign-made pix, heads for London next week in an effort to revive a deal with J. Arthur Rank whereby his company, Lopert Films, would take over U.S. reissue rights for seven years on 20 of the Britisher's biggest grossers. Extensive negotiations in the U.S. fell through recently because of complications arising in clearing producer rights on one or two of the biggest films in the lot. Pact may be made on a revised basis.

While in Paris for some time, Lopert has not bought any French films. Few Gallic pix of solid b.o. quality are available, Lopert indicates. He attributes the scarcity to the fact that the French production field is "poorly organized." There are no companies large enough to be cushioned against losses on b.o. weakies, hence product is a scattering of output from indies.

Lopert will bring back with him "Women Without Names," an Italian-lingo pic which he produced and Geza Ratvany directed. He has been redubbing the pic in Paris for the past month.

During his stay in England, Yank distrib will glim recent British product with the possibility of pacting for the U.S. rights if anything likely crops up. Among the pix involved in the Rank deal were "Black Narcissus," "Henry V," "Brief Encounter" and "Caesar and Cleopatra."

N.Y. Judge Orders

Acctg. in Yuille Suit

Long pending suit between Charles L. Yuille and Film Highlights, Inc., drew to a close last week in N. Y. supreme court when Justice Henry Clay Greenberg ordered FH to submit to an accounting. Action involves a deal over 16m educational film.

Yuille, who pressed the suit, claims that in 1946 he advanced FH \$28,250 to enable the latter firm to buy some narrow-gauge product from Universal Pictures. He admits that FH later paid him \$36,755, but contends his profit should have been much more.

Kodak's \$1.90 Share

Eastman Kodak's earnings for the first half of the year were \$26,162,882, or \$1.90 per common share, a hike over the same period last year when it earned \$21,646,085, or \$1.65 per share.

In the first quarter of '50 sales were behind the comparable period of '49, but second-quarter results this year bettered the same period of last year. Six-month sales in '50 were \$181,665,329, against \$179,876,082 for the first half of '49.

NAMED AIDE TO STREGER

Phyllis Blum has been named assistant to Paul Streger, Columbia's eastern story editor. She started the new chore this week, following about a year during which Streger ran the department single-handed. It had been abandoned by Columbia prior to Streger's coming.

Miss Blum had previously been story ed for Enterprise and an assistant to Samuel Goldwyn and 20th-Fox eastern story eds.

U-I Names Bowes

Dallas, Aug. 15.

Julian Bowes has been appointed southwestern representative for Universal-International. A former film publicist, he more recently has been promotional director for the Starlight Operettas here.

UA Seeks Rank

Continued from page 5

product shortage. This one will be much more severe, however, than anything in the past, since there will be virtually nothing available for release when the present crop runs out.

Company execs figure 11 pix are awaiting release, editing or in production. These will carry it to about next March. After that there's nothing in immediate prospect, since no new pix have gone before the cameras recently and none is likely to until the current mystery surrounding UA's ownership and future is clarified.

But even if all the company's problems were solved today and it had all the coin it could use, it still couldn't have much in the way of product available in six months. By the time deals were closed with producers and pix sent before the cameras, it would be well into next year before they were ready.

That's a problem the new management is cognizant of and one of the reasons that board chairman Paul V. McNutt is on the prowl for a \$1,000,000 operating fund. With no new pix, company's income will fall way off and there will have to be plenty of coin in the bank until the pump is primed with product again.

Adding to the troubles of the McNutt group is that it is not even sure of getting all the 11 pix it's counting on without a court battle. Harry Popkin and Joseph Justman, controlling two of the films, are refusing to deliver negatives until they get a clearer picture of the company's plans for its selling organization and its general future.

They are the only producers who have made an outright refusal to deliver, although there has been much grumbling among others. All, as a matter of fact, can be pretty certain to have had lawyers going over the fine print in their contracts to see if there was an emergency exit. There is none, most attorneys agree.

In any event, however, before the producer revolt takes on serious proportions, McNutt & Co. hope to have some of their problems solved. They say that within a few weeks they'll be able to make a franker statement on ownership and the financial situation to reassure the producers. So far the filmmakers have received nothing but requests for patience.

Prime consideration on the agenda of the new group is to set up some sort of financing fund that would enable them to keep Stanley Kramer with the company. Kramer has been importuned by owner Mary Pickford to make no move until UA is able to unveil its best offer. He's indicated nothing beyond the fact he's willing to listen—as he is to the numerous offers that have come his way.

The new management has some idea, if it succeeds in setting up the fund it seeks, of asking Kramer to supervise production of perhaps 10 or 12 pix a year, which would be the backbone of the UA slate. It won't be looking for much product beyond that.

Trans-Lux Change

Continued from page 5

Mrs. Herman Robbins, wife of the National Screen topper, and others.

They and the T-L parent each advanced half of the cost of the erection of the theatre, and they each maintained a 50% interest in the operation via the Washington Trans-Lux Corp. Acquisition of control of the T-L parent by Brandt some years ago led to constant bickering between the two groups on policy and operational details.

Rather than continue battling, the syndicate elected to get out of the operation by having the Washington Trans-Lux Corp. lease it out. The parent T-L corporation immediately offered \$40,000 yearly rent. That was topped by Lopert's \$50,000 offer, and the compromise figure was arrived at.

Lopert outfit, in which City Investing Co., N.Y.; New York real estate operator Robert Golet and several members of the show biz law firm of Phillips, Nizer, Benjamin & Krim have an interest, already has three art houses in Washington. Flop of its own negotiations and the new deal Monday came as something of a surprise to Lopert.

Inside Stuff—Pictures

Producer Samuel Goldwyn, who in past months has been in the vanguard of the movement to answer criticism of Hollywood morals and culture, is using his disk jockey show over WNBC, N. Y., to demonstrate the contribution of motion pictures to the field of music.

Goldwyn, who broadcast the first of his four programs of film music and commentary last week, declared on the program that "the American motion picture has contributed much to popularizing good music." He pointed out that original film scores have taken their individual places in the field of music, aside from their roles as background music to the films.

Producer plays music from his own and other pix, giving the background of the score and the making of the film. Programs are full of talk about Hollywood and films, and Goldwyn uses each score as a reminder that it was made in Hollywood for motion pictures.

No change in the present ending of Paramount's "Sunset Boulevard" is contemplated. Reports that a switch to a happier conclusion was under consideration were based on experiments Par made some months before the Gloria Swanson-starrer was released. At that time, producers Charles Brackett and Billy Wilder tried three different finales before agreeing on the present one.

Finis as it now stands has William Holden dead and Miss Swanson being carted off to a booby hatch. That was not the original ending and it necessitated a new opening from which the picture flashes back. Introduction has caused some confusion and criticism since it shows Holden's dead body, though his voice is used for a running commentary through the rest of the picture. Biz at the Radio City Music Hall, N. Y., has been so good and the overall criticism of the pic so excellent, Brackett and Wilder have no intention of tampering with their success.

Satevepost this week begins a six-part profile on the Barrymore family by Lionel Barrymore, as related to Cameron Shipp. Series will deal mainly with John, Ethel and Lionel. First piece tells how the three appeared together for the first time in the 1932 Irving Thalberg film production, "Rasputin and the Empress."

In an introductory paragraph mentioning the theatrical background of the family, Barrymore says: "In the approximately 200 years past, the Barrymore-Drew clan has been accused of more nepotism than any other sibling performers, with the possible exception of tightwire acts and bareback riders." Series, incidentally, was written last summer in Barrymore's car, which he parked in Shipp's patio and in the front seat of which Shipp interviewed him.

Despite almost murderous reviews in every opening, United Artists' "So Young, So Bad" is turning into something of a minor "sleeper." Made by the Danziger Bros. in New York on a budget of about \$500,000, pic is getting holdovers and racking up some surprising grosses in early dates. Paul Henreid-Catherine McLeod starrer was scorned by circuits originally, but this week was booked through New England by Warner Bros. on basis of runs in Worcester, Springfield and New Haven, where UA was forced to play indie houses. It's also now starting to get RKO and Loew's dates.

David E. (Skip) Weshner is insisting that theatres use special series of ads which have been devised after early playdates. Pic, about gals in prison, is of the exploitation type.

Latest Shavian bon mot was recently elicited by United Artists' London office, which attempted to get the playwright to author a piece on Charlie Chaplin for use in connection with the forthcoming British release of "City Lights." On a personally handwritten postcard, Shaw replied: "I will not write an article on Chaplin. Good wine needs no bush." UA researchers discovered that the latter phrase is a quotation from Shakespeare's "As You Like It," which means "needs no advertising." Ancient custom called for vintners to display a bush over their doors.

Noel Meadow has completed the English titles for his 50th film, the French "Manon," believed to be a record in the foreign motion pictures field. Pic, which won First Grand Prize at the 1949 Venice Film Festival, stars Cecile Aubry, whose first screen role was awarded with a term contract by 20th-Fox. It has been adapted from the Abbe Prevost novel, "Manon Lescaut," but is presented in such modern terms as World War II, the Paris black markets, and the British blockade of Palestine. American preem is scheduled for the fall.

Major company story editors whistled in some surprise this week at the price quoted them for the new nine-part serial by A. J. Cronin that started in Collier's last issue. Figure on the yarn, "To Love Again," was \$200,000. That's the highest tag on a story for several years, except for Ernest Hemingway's "Across the River and into the Trees," which has found no takers at \$250,000. Studios showed similar disinterest when they heard the fee on the Cronin property. Jacques Chambrun is the agent.

Bob Hope is talking a new deal with Paramount calling for a slice of the profits on all his future starrers on that lot. Currently Hope makes two pictures annually for Paramount and one for himself. This year's program consists of "Fancy Pants" and "The Lemon Drop Kid" for the studio and "The Great Lover" for Bob Hope Enterprises.

Metro is talking a deal for a film biography of Billy Rose, covering his entire career as champion typist, tunesmith, playwright, nitery proprietor, stage producer and aquacade impresario. Deal is still in a nebulous state but Rose is reported going over material on his songs and life story with studio representatives.

SIMPP Fights Foreign Cuts

Continued from page 6

It enters into an agreement for its 10 member companies in effect pre-empts the market.

On the Legal Side

On the legal side, MPEA may voluntarily agree to restrictions abroad since it operates under the Webb-Pomerene act, which permits export companies to band together for action abroad that would be illegal in the U. S. under the anti-trust laws. SIMPP, having no export company, can make no such agreements among its members. Prexy Ellis G. Arnall feels that even if it did, it couldn't with or without MPEA agreement make commitments effecting non-members of both organizations.

Limitation of imports, whether voluntary or imposed, also presents to both trade groups an internal organization problem on which Arnall frowns. That's the divvy of permits among members once a

ceiling has been set. MPEA already is facing such a battle in the event it wins a current fight to get the French government to let it divvy up permits.

SIMPP's stand is that the government involved should pass out the permits on the merits of individual pix. It does not feel they should be granted in blocks to organizations or companies.

Some members of the indie organization opine that MPEA is able to get foreign deals that in effect bind non-MPEA companies because it has men on the spot in many countries. As a result, SIMPP is bruiting about the idea of hiring a traveling rep to make similar deals for the indies and to keep before foreign governments the idea that although MPEA has 10 member companies, it does not by any means represent the entire U. S. industry.

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Wald-Krasna Four-Point Plan

Continued from page 5

shoot nor overshoot."

3. Publicity will be handled within the framework of Perry Lieber's RKO studio flackery, but W-K will assign a special publicity coordinator to each project to handle the film exclusively from inception through national release.

Wald also declared the unit wouldn't make a picture unless it could come up with satisfactory and convincing answers on the following 10 questions:

"1. Do we avoid the making of an average film?"

"2. Can we build up audience anticipation?"

"3. Would there be audience resistance?"

"4. What type of audience does the picture appeal to?"

"5. What basic emotions does it contain?"

"6. How can we best sell the picture?"

"7. What personalities are in it?"

"8. Are these insurmountable production problems?"

"9. What does the story have that no other film has had before?"

"10. Does the picture tell an interesting story touching on the lives of those who see it?"

First story under the deal will probably be "Stars and Stripes," yarn about United Service Organizations to be made with Government cooperation. USO would dickered for the lead. Story is one of eight Wald-Krasna originals which they threw into the deal for \$1 each.

Seven other of the first nine features involved are originals by W-K combo. These are "Size 12," referring to a model in the dress designing industry; "Behave Yourself," which angles the teenagers; "Easy Going," with Danny Kaye considering the starring role; "Country Club," a commentary on the social scene; "The Strong Arm," a crime yarn; "Call Out the Marines," and "Mother Knows Best" which combines the talents of Mae West and Jane Russell.

Only pic not drawn from an original script in the first group will be "The Harder They Fall" from Budd Schulberg's book about prize-fighters. First film should go before the cameras in eight weeks. Duo expect to exercise options during the month on six novels, four plays and five screen originals.

While profit participation of writers, directors and thespians will come out of the Wald-Krasna 50% share in a film's net earnings, RKO topper Howard Hughes has assured them that RKO will occasionally chip in from its share. RKO studio chief is said to be in full accord with the plan.

Sticky point that held up consummation of the deal during eight weeks of negotiation was the degree of autonomy the unit would have, since RKO would be putting up coin and releasing the pix. Compromise was finally reached with Hughes. Under the plan, W-K will submit stories to be bought or developed to Hughes and he will be required to notify them within one week of any objection.

If after discussion they do not agree, they may ask for independent arbitration of the point. Same formula will be applied to hiring of players to be billed above the title of any pic.

In line with an agreement with the Bankers Trust Co., N. Y., which is administering the bank loan to finance the pix, there is a ceiling of about \$900,000 on each film. In the event the budget goes higher, bank won't go beyond \$550,000 (60% of approximately \$900,000), so RKO will have to increase its second-money contribution. Thus RKO will have specific budget approval of any pic running beyond that sum.

Mellon National Bank of Pittsburgh, with which Hughes' various manufacturing and other enterprises regularly do business, is participating with Bankers in the loan. It is believed to be the first indie financing in which Mellon has entered.

Terms of the deal were embodied in a 15-page memo of agreement signed after a continuous 24-hour negotiating session just as the eight-week negotiating period came to an end. If the parties hadn't agreed then, Wald could have obtained his freedom from the

Hughes option by repaying the RKO chief the \$100,000 he gave Warner Bros. to let Wald out of his pact.

While W-K began operations this week, first contractual year of the agreement doesn't expire until Dec. 31, 1951. Unit will make a maximum of 12 a year for the five years and will share profits equally with RKO.

Aside from the 60% financing provided by the banks, RKO will put up 40% in studio facilities, talent and cash. RKO will also provide completion bonds.

Ohio Critic's Rap

Continued from page 3

York familiar with the inside on the Kremlin deal declared that Marsh's attack was made in ignorance of the facts and that Wood's followup was a capitalization on it for personal publicity. Marsh asserted that in light of "what is going on all over the world — particularly in Korea and the United Nations Security Council, the Motion Picture Export Assn. should revise its plan for sending 20 Hollywood pictures to Russia."

Film men were burned at the implication in Marsh's column and Wood's wire that the proposed deal with Moscow was being made by the MPEA solely as a profit-making venture and to the detriment of the U. S. Actually, they pointed out, if the Kremlin pushed hard enough and promised to show the pix, it could get them for nothing or practically nothing. The idea, they said, was not to make money, but to get U. S. product shown behind the Iron Curtain. Every pic on the list being made available to the Russians is said to carry a propaganda message for democracy, if, for no other reason, it only showed the Soviets the American standard of living and the freedom enjoyed by the common man.

Deal about which Marsh squawked was made by Eric Johnston, MPEA and Motion Picture Assn. of America prexy, in Moscow in October, 1948. It called for minimum sale of 20 pix at \$50,000 per pic. Since then the Russians have claimed a misinterpretation, saying they didn't guarantee to take 20, nor was the price \$50,000. Irving Maas, MPEA v. p. and general manager, has been to Moscow once, and Louis Kanturek, association's eastern European rep, twice, and have offered to renegotiate to Soviet satisfaction if it will just make up its mind and order a group of pix.

Soviet film and propaganda men have looked at some 60 pix which have been taken to Moscow by Kanturek and have scanned two lists of more than 200 titles. In addition they've had embassy reps in various parts of the world report on every U. S. pic made. But they still insist they can't find 20 suitable ones. They've tentatively settled on 11, including "Madame Curie," "The Yearling," "The Wizard of Oz," "Captain Kidd" and "Tarzan's New York Adventure," but say they don't want them shipped in until they've seen more.

MPEA execs are inclined to think the whole deal is merely a gag through which the Russ execs amuse themselves by seeing American films.

FC-EL

Continued from page 4

the FC cut is completely unsatisfactory.

Bernhard has asked MacMillan for a new meeting, with the latter consenting. MacMillan, however, has indicated that he will neither change the FC cut on fees nor consider any granting of stock interest in ELC to Bernhard unless the latter can bring in new financing.

To protect his company from a threatened suit by Kaufman, MacMillan has already ordered his sales force to stop selling FC films. In all, there are only 10 of these left since most producers removed their product from the Bernhard company and turned them directly over to ELC.

RKO Guaranteed 30 Pix Per Year

Hollywood, Aug. 15.

With a guarantee of 12 features annually from the Wald-Krasna outfit, RKO now has a minimum of 30 films a year accruing to it from outside producers. Hefty independent celluloid supply also indicates the policy of Howard Hughes to insure a sufficient and steady flow of pictures into the company's exchanges.

Many of the indie pix will be made on the company's own lot to assist in carrying the plant's overhead and organization. Firm's own production program, which diminished somewhat under the Hughes regime during the past year, will reportedly remain at its present pace, with Sam Bischoff supervising the output.

It's also anticipated that the W-K slate will replace most of the high-budgeters formerly made by the studio itself. Besides W-K, RKO currently has releasing commitments with at least eight indie producers. Samuel Goldwyn and Walt Disney will contribute prestige boxoffice films at the rate of about two annually.

Other indie RKO filmmakers include Howard Hawks, who holds a contract to make "The Big Sky" and one more; Sol Lesser delivers one "Tarzan" yearly; Skirball-Manning holds a pact for a series of films; while the same applies to the Ida Lupino-Collier Young Film-makers unit. Edmund Grainger will deliver three annually, and "Cry Danger," recently completed by Olympic Productions, will also go through RKO.

Pix Profits Up

Continued from page 3

ported for the first six months of 1950.

Slight operating gain is shown by RKO for its second quarter of '50. Net is fixed at \$311,119, including \$100,113 on sale of capital assets. Second semester of '49 came to \$1,169,557 but it included capital gains of \$1,499,397, so that the company actually lost around \$330,000 in its operations.

Comparatively bad first quarter for RKO has pulled down its overall net for the half year as against the six-month stretch of '49. In 1950, the take is measured at \$417,076 (including capital sales of \$300,770), compared with \$2,207,037 in '49 (including \$1,500,485 in capital sales).

Wait on B. O.

No big advance can be registered by the majors until they manage to revive gross revenues on both distribution and exhibition. Although fairly solid net gains have shown up among the companies, notably in the instances of Columbia and Universal, an overall improvement must wait out a recovery of the b.o. pace. Upped nets have stemmed from economies in the studios and in the sale of pix rather than a business resurgence.

Latest reports filed with the Securities & Exchange Commission illustrate the point. Par's gross for the quarter ended June 30, according to an SEC report just filed, is \$18,740,000. Estimate of the nine-months last year comes to some \$64,000,000 pointing up the decline. On a ratio basis it is some \$2,500,000 behind.

RKO's statement with the SEC discloses a gross of \$21,480,000 (including its theatre chain) for the quarter which ended July 1. Against this figure, its SEC statement for the same semester of '49 showed \$21,900,000. That in turn was some \$3,500,000 behind the year before.

Equivalent per-share earnings for Par (based on \$2,826,000 for the half year) amounts to \$1.07 per share on 2,641,544 shares outstanding on July 1. Since that date Par has acquired additional stock for retirement, thereby slicing the total outstanding to 2,615,648. It leaves a narrow margin if the company continues paying its regular \$2 yearly dividend.

RKO's earnings are equivalent to 11c per share compared to 57c per share for the six months of '49.

NLRB Refuses to Pass On Theatre-IA Row

Washington, Aug. 15.

National Labor Relations Board yesterday (14) declined to take jurisdiction in a row between the State theatre, Terre Haute, and IATSE. Request for NLRB to step in came from the Wilpert Amus. Co., operator of the theatre. Wilpert and three other theatres, one in St. Mathews, Ky., are owned by the William Rosenthal family of Indianapolis.

NLRB found: "The union has moved to dismiss the petition herein on the ground that it would not effectuate the policies of the act to assert jurisdiction in this case. Although the employer's operations affect commerce within the meaning of the act, we find that the operations are essentially local in character and, further, that the employer is not an integral part of an interstate chain of the type over which we have asserted jurisdiction." The reference here was to the Balaban & Katz Princess theatre, Akron.

B. O. Upgrade

Continued from page 3

Louis is good to smash even in the face of a tram strike.

Kansas City reports the boxoffice continuing strong after a recent upturn. Providence is on the upgrade while Omaha is mostly nice. Chicago also is doing excellent trade. No films in Louisville are doing less than okay. Minneapolis reveals a much improved tone while Pittsburgh is perking strongly. Both Cincinnati and Denver reveal okay to smash takings.

Some fancy returns are being registered currently by Washington and Philadelphia. L. A. has snapped out of the doldrums of recent stanzas while Buffalo, too, is chipping in with sturdy to sock totals. Seattle, which has been very slow in recent months, reports three big biz-getters this frame. Indianapolis continues lagard while Boston also remains spotty.

'Treasure Isle' Tops

Pacing the field this session is "Treasure Island" (RKO), which is edging out "Three Little Words" (M-G) for top honors on VARIETY's weekly list. "Words," which was champ last week, is a strong second. Third place goes to "Our Very Own" (RKO), although just getting started in the keys.

Fourth money is being taken by "Duchess of Idaho" (M-G), fifth last round and up among the winners for several weeks. "711 Ocean Drive" (Col) is finishing fifth while "Panic in Streets" (20th) is sixth. "The Furies" (Par) will cop seventh spot, with "Destination Moon" (EL) a close eighth.

"Flame and Arrow" (WB), "Kiss Tomorrow Goodbye" (WB), "Annie Get Gun" (M-G) and "Broken Arrow" (20th) round out the Golden Dozen. "A. C. C. in Foreign Legion" (U) and "Stella" (20th) are runner-up films.

Four great new entries were unveiled in the current session. By far the most outstanding appears to be "Sunset Boulevard" (Par), which is breaking the non-holiday week record at the vast N. Y. Music Hall. It also shapes socko in Buffalo. "Louisa" (U) looms as another potentially great pic, with close to \$70,000 likely on first Chicago week. Such figure would mean the greatest at the Chicago, where playing, of any film this summer and near the all-time mark there.

"Summer Stock" (M-G) also looks a winner on the basis of two dates in L. A. this week. "Convicted" (Col), good in Frisco, is smash in Philly and trim in Cleveland. "Pretty Baby" (WB), slow in L. A., is big in Louisville, hot in Buff and fine in Cleve.

"In Lonely Place" (Col), fair in Buffalo, is okay in Philly. "Kind Hearts and Coronets" (EL) is solid in Philly and strong in N. Y. "Winchester '73" shapes sock in Providence.

"Peggy" (U) looks nice in Washington and great in Seattle. "Friend Irma Goes West" (Par) still is big in second week at N. Y. Paramount.

(Complete Boxoffice Reports on Pages 12-13)

3-Point Campaign For 20th-Fox

Twentieth-Fox is adopting a three-point campaign for its forthcoming Branch Managers Testimonial from Sept. 3-Dec. 30 to reflect the needs of the industry, according to sales chief Andy W. Smith, Jr. These needs, it was pointed out in New York last week, are based upon a poll of thousands of exhibitors who attended the company's showmanship conclaves last spring.

Tri-point program includes: 1. More "A" pictures and more films of superior quality and broad appeal to the flimgoing public; 2. A more extensive public and trade merchandising program; 3. An expansion of autonomy operations in branch offices in order that the company's accelerated production program will be facilitated in reaching the nation's theatres.

With a view to the requirements of theatremen, prexy Spyros Skouras and production chief Darryl F. Zanuck planned a production boost earlier this year, out of which came a release slate of three major pictures monthly, start in September. At Skouras' suggestion, the firm appropriated a "huge sum" to help merchandise 11 top films which are to be released over a 17-week period.

That a biz upswing is already looming, Smith declared, is evidenced by the fact that Labor Day week bookings for "The Black Rose" already include a total of 519 theatres in the U. S. and Canada. Figure represents a new company record for day-and-date bookings on a single 20th-Fox picture. Set for September distribution, aside from "Rose," are "My Blue Heaven" and "Panic in the Streets."

Briefs From the Lots

Hollywood, Aug. 15.

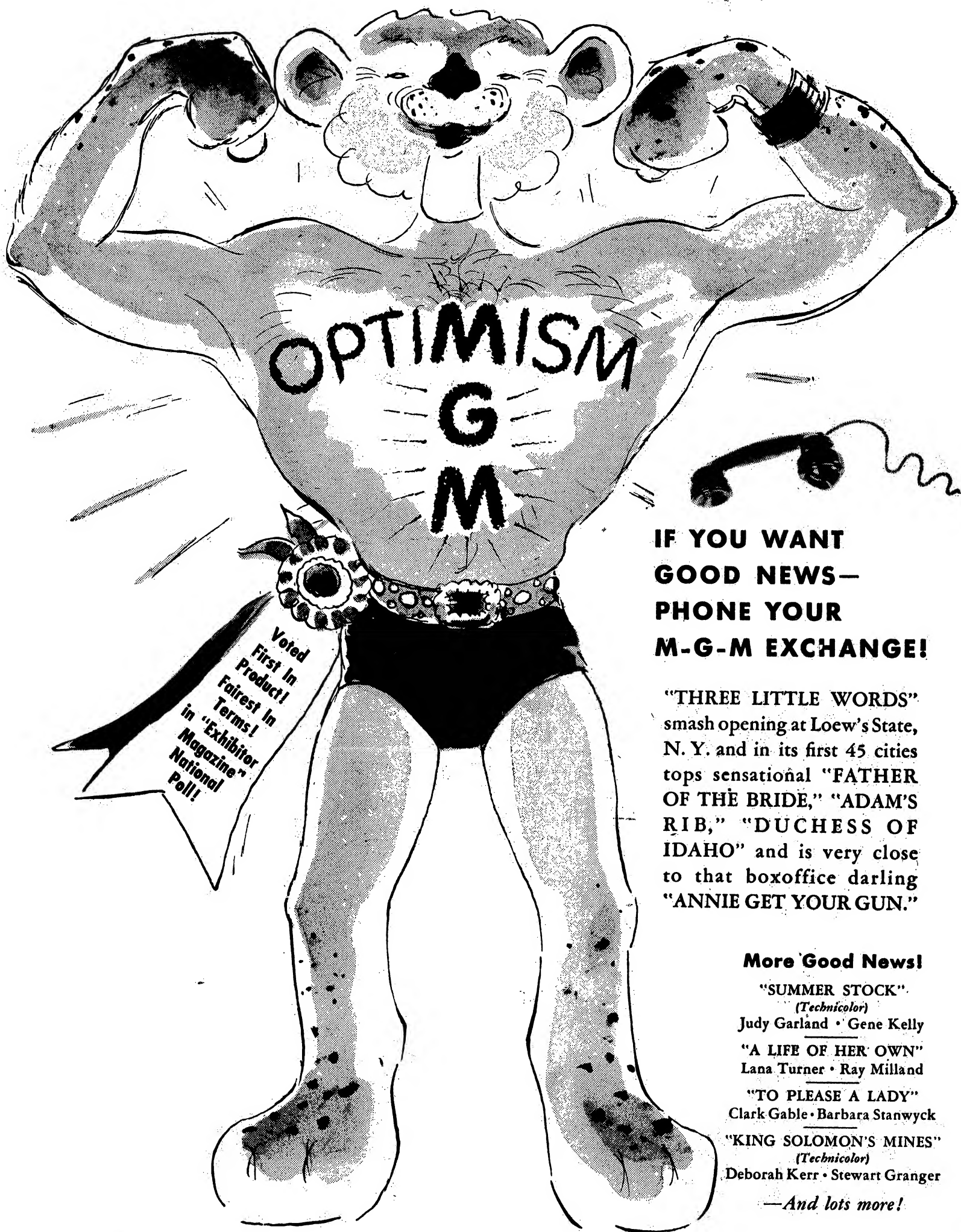
Seymour Nebelmann bought "The Marines' First Spy," authored by John L. Zimmerman, for indie production as United Artists release.

James A. FitzPatrick, the Traveltalk producer, is starting a new series dealing with the people, rather than the geography of the countries he visits. Paramount loaned John Lund to 20th-Fox for one of the top spots in "Fire Devils." David Wayne shifts from 20th-Fox to UI on loanout for the Joe role in Bill Mauldin's "Up Front." Warners handed a term pact to Lucille Norman, radio thrush, starting Nov. 1. Zero Mostel joined "The Enforcer" cast at Warner's. Arthur Lubin sold the screen rights to "Rhubarb" to Paramount and will move into that studio in October as director.

Dewey Robinson is playing his 500th film role in "At War With the Army," co-starring Dean Martin and Jerry Lewis. Howard E. Barnick, recently with Walt Disney, is the new assistant studio manager at Eagle Lion. Andy Devine signed for one of the top roles in Metro's "The Red Badge of Courage." Bob Hope's nephew Hank, plays a hoodlum in "The Lemon Drop Kid" at Paramount. Dore Schary returned to his desk at Metro after a sista at Coronado. "Apache Drums" is the new title for "War Dance" at UI. Jack Sher's writer contract renewed for a year by Paramount. Sidney Picker will produce "Cuban Fireball," starring Estelita Rodriguez, at Republic.

Ruth Roman is the first star assigned to "I Posed As a Communist For the F. B. I." at Warners. Carol Varga signed a term player contract at UI. Frank Seltzer signed Edmond O'Brien to star in "The Gentleman and the Redhead," which the actor co-authored with his brother Liam. Ron Ormond bought "Longhorn," written by Marty Green, for indie production. Jesse Lasky, Jr., drew a writer contract at Columbia calling for \$500 a week. Columbia assigned Fred M. Packard to produce two swashbucklers, "Lochinvar" and "Bardelys the Magnificent." Piper Laurie played the femme lead in "The Prince Was a Thief" at UI.

Robert Arthur will produce "The Story of Will Rogers" as the first picture under his new contract at Warners. Slapsie Maxie Rosenbloom signed to star in "The Adventures of Skip-a-long Rosenbloom," a travesty on oaters to be produced by Wally Kline at General Service Studios.



**IF YOU WANT
GOOD NEWS—
PHONE YOUR
M-G-M EXCHANGE!**

"THREE LITTLE WORDS" smash opening at Loew's State, N. Y. and in its first 45 cities tops sensational "FATHER OF THE BRIDE," "ADAM'S RIB," "DUCHESS OF IDAHO" and is very close to that boxoffice darling "ANNIE GET YOUR GUN."

More Good News!

"SUMMER STOCK"
(Technicolor)

Judy Garland • Gene Kelly

"A LIFE OF HER OWN"
Lana Turner • Ray Milland

"TO PLEASE A LADY"
Clark Gable • Barbara Stanwyck

"KING SOLOMON'S MINES"
(Technicolor)
Deborah Kerr • Stewart Granger

—And lots more!

SOMETHING TO BE CHESTY ABOUT!

Clips from Film Row

LOS ANGELES

Monogram appointed W. A. Johnson acting manager of its Des Moines exchange, taking over from George Taft who is on leave of absence because of illness.

Mixup in a three-way first-run deal caused the Manchester theatre, 1,600-seater, to serve a two-week closing notice on its employees. House is operated by Southside theatres, headed by Roy Wolff. Wolff explained that the theatre has been operating as a first-run outlet playing day-and-date with the Paramount Hollywood and Paramount Downtown theatres for three months without Paramount product. He said the house will resume operations whenever first-run product with the two other Paramount theatres is available.

CHICAGO

Alliance Theatres wound up their 18-week drive, in which house managers compete for prizes totalling \$5,000.

Balaban and Katz circuit concluded its 13-week showmanship drive, with awards presented in a luncheon at the Bismarck Hotel. Winners of a two-week, all-expense trip to the Coast were Milton Officer, manager of the Central Park here; William Heasman, manager of Plumb theatre, Streator, Ill.; and Milton Brown, manager Orpheum, Galesburg, Ill.

S. J. Gregory, Alliance Theatre topper, returned from Richland, Wash., after supervising construction of circuit's new house there. Economy drive by Paramount's local exchange resulted in release of 16 clerks and minor employees.

MINNEAPOLIS

Current North Central Allied bulletin upbraid Universal for demanding top percentage for "Ma and Pa Kettle Go to Town" and "Francis." It also accuses the company of forcing pictures in violation of the consent decree.

President Bennie Berger of North Central Allied charges that distributor heads are to blame "for the present poor business that theatres are suffering because they don't give exhibitors an incentive for exploiting pictures."

In economy move, Paramount branch discharged 11 office staff members. With 33 employees still left, however, it still will have one of largest staffs of any exchange here.

El Lago, independent neighborhood house, joining ranks of those demanding earlier availability. It wants 42 days instead of 48.

Charlie Rubenstein, circuit owner, won Northwest Variety Club golf tournament for third successive year and retains permanent possession of club trophy.

Bennie Berger demanded the right to bid on first-run product.

for his 900-seat Gopher, former Paramount circuit first-run "B" house, which the big chain relinquished in compliance with the consent decree. He now owns and operates. RKO already has approved the demand.

Harold Field, owner of a 30-theatre circuit, believes that a return to the sort of attire that usually made showmen conspicuous in yesteryears is in order. He feels that showmen should stand out in their communities in every way, including appearance. Field presented each house manager with a new conspicuous plaid coat. Along with the coats have gone directives from Field to use them as a pattern for their attire henceforth.

PITTSBURGH

John Zomnir, Eagle Lion Classics sales chief and manager of the E-L exchange here before the merger with Film Classics, is leaving for San Francisco to work under James Hendel, who is supervising head of six ELC branches on the West Coast. Hendel was Zomnir's immediate predecessor at old E-L Pittsburgh exchange. With transfer of Stuart Jacobson to Cincinnati office, new ELC salesman here is Joel Golden from Cleveland, who was a local booker for Paramount 10 years ago.

Kalmen Erdeky, manager of Strand in Greensburg, transferred by Warners to the Ritz in Clarksburg, W. Va., where he succeeds the late O. Alton Rea, who died a few weeks ago.

Bill Brooker, Par exploitation man in the Pittsburgh-Philadelphia area, resigned and is being replaced by Mike Weiss, formerly with 20th-Fox.

J. G. Carruthers, owner of Lee and Guthrie theatres in Grove City, named James G. Bell to manage them. Until recently, Bell piloted the Penn and Victor in New Castle, Pa.

BALTIMORE

First subsequent-run nabes here have started upping their scales this week, the Durkee chain leading the way with a lift of a nickel for all 30c and 35c houses. Rome and Schwab houses following suit in selected locations and move is expected to become general all over town. No excessive beefing indicated. Downtown deluxers are standing pat on 60c and 65c tops.

Latest addition to growing list of nabes deluxers, the Northwood, opened in elaborately built shopping center in fast-growing Northwood suburban area. House seats over 1,000 and is playing 21 days behind downtown openings. Joe Grant, identified with film and real estate holdings here, is operating.

ST. LOUIS

Bill Slater, Universal exploiteer, cooking up cuffo publicity for visit of Spring Byington here for local preem of "Louisa."

Sheriff Lowal Ragan of Heega, Ill., purchased the Heega, 300-seater in Heega from Barney Diamond.

Frank X. Reller owner of the American, Wentzville, Mo., and Harry Miller, owner of two houses in Festus, Mo., are among 90 Missourians who sailed for Holy Year pilgrimage to Rome.

The Sun, 1,500-seater in midtown St. Louis, recently opened to cater to Negro trade, shuttered for indefinite period.

PHILADELPHIA

Crew of 70 technicians headed by Director Mark Robson is in town to begin shooting Universal-International's "Lights Out," much of which will be filmed in nearby Phoenixville, and Valley Forge, Pa. Closing sequences will be shot in Philadelphia. Arthur Kennedy and Peggy Dow head the cast contingent here.

Lou Davidoff, for many years a Stanley Warner exec, took over as general manager of the A. M. Ellis chain, Aug. 14.

DALLAS

The Hartex at Harper purchased by Mr. and Mrs. Herbert Gamel. House would be open four nights weekly.

W. L. Anderson and R. W. Hendrick bought the interest held by R. G. Gunter in Star Dust Drive-In which they operate at San Angelo. Anderson and Hendrick in turn have sold an interest to Lee Williams in the ozone.

Arthur Mayer Eyes Applicants For COMPO Aide

Arthur L. Mayer, vet. filmiter named by COMPO's board of directors as its exec veepee, immediately swung into action to get the all-industry org. operating. Mayer estimates that he needs a "substantial staff" if all the recommendations made by the board are to be carried out. He is huddling with various applicants for the No. 2 exec spot in the group as well as with candidates for other jobs.

Mayer considers his new post "as the biggest and most important job I have ever held." He has had a long line of industry and Government posts and is currently film consultant to the Economic Cooperation Administration. Mayer believes he will have to resign that job. He is taking the question up with ECA officials.

His appointment is regarded as a strong move by COMPO board members, since he combines personal popularity with a thorough grounding in both industry and Governmental chores. His salary will be \$25,000 plus expenses.

For many years, Mayer operated the Rialto theatre, Broadway action house. During that period he wrote extensively in a humorous vein on the patronage and problems of that sort of operation. He was frequently dubbed the "merchant of menace" because of the Rialto's penchant for horror and mystery pix.

During World War II, Mayer served in a number of posts. He was assistant coordinator of the War Activities Committee. He also acted as film consultant to the Secretary of War. Additionally, he held down the job of assistant to Basil O'Connor, prez then of the Red Cross. In 1948-49 he trekked to Germany to act as chief of the motion picture branch of the American Military Government.

For many years Mayer was partner with Joseph Burstyn in a company distributing foreign-lingo pix. That partnership broke up after his return from Germany.

Mayer's TOA Talk

Continued from page 4

terests of its members are affected rather than those of the industry generally. In this regard, questions of manpower and labor relations may be taken up by TOA alone or in conjunction with COMPO. Org also feels that it should keep up its Washington contacts for possible theatre problems.

TOA-ers now feel that COMPO must get moving immediately by circularization of literature. It should also send out speakers to grassroot meetings. Those functions should be carried out by COMPO rather than TOA, it is said.

Sullivan planned to Dallas Monday (14) to line up final details on the TOA convention along with Robert J. O'Donnell, convention chairman. He is due back in New York tomorrow (Thurs.).

Pix Tax

Continued from page 3

when the control bill is passed by the Senate.

Attending the conclave were MPAA prexy Eric Johnston, his administrative assistants Joyce O'Hara and Edward Cheyfitz; general counsel Sidney Schreiber; treasurer Fred Du Val, legislative rep Jack Bryson and veepee Francis Harmon. They represented the organization's New York and Washington offices. Delegates also heard Johnston review the recently negotiated Anglo-American monetary agreement.

U.S. Calls Joe Goetz

Cincinnati, Aug. 15. Col. Joseph F. Goetz, manager of Mid-States Capitol and Shubert theatres, has been ordered to report to Air Force headquarters in Washington Aug. 19 for temporary duty on a mobilization assignment. He was chief of motion picture and entertainment section before returning to inactive status last March.

Picture Grosses

PHILADELPHIA

(Continued from page 12)

Last week, "Broken Arrow" (20th), fine \$18,000 for third stanza. Goldman (Goldman) (1,200; 50-99)—"Furies" (Par) (2d wk). Still neat at \$13,000. Last week, sturdy \$17,500.

Karlton (Goldman) (1,000; 50-99)—"Annie Get Gun" (M-G) (2d wk). Fancy \$7,000. Last week, \$8,000.

Mastbaum (WB) (4,360; 50-99)—"Kiss Tomorrow Goodbye" (WB). Big \$35,000 or near. Last week, "Admiral Was Lady" (UA), dim \$13,000.

Randolph (Goldman) (2,500; 50-99)—"Duchess of Idaho" (M-G) (3d wk). Nice \$15,000. Last week, solid \$20,000.

Stanley (WB) (2,950; 50-99)—"711 Ocean Drive" (Col). Sock \$23,000 or over. Last week, "Rogues Sherwood Forest" (Col), \$8,500 for second week.

Stanton (WB) (1,475; 50-99)—"Convicted" (Col). Smash \$16,000. Last week, "Modern Marriage" (Mono), \$7,500.

Trans-Lux (T-L) (500; 50-99)—"Kind Hearts, Coronets" (EL) (4th wk). Big \$4,500. Last week, \$5,500.

K.C. Cool But Biz Hot; 'Duchess' Stout \$20,000, 'Furies' 13G, 'Trail' 10G

Kansas City, Aug. 15. Midland leads the town this week with "Duchess of Idaho," sock \$20,000 and sure of holdover. "Cariboo Trail" is slow at the three Fox Midwest first-runs. "The Furies" is giving the Paramount a nice week and may hold. "Treasure Island" continues strong in its second week at Missouri theatre. Cool summer weather still is a big aid.

Estimates for This Week
Esquire (Fox Midwest) (800; 45-65)—"Passionelle" (Indie) and "Torment" (Indie). Average \$3,500. Last week, "Port of New York" (EL) and "Kill or Be Killed" (EL) slim \$2,000.

Midland (Loew's) (3,500; 45-65)—"Duchess of Idaho" (M-G) and "State Penitentiary" (Col). Getting royal \$20,000, and will go a second. Last week, "Three Little Words" (M-G) and "Beware of Blondie" (Col) (2d wk), pleasing \$12,000.

Missouri (RKO) (2,650; 45-65)—"Treasure Island" (RKO) and "Bunco Squad" (RKO) (2d wk). Fast \$9,000. Last week, \$14,000. Paramount (United Par) (1,900; 45-65)—"The Furies" (Par). Fine \$13,000 and will hold. Last week, "Flame and Arrow" (WB) (2d wk), \$6,500.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Cariboo Trail" (20th) and "Love That Brute" (20th). Slow \$10,000, and moves out after 6 days. Last week, "Cactus Creek" (U) and "One Way Street" (U), same.

WASHINGTON

(Continued from page 12)

average. Last week, "Lawless" (Par), fair \$4,000.

Keith's (RKO) (1,139; 44-80)—"Treasure Island" (RKO) (2d wk). Sock \$12,000 after torrid \$20,000 last week. Holds.

Metropolitan (Warner) (1,163; 44-74)—"Congolaise" (EL) and "Tension" (M-G). Okay \$6,000. Last week, "G. I. Joe" (EL) (reissue), big \$7,500.

Palace (Loew's) (2,370; 44-74)—"Where Sidewalk Ends" (20th). Sluggish \$13,000. Last week, "Three Little Words" (M-G) (2d wk), fine \$14,000.

Playhouse (Lopert) (485; 50-85)—"Panic in the Streets" (20th). Sock \$9,000. Last week, "Henry V" (UA) (reissue) (2d wk), good \$5,000.

Warner (WB) (2,164; 44-74)—"711 Ocean Drive" (Col). Firm \$12,000. Last week, "Flame and Arrow" (WB) (2d wk), steady \$10,000.

Trans-Lux (T-L) (650; 44-80)—"Kind Hearts" (EL) (5th-final wk). Okay \$5,000 after \$6,000 last week.

SEATTLE

(Continued from page 13)

from Texas" (U) and "Adam and Evelyn" (U), \$8,800.

Palomar (Sterling) (1,350; 40-52-97)—"Peggy" (U) (2d run) plus Nellie Luther heading stagelash. Great \$11,000. Last week, "Cariboo Trail" (20th) (2d run) plus Flo Ash and revue onstage, nice \$8,500.

Paramount (Evergreen) (3,039; 59-84)—"Broken Arrow" (20th) and "Triple Trouble" (Par). Trim \$12,000. Last week, "Stella" (20th) and "Destination Murder" (RKO), \$7,700.

Local 230 Victor In N.Y. Publicists Election

In an election held in New York yesterday (Tuesday), to determine what union should represent RKO publicists and artists, Local 230—Sign & Pictorial Display Workers—AFL triumphed. Balloting gave Local 230 26 votes while three employees voted for no union at all.

Election took place after the National Labor Relations Board permitted the RKO group to bargain individually rather than participate in industry-wide sessions. Some time ago the RKO employees resigned from the old Screen Publicists Guild. Latter unit is now part of the Screen Employees Guild and was not listed on the ballot.

UP TV Try

Continued from page 4

the effect of the scale on attendance. These tests are being imposed at the suggestion of the Big Ten, which is vitally interested in the potential of theatre TV.

If the Big Ten test goes over, judged by its boxoffice attraction, tremendous UP chain will be in the field for other football tieups, with baseball looming as another lucrative possibility. Goldenson indicated, UP prexy who has always been upbeat on the tremendous potential of theatre TV, sees the likelihood of 1,000 theatres throughout the country latching on to the movement once its earning powers are demonstrated. High cost of equipment presently is recognized by Goldenson as a deterrent but he predicts that logjam will be broken by mass assembly methods.

Other theatre TV proponents are hailing the UP deal as the final break needed to demonstrate the new medium's drawing power. Previous sports tests such as last year's World Series never met the requirements because they were non-exclusive, it is pointed out. Big Ten has banned home telecasting of the games.

On this score, fact is cited that sponsorship of a Big Ten game brought in only \$7,500 or thereabouts while theatre TV presents the football league and others around the country with far greater revenue possibilities. Paid viewing in theatres, moreover, would not hit attendance with the same force as cuffo hearth-and-slipper telecasts.

Although it is creating a small Chi circuit for the gridiron showings, UP will go ahead with its plans for other installations. Goldenson said, Once Chi and Detroit houses are equipped, circuit intends supplying theatre TV to its Milwaukee showcase. Circuit has not projected its plans further because the supply of equipment is still necessarily slow.

New York Theatres

Elia Kazan's **PANIC IN THE STREETS** IN PERSON FRANCES LANGFORD SUMMER ICE CARNIVAL

RADIO CITY MUSIC HALL Rockefeller Center
"SUNSET BOULEVARD"
William HOLDEN • Gloria SWANSON
Erich VON STROHEIM
A Paramount Picture
Spectacular Stage Presentation

THE FURIES
A FILM WALLIS Production
Starring STANWYCK WENDILL WALTER COREY HUSTON
IN PERSON THE MILLS BROS. AL BERNIE EDDIE FISHER BOBBY BYRNE And Orchestra
A Paramount Picture
Spectacular Stage Presentation

no way out
20th Century Fox
Spectacular Stage Presentation

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Comparison of Product Output

| Studio | Jan. 1-July 31 1950 | Jan. 1-July 31 1949 |
|-------------------------|---------------------|---------------------|
| Columbia | 34 | 26 |
| Metro-Goldwyn-Mayer | 25 | 22 |
| Republic | 22 | 28 |
| Universal-International | 22 | 17 |
| RKO | 21 | 13 |
| Monogram | 20 | 20 |
| 20th-Fox | 19 | 14 |
| Paramount | 13 | 13 |
| Warners | 13 | 12 |
| Independent | 10 | 1 |
| Lippert | 9 | 8 |
| Eagle Lion | 8 | 5 |
| United Artists | 6 | 12 |
| Total | 222 | 191 |

Production Rush

Continued from page 5

of weeks, with 13 pictures lensing simultaneously. Twentieth-Fox is making plans for the start of nine films during the month of September, and other studios are following suit.

Number of pictures before the cameras at present time totals 36. As in backlog, top-grade product continues to dominate. Leading the field is Metro, with eight films, all top-flighters, now in lensing stage. Studio's most ambitious effort, "Quo Vadis," continues in Rome, with the Lana Turner-Ezio Pinza comedy, "Mr. Imperium"; a Clark Gable starrer, "Across the Wide Missouri," and Technicolor musicals with casts headed by Fred Astaire and Gene Kelly following close behind. Also going strong is the Culver lot's "It's a Great Country," with all-star cast.

Other top-graders around town shape up to be Paramount's "The Lemon Drop Kid" (Bob Hope) and "Ace in the Hole" (Kirk Douglas); 20th-Fox's "Bird of Paradise" (Jeff Chandler); Columbia's "The Hero" (John Derek); Warner's "The West Point Story" (James Cagney) and "Only the Valiant" (Gregory Peck); and Edward Small's "Valentino" (Tony Dexter-Eleanor Parker).

Selznick-Korda

Continued from page 3

for by the plot) and grabbed the Jennifer Jones-starring celluloid.

The marshal returned the print to the padlocked custody of Barnett International Forwarders, the shipping agents, from whom Helprin was able to get it back after guaranteeing indemnification if they later found themselves in the middle of the scrap. Which left the whole deal back at dead center.

It's a case of which side do you listen to in determining the cause of the current set-to. Selznick office claims that Judge Patterson's decision called for a number of simultaneous actions which Korda failed to carry through. These included delivery of bill of sale on western hemisphere rights to "Gone," an assignment of copyright, and a waiver of claim by Michael Powell and Emeric Pressburger, who produced "Gone" for Korda, on the picture.

Not Acceptable

DOS maintains these were not delivered—or at least were not in acceptable form to his attorneys. Korda, on the other hand, claims that these are all technicalities which can be easily taken care of in due course and that Selznick's attorney are "looking for commas out of place."

"Gone" was made under Korda's banner, with Selznick providing Miss Jones' services. For this, plus giving Korda English rights to "The Paradine Case," Selznick was to get western hemisphere rights to "Gone."

Proceeds of distribution of "Paradine" were held in escrow in London and it is this approximately £100,000 that Selznick refuses to release to Korda. Korda is now threatening to sue for this in England and is also asking U. S. Judge Samuel Kaufman in New York for an order releasing the funds.

Meantime, Selznick wants the "Gone" print for previewing so he can plan reshooting with Miss Jones in London in the fall. It is reported also that he may want to make a deal with a U. S. major for distribution here, rather than handling it via his Selznick Releasing Organization, which has been partially disbanded.

Cycles Kill B. O.

Continued from page 3

tion in scheduling releases to avoid this over-supply of similar product. It becomes very difficult for a buyer and booker to do justice to his houses or to the pictures when he's forced into the position of dating the same type product week after week. Everyone does a lot better when we can hit a change of pace."

While a number of exhib execs queried by VARIETY last week dated the upturn in biz this summer to coincide with the outbreak of war in Korea, Brooks feels that better pix has been the real answer. He feels that the plethora of horrors was killing off trade and that the b.o. surge coincided with the end of that cycle and the appearance of a number of good pix of other types.

Brooks cited as proof of his theory the fact that Fabian drive-in biz lagged the regular houses in showing improvement by just about the time it took for top pix to get from standard first-runs into the ozoner circuit. The regular houses picked up first, Brooks explained, and the outdoorers came trailing after.

Fabian exec's plaint is an echo of similar exhib squawks that have been heard almost since the start of the industry. They've never had any effect, since it has been habitual for studios to hop on a bandwagon as soon as one type of pic or another shows up with extraordinary grosses.

An attempt to break the cycle phenomenon was initiated several years ago by Joseph Breen, administrator of the Motion Picture Assn. of America's production code. Since all stories and scripts must be cleared by his office, he always has a very good picture of what's ahead. It was thus figured that he could warn the studios when they were getting into a cycle and perhaps head it off.

Plan obviously hasn't worked to any degree. That's not Breen's fault, but the lack of enthusiasm for it by the studios, despite their agreement to the scheme. None of them has shown willingness to shelve an idea that looks like it could be profitable by putting the lot right on the crest of a popularity wave for a particular kind of picture.

Mary Pickford Urges UA Producers To Be Patient During Co.'s Reorg

McNutt Coin Hunt

Continued from page 5

assurances that any first-class man would want for the job. As a result they intend to run on indefinitely with Nat Nathanson, eastern division manager, and Fred Jack, western division manager, running their respective territories. Any problems beyond them will go to McNamee.

Completion of the audit will also open the way to negotiations for winding up the contract of former prexy Grad Sears. His attorney, Abe Bienstock, is said to have agreed to await the accountants' findings before pressing for a solution. Sears has received no paychecks since the new managers took over.

They count definitely on abrogating completely the 18 months remaining of Sears' contract during which he is obligated to actively perform. They claim that his current illness makes that impossible, so the pact is immediately voided by non-performance.

Separate pact, providing for \$35,000 yearly for 10 years after the initial contract is completed is bound to cause a battle, however. McNutt group aims to settle that at a bargain price, while Sears is certain to hold out for a full payoff or favorable terms if the management wants to hand him a lump sum.

Meantime, a compromise arrangement has been reached on the \$250 weekly salary which Paul N. Lazarus, Sr., was receiving. Lazarus, after 30 years with the company, became ill beyond further working about a year ago, but had continued to receive his checks regularly under the old management. New group cut them off, but has now agreed to assume part of the obligation.

Lazarus is the father of Paul N. Lazarus, Jr., who resigned as of last Friday (11). He had been exec aide to the president and functioning as general salesmanager.

Mary Pickford flew from New York to the Coast Monday (14) to implore United Artists' producers to go along with the company until it is able to get its currently upset affairs in order. Her departure followed a "policy meeting" at the homeoffice by the company's ruling foursome—Miss Pickford, board chairman Paul V. McNutt, prexy Frank L. McNamee and secretary Max Kravetz.

Faced with revolt by a group of its indie producers headed by Carl Leserman, UA toppers maintain they need time to get themselves set. Indies are burned because they fear the announced change in ownership of the company was not actually a sale, but merely a change in management, and they have been unable to get any info concerning present and future plans.

Harry M. Popkin and Joseph Justman are reportedly holding up delivery of two pix which they control and which are now ready for release. Miss Pickford's efforts will be to head off other producers from following suit.

Popkin is said to be holding back "Ellen," Robert Young-Betsy Drake starrer, which he produced. Justman is holding "The Scarf," which was produced by Isidore Goldsmith with financing by Justman, who runs the Motion Picture Centre studios. Popkin and Justman were negotiating a deal to purchase control of UA when the McNutt group took over.

Holt's 'Warpath' Roams Between EL and Par

Hollywood, Aug. 15.

Nat Holt closed a complicated deal with Eagle Lion for filming of "Warpath." Picture will be filmed on location in Montana with equipment borrowed from EL, after which Holt will use the EL cutting rooms, although the film is scheduled for Paramount release.

Cast will be topped by Edmond O'Brien, Dean Jagger, Forrest Tucker and Harry Carey, Jr., with Byron Haskin directing.

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Beginning in the August 19th



AFRA 'BREAD AND BUTTER' CONVENTION SETS WEB-AGENCY BARGAINING STRATEGY

By FARRELL DAVISSON

Chicago, Aug. 15.

Economics and ideology shared billing at the generally calm, well-controlled annual convention of the American Federation of Radio Artists which ended here Sunday (13). Some 150 delegates representing 40 locals encompassing 30,000 members spent the four days of the confab wrestling with the "bread and butter" issues involved in the upcoming national contracts and putting the union squarely on record against communism.

Because the union is reluctant to expose its hand prior to entering into negotiations with the networks, transcription firms and AFRA stations in New York, Chicago, Los Angeles and San Francisco, the delegates hammered out their wage and working condition demands under rigidly enforced secrecy regulations.

It was apparent that AFRA expects strong resistance from broadcasters and ad agencies who adhere to the national codes governing fees paid to announcers, singers and actors for web work. Speakers cautioned the negotiators to be on guard against "economy" arguments from the industry springing from the changing AM picture because of television encroachments.

This possibility was pointed out by A. Frank Reel, AFRA national executive secretary, in his report to the opening session Thursday (10), in which he said: "We must expect that they (the broadcasters) will talk about competition of television, cutting rates and the miseries of business."

Newly elected AFRA prexy Knox Manning, CBS Coast newscaster, echoed the same note. "We realize that because of the critical world and domestic situation, negotiations will not be easy. But we feel our wage and working condition codes as adopted at the convention are fair and just."

The code for staff announcers in AFRA organized stations in the four major cities is expected to meet especially heavy resistance. As worked out by the convention, the new code would boost base pay for staff gabbers to approxi-

(Continued on page 35)

MG Lion Roars Thru 26 More

Hollywood, Aug. 15.

Metro Radio Attractions has renewed its entire series of seven transcribed programs for a third cycle of 26 weeks. Shows with MG stars and running from 15 to 60 minutes are now airing on more than 200 stations. MCA is the selling agent.

Program, which will have passed through seven recordings at close of next cycle, comprises "Hardy Family," "Doctor Kildare," "Crime Does Not Pay," Lionel Barrymore, "Good News," "Hollywood USA." Ray Katz, production director for MGM radio attractions is here from N. Y. to affect renewals and make some changes in writing and production.

Florida Political Setup

Cues Citrus Acct. Switch

Switchover of the Florida Citrus Assn. billings, reported to approximate \$2,000,000 a year, from Benton & Bowles to J. Walter Thompson, as reported last week, ends a nearly 10-year association between B & B and the orange growers. A good chunk of the billings annually goes into spot radio.

Change in the Florida political complexion on the heels of the recent gubernatorial election is said to have paved the way for yanking the account out of the B & B house and turning it over to JWT.

Chamberlain's MBS Buy

Chamberlain's lotion has bought a five-minute news spot with Cecil Brown on MBS, Saturdays at 7:55 p.m., starting Sept. 16. Agency is BBD&O.

One Way to Do It

St. Louis, Aug. 15.

Irked by Trans Radio commercials on buses of the St. Louis Public Service Co. and broadcast by KYOK-FM, John H. Griggs, an engineer for a local public utility, last week got revenge by slashing plastic seat covers in a bus. Cops who arrested him will ask for a state warrant charging malicious destruction of property.

Griggs told cops that slashing the seat covers was the only way he could get revenge. Bus operators said more than 20 seats had been slashed in recent weeks by vandals, and Griggs had been under surveillance for some time.

AFRA's Strong Stand Vs. Reds

Chicago, Aug. 15.

Some dissident mutterings were heard at the annual AFRA Convention here as delegates entered the political field with the touchy Communist issue.

There was no opposition to resolutions putting AFRA on record as strongly against Communism. But the suggestions to ban or expel Communies caused heated debate. Arguments against the expulsions centered chiefly on methods. Also, it was argued that such proposals could be construed as tacit admission that there are Communies in the organization.

Two resolutions registering AFRA's opposition to communists were unanimously adopted. One, presented by the national board, also proposed a regular series of broadcasts telling the facts of the Communist problem. AFRA performers would waive their fees for these shows. The other, from the floor, outlined the union's opposition to all forms of totalitarianism.

The resolution demanding that Communies be booted out was referred to the board which will work out suitable procedures for expulsion by a constitutional amendment to be approved by the membership.

Spearheading the fight for the anti-Communist measures was the Pittsburgh local. At its convention session, the board approved an amendment to the Pittsburgh local's constitution which requires

(Continued on page 35)

Luckman Switches From Suds to Structures In Pereira L.A. Partnership

Same element of surprise that attended Charles Luckman's exit as Lever Bros. prexy some months back, also characterized this week's announcement that the ex-soap man is going back to his first love—architecture. While it represents a complete switch for Luckman, few within the trade were aware that the \$300,000-a-year Lever merchandiser earned his degree from the U. of Illinois in architecture and that he had been a registered architect since 1931.

Luckman joins up on the Coast with William L. Pereira, architect and engineer, with the firm of W. L. Pereira to be henceforth known as Pereira & Luckman. Headquarters are in L. A. Both were classmates at Illinois.

Pereira is prominent for his Hollywood show biz architectural projects. He's a member of the Academy of Motion Picture Arts and Sciences; won the 1941 Humanitarian Medal for the Motion Picture Relief Fund Hospital and Nurses Home; designed the Los Angeles Music Center, the KTTV Television Studios, etc.

EDDIE NEWMAN INTO EX-BARRY GRAY SPOT

Miami, Aug. 15.

Newest midnight disk-jock gabber to hit this area will be Eddie Newman, former WOR (N. Y.), Philadelphia and New Jersey spinner. He'll take over the former Barry Gray and Art Green stint on top indie here, WMIE.

Gray left at the end of last winter season, for his New York setup from Chandler's via WMCA. He's due back, incidentally, around Christmas time for a six-week return stint from Copa City (station has not been set and won't be until definite commitment is made for his return). Art Green will concentrate on his daytime shows on WMIE (one in the aye and one in late afternoon) plus a new teevee contract with WTVJ for an afternoon hour show. Medicos nixed his working any late shows.

Newman, due to start next month, will work from the studio until the sales department can arrange a hotel or cafe spot for him to broadcast from.

Threat to FCC From McFarland

Bill Fading; Coy In Boff Stand

Washington, Aug. 15.

If there's to be any legislation affecting the FCC this session of Congress, it isn't likely to be the McFarland bill (S-1973) in its present form. After strong opposition to the measure by Chairman Wayne Coy last week before the House Interstate Commerce Committee, it appeared that the committee will be inclined to accept a much amended bill carrying suggested changes by the Commission.

Coy appeared at two hearings before the Committee, during which he read into the record an exhaustive analysis of the bill and answered questions from the members.

Should the House Committee report out an amended bill, it is still doubtful, in view of the lateness of the session, whether the measure can get through the House. Even then, however, it's questionable whether there would be time for House and Senate conferees to iron out differences in the two measures and get a compromise bill through Congress.

In his testimony before the Committee last week, Coy appeared to have the Committee with him in his dissection of the McFarland bill and his denunciation of influences behind provisions aimed at limiting

the agency's regulatory functions. The FCC Chairman struck hard at "parties of interest" who blame the Commission's staff because of dissatisfaction with the agency's decisions.

Asked by Rep. Lindley Beekworth (D., Tex.), a ranking member of the Committee, what he considered "the most disastrous" provision of the bill, Coy replied that the major concern is that provision which would isolate the Commission from its staff in deciding contested proceedings. Such a change in the Commission procedure, he said, goes beyond the requirements of the Administrative Procedures Act.

Other provisions Coy thought most objectionable include one that would throw the burden of proof on the Commission in deciding renewal cases, another that bears on the Commission's authority with respect to licensing anti-trust violators, and a provision limiting the Commission's responsibility in passing on station transfer cases.

Coy was asked whether radio license is considered a property right "by the trade." No, Coy replied, a license is a leasehold for three years and not a property right. He asserted "they have tried to write in a property right in the license by this bill."

Intermediate Sanctions

Washington, Aug. 15.

In addition to "cease and desist" powers and imposition of fines provided under the McFarland bill to modify FCC procedures, Chairman Wayne Coy last week proposed intermediate sanctions, short of revocation, to keep TV and radio licensees in line with Commission regulations.

Testifying on one measure before the House Interstate Commerce Committee, Coy proposed that the Commission be authorized to suspend licenses for a period not to exceed 90 days. This sanction would be imposed at the option of the Commission, after hearing, in any case subject to revocation.

Even where there have been serious violations of regulations, Coy told the committee, the Commission is reluctant to apply the extreme penalty of revocation, which not only involves possibly heavy financial loss to the licensee, but eliminates him from the broadcasting field.

Cary Grant, Lloyd Cut Web Shows

Cary Grant and Harold Lloyd have agreed to cut auditions on the Coast for two new radio stanzas. Lloyd will appear as Alexander Botts, the tractor salesman, in a "Dear Botts" series based on the Saturday Evening Post stories.

Grant and his wife will do a series based on the "Blandings Dream House" story. Grant and Don Sharp hold the rights to the property. Both are slated for half-hour weekly installments.

Lloyd is cutting the show for NBC and Grant and Sharp may go on the same web.

Claims CBS 'Jackpot'

An Infringement; Asks

150G Damages in Chi Suit

Chicago, Aug. 15.

Suit, asking \$150,000 in damages, has been brought against CBS, DeSoto Dealers and Lever Bros., in Chi Federal District court by Russell Nihlean, who accuses the network of filching idea for "Hit the Jackpot" from a script he showed to Chi CBS officials back in 1946. Web denies the charges. After Judge Walter LaBuy heard preliminary motions last week, case was postponed pending resumption of court's fall schedule.

Plaintiff claims format of his show—"Watch Your Step"—which he pitched to CBS in 1946 popped up in 1948 as "Catch Me If You Can," CBS' first entry in the giveaway field. "Catch Me" was aired as a sustainer for a couple of months and then was sold to DeSoto as "Hit the Jackpot." DeSoto bankrolled the program for next season, dropping it for the Groucho Marx show. Lever picked up "Jackpot" as current summer filler in Amos 'n' Andy Sunday night slot.

Barnes Quits RCA For FC&B Houston Sales Post

Wade Barnes has resigned as manager of RCA's Thesaurus and syndicated program services to join the Houston office of Foote, Cone & Belding as account executive. James P. Davis, manager of RCA Victor's custom records division, hasn't yet announced a successor.

Barnes had been with RCA since '44. He has announced and produced on several stations, including WCAU, Philly; WTAM, Cleveland, and WADC, Akron.

ABC's 'Peace of Mind'

ABC is launching a cross-the-board daytime drama based on the best-seller, "Peace of Mind," by the late Rabbi Joshua Loth Liebman. Idea of program topper Leonard Reeg is to have the series dramatize problems growing out of contemporary tensions, with the solutions using Rev. Liebman's philosophical approach.

Scripting will be by Margaret Sangster. Strip will be spotted in ABC's revamped afternoon lineup.

Re-Broadcast OK Needed to Save Small Stations?

Washington, Aug. 15.

If Congress will rewrite the Communications Act to permit re-broadcasts of web entertainment shows—without permission of the originating network—it will permit a lot of small radio stations to come out of the red, the House Commerce Committee was told yesterday (14).

Pitch for a change in the law came from Gordon P. Brown, owner of station WSAJ in Rochester, N. Y. Brown contended that many sponsors would be delighted to pay for re-broadcasting these big name shows over independent stations, but lack the right to do so. (Section 325-A of the Federal Communications Act states that no program may be re-broadcast without permission of the originating station.)

Brown said the law should be changed to give the sponsors, rather than the networks, control over the shows after the original broadcasts. "I've had sponsors willing to re-broadcast on my station, but the nets refused me permission," he said. "The law should be changed so the sponsor can have his program re-broadcast if he wants to. He should retain the property right to the show, not lose it after the original show."

"Very few network sustaining programs are better than what individual stations can put on. The big Hooper-rated programs are the sponsored programs. They are bought and paid for by the sponsors."

Brown said his station has lost \$50,000 a year for the past two years. He estimated that it would earn him from \$200,000 to \$300,000 a year if he could re-broadcast big net shows.

He pointed to the case of station WOPT and WOPT-FM, of Oswego, N. Y., which have just announced that they will suspend operations because of lack of income. Brown said re-broadcast rights would

(Continued on page 34)

Lots of Entries For B-M Daytimer

Four shows appear to be in the running for the Bristol-Myers planned excursion into daytime programming on NBC. Half-hour cross-the-board bankrolling would be installed if the client's "Break the Bank" is forced to vacate the Wednesday night 9 o'clock time to make room for the Groucho Marx program. (Bristol-Myers' other show, "Mr. District Attorney," is expected to stay put at Wednesday 9:30.)

While a half-hour version of "Bank" appears to have the edge in B-M's choice for daytime, three other stanzas, headed respectively by Claudette Colbert, Charles Boyer and Don Ameche, are reported under serious consideration. Ameche flew into N. Y. last Thursday (10) to cut an audition platter. B-M became interested after Ameche's pinch-hit job for Don McNeill on "Breakfast Club."

BG PITCHING LONGHAIR TO JAZZ FANS ON WNEW

Benny Goodman will launch a "Pied Piper" stanza on WNEW, N. Y., on which he'll use his influence with jazz-minded juves to get them interested in longhair music. BG's disk jockey stint will bridge the gap between classical and pop tunes by illustrating phases of the serious music with examples from Tin Pan Alley waxings. The half-hour weekly broadcasts will be taped three or four at a time to permit Goodman to fit in his other commitments.

Dick Pack, program director of the pop-slanted indie, is lining up another venture into longhair precincts with Teddy Wilson set to do a 15-minute airer of classical keyboard pieces aimed at kids. Wilson, who's in WNEW's house orch, is a member of the Juilliard School of Music faculty.

TOP ECHELON SCHISM AT CBS

CBS On A Veepee Binge

Some executive realignments are on tap at CBS, with two new veepees to be designated, probably at the next board meeting. This is in addition to the designation of Lou Hausman, promotion director, as a v.p. at the August meeting of the board.

Both new veepees will be chosen from outside the ranks of the CBS organization. One will probably be Daniel T. O'Shea, formerly David O. Selznick's No. 1 aide. Just what duties he will assume for Columbia, however, isn't known. Nor is the identity of the other outside man slated for the veepee chevrons, CBS preferring to keep it under wraps.

Agencies See Gloomy Int'l Situation Sparking New Wave of Ad Prosperity

Advertising circles in Manhattan are cautiously pleased by certain favorable-to-business by-products of the currently gloomy international picture. Their optimism is restrained but real even though premised on the idea that the White House is justified in hoping war can be "localized" to Korea. Here are some of the things admen see favoring advertising, which in turn means continued prosperity for radio and television:

First, defense orders already placed or in formulation stage guarantee comparative prosperity for United States for three years to come—again assuming there's no all-out war with attendant mobilization of manpower and industry.

Second, the immediate authorization of \$10,000,000,000 is enough by itself to stimulate our national economy which was showing signs of slowing down in 1949. About six billions of this go directly for payroll and materials, a big shot in the arm, and already localities with war factories are perkling.

Third, advertising men are in no sense upset by the possibility of a renewed excess profits tax on corporations. This may not be popular with their clients but admen found out in the last war that excess profits is good for advertising, since it liberalizes appropriations and creates new advertising campaigns where none existed before. Right now New York agencies are analyzing their own experiences of 1942-43-44 in this connection and feeling not too bad.

It all comes back to that big "if" about keeping the present situation localized. Naturally nobody can do the Soviets and the situation could deteriorate overnight. Nor do the admen think that the present and future "prosperity" is the healthiest kind of business. Still a profit is a profit, even if somewhat nervously earned behind a stockpile of atomic bombs.

Everybody Wants Piece of GF Biz

NBC has joined in the bidding for some General Foods radio biz next season, with the web reporting its overtures having thus far met with some favorable reaction. GF recently swelled the CBS Saturday night coffers with a three-show, back-to-back parlay, including switchover of "Hopalong Cassidy" from Mutual.

Status of General Foods' sponsorship of "Juvenile Jury" on Mutual beyond December is up in the air. It's in anticipation that GF will relinquish the show and time, that NBC is courting the food company.

Gillim Left 200G Estate

Omaha, Aug. 15.

Estate left by John Gillin, late president of WOW and WOW-TV was announced as \$200,000. Will leaves bulk of estate in trust for his widow, Marjorie, and their children, John Joseph 2nd, and Joan Marjorie.

Twelve shares of stock in WOW are left to Mr. Gillin's secretary, Cecelia Broderick, who is also his cousin. Estate includes not only WOW and WOW-TV stock, but stock in KODY, North Platte.

All For the Cause

As far as Robert D. Swezey, general manager of WDSU and WDSU-TV in New Orleans is concerned, the National Assn. of Broadcasters (NAB), might just as well mean "Never a Beach."

Here's how Swezey's been obliged to spend his vacation:

Last week in Washington for the two-day NAB board meeting. Then in New York a few days for huddles on Broadcast Advertising Bureau; then out to Seattle and L. A. for a series of talks at district meetings as chairman of the NAB's TV Committee.

Key NBCers Face Call By Reserves In Korean Crisis

Last week's emergency call for unorganized reserves in the present Korean crisis found the NBC echelon practically breaking out with a temerity as it scanned the web's personnel roster and potential military material.

What engendered the fever was the revelation that many in key AM and TV positions at the network are on "alert" with possibility of being called up.

The list includes Sylvester L. (Pat) Weaver, TV boss; his chief aide, Fred Wile; Robert Sarnoff, in video production; Jo Dine, publicity director; Bill Sprague, news room exec; Hugh Belville, web's research director; George Wallace, advertising-promotion topper for AM; Ted Thompson, personnel manager; George MacGovern, of the sales department; John Tiedman, controller; Tom Irvin, of the legal department; and Tom McFadden, manager of the network's Hollywood video operation.

General Mills Likely To Stick With Some of NBC Summer Fillers in Fall

NBC may not only salvage some of the summertime filler shows for a permanent berth on the fall schedule, but indications are that General Mills may continue to ride along with at least a brace of the shows.

GM negotiated a "summer package" deal with the web whereby it's been picking up sponsorship of Joel McCrea's "Texas Rangers," "Nightbeat," "Dimension X," the "Penny Singleton Show," "Sara's Private Capers" and Brian Donley's "Dangerous Assignment."

The summer bankrolling terminates Sept. 15. Of the six shows, those considered most likely to retain the GM sponsorship are "Dimension X" and the Singleton stanza. "Sara's Private Capers" will probably be shelved, with the others likely to remain on the sustaining roster.

LEVY BROS. AFTER STANTON'S SCALP?

A smoldering, bitter rift has developed at CBS on a top echelon level and is fast drawing to a showdown. It's an internal situation that the 20th floor execs have managed to keep under wraps, but within the board directorate the atmosphere is surcharged with a tenseness that hasn't existed in years.

That it could easily lead to CBS prexy Frank Stanton resigning, with board chairman Bill Paley buying up his \$1,000,000 10-year contract, is considered by those close to the picture as within the realm of possibility.

The principals involved are Stanton and the Levy brothers—Isaac and Leon, the former owners of WCAU in Philadelphia who, as major stockholders, have millions tied up in the network. They also have a family relationship with Paley.

It's a situation that goes back some time, but has been fanned by two recent moves: (1) The Levys now think CBS made a mistake in permitting Manie Sacks to move into the RCA-NBC fold, and feel Stanton as the CBS prexy, could and should have prevented it. As far as the Levys are concerned, Sacks has been too valuable a man; his contribution, while still flying the Paley banner, played a big part in Columbia's new-found stature and talent inheritance over the past three years, and under no circumstance should CBS have let him fly the coop.

(2) Stanton's vigorous opposition to CBS' recent purchase for TV of the 2,000-odd Official Films musical pix (in which the Levys have a shareholder stake) has intensified the schism. Stanton has openly expressed his opposition to the \$100,000 acquisition of the pix on the grounds that he doesn't think they make good video fare. In addition to the Levys, Ed Murrow and Ted Wallerstein, Columbia Records' prexy, are other CBS board members who are stockholders in Official.

Stanton is reported willing to stand on his record of accomplishment during his tenure as prexy during which the network achieved unprecedented influence and affluence. If he isn't particularly distressed over the situation at the moment, it's because his chief concern is over a serious back condition.

NBC APPEASES RALEIGH WITH RATE ON REPEAT

Chicago, Aug. 15. If the J. B. Williamson outfit (Raleigh cigarettes) has seen fit to stifle its unhappiness over the Tuesday night at 10:30 NBC time on its "People Are Funny" show (and that's how the situation now shapes up), it's been accomplished at a price — to NBC.

The network is turning over the 7:30 Saturday evening period for an eastern seaboard repeat of the show, with the web reportedly capitulating on a "better than day rate" basis for the early evening time.

Armour Buys Garroway NBC Show For Radio

Chicago, Aug. 15.

Dave Garroway returns from his Paris jaunt next week to find himself with a new radio sponsor. Armour picked up the "Next, Dave Garroway" show to put in the 15-minute cross-the-board strip recently ordered on NBC. Show to be emceed by Garroway will bow Sept. 4. It will be aired lived from Chicago at 11:15 to 11:30 (CDT) for central, mountain and Pacific stations, with a recorded eastern release at 1:15 p.m.

Featured on the strip will be singers Connie Russell, Jack Haskell and the Art Van Damme quintet with format similar to sustaining version aired on net last season.

Upped Magazine Ad Rates Seen As Bulwark Vs. Proposed Radio Cuts

That Old Tired Feeling

Washington, Aug. 15.

A number of big, old-time stations are for sale—at a price—by oldtimers who would like to sell for tax gain, plus the fact that they do not have offspring to carry on for them. They are not running for cover, since some of them are interested in TV. Just getting old and tired.

Many radio stations, too, are feeling the pinch on manpower. Many technical men are going into special application work where pay is better, etc.

NBC Doesn't Mind Losing 100G On Sun. 'Dream Show'

NBC has broken down the economics of its projected Sunday night 90-minute "dream show" which will go into the 6:30 to 8 period to buck the strong CBS lineup. Here's the statistical blueprint:

The web will be completely satisfied if it survives the 26-week programming fiesta with a \$100,000 loss, since the aim is not to make coin on the deal, but rather to regain lost prestige. Half-hour segments will be peddled at \$10,000 each, bringing in \$30,000 a week. (Although it will be sold in separate 30-minute strips, there will be a continuing pattern to the entire 90 minutes of programming.)

NBC is resigned to the fact that the marathon show will run well over the \$30,000 it hopes to recapture in revenue, since there will be a \$10,000 production tab (writers, producers, etc.) even before the acts are signed.

The network is currently negotiating for either Tallulah Bankhead or Henry Fonda to take over the permanent emcee role. As an idea of the kind of ammunition the web intends to throw against the CBS competition, here's what NBC has in mind for the teoff program in October: Jimmy Durante, Fred Allen, Laurence Olivier and Vivien Leigh, Andrews Sisters, Mario Lanza, Red Foley and Sons of the Pioneers, Mindy Carson and Tony Martin. Plus, of course, the emcee.

Rexall Latching On To 'Diamond' As Regular; Adding Western Show

Although Rexall, following its cancellation of the Phil Harris-Alice Faye show on NBC, picked up the web's house-packaged "Richard Diamond" whodunit, with Dick Powell, to fill in for the remaining summer weeks in winding up its contract commitment, the client has now decided to keep "Diamond" permanently berthed.

Major factor is the show's big audience pull (9.7 on the last Nielsen), which gives it a Top 15 status among summertime entries.

In addition to its lone network entry, Rexall is making a big splash on local stations around the country, to tie in with local dealers, having just signed for 260 transcribed 15-minute, open-end western shows featuring Garry Goodwin as emcee. Titled "Rexall Rhythm Roundup," shows will feature Goodwin simulating on-stage appearances of western folk and hillbilly recording stars, through use of voice tracks.

Plans call for using the program in 400 to 650 local markets on a three-a-week to five-a-week basis. Will Scott heads the production staff. BBD&O is the agency.

Radio during the past week got its freshest and most effective supply of ammunition to hurl against the Assn. of National Advertisers, which is pressuring for lower rates, with the revelation that a flock of national magazines are upping their ad rates.

Among these are the Curtis publications (including Saturday Evening Post, Ladies Home Journal and Holiday), Crowell-Collier, McCall's, Time and Life. In most instances the reason given is increase in cost of operation, the first known instance where the mags have indulged in that type of economic strategy rather than basing it on circulation rise. That in itself should prove advantageous to radio's cause to perpetuate the present rate structures, since broadcasters have for long been smitten by the same increases in operational cost, though never using it as a come-on for rate hikes.

Revelation by the Nielsen pulse-takers that July radio listening showed an increase over the previous July, a condition inspired chiefly by the Korean situation, is still another factor in bulwarking radio's stand against the low rate pressure boys.

Bayer Threatens NBC Headache

There's some doubt as to whether Bayer Aspirin will return in the fall with its longtime NBC Sunday night showcase, "Album of Familiar Music." Program occupies the 9:30 to 10 p.m. slot.

Should Bayer decide to vacate the time and show, it would create an unprecedented situation where the network would have but two Sunday night commercials—the 8:30 to 9:30 U. S. Steel "Theatre Guild of the Air" and the RCA-sponsored "Take It Or Leave It" at 10 o'clock.

Blatz Beer Billings In Switch to Weintraub; No Show Commitments Yet

Following on the heels of Blatz Brewing Co. cancelling out on "Duffy's Tavern," the beer company's lucrative radio and television billings were removed from the Kastor, Farrell, Chesley & Clifford agency and turned over to the William H. Weintraub agency. Thus far, Blatz has no network show commitment for next season but in view of the current suds sweepstakes that finds the brewery rivalry in AM-TV at a peak level, it's considered a cinch that Weintraub will come up with an early recommendation.

Blatz unhappiness over the "Duffy" show is reported responsible for the decision to switch agencies, although those close to the program say that it was the client itself that made the recommendation for sponsorship of the Ed Gardner comedy and not the agency.

Blatz is a subsid of Schenley, the fact that Weintraub already has the Schenley biz put it in an advantageous spot for inheritance of the added billings. For a while Blatz was in the running, but the latter agency already has a beer account (Ruppert), though it's localized.

Higgins Heads BAB

Washington, Aug. 15.

Hugh M. P. Higgins has been appointed the new director of the Broadcast Advertising Bureau, a unit of the National Assn. of Broadcasters. He succeeds Maurice B. Mitchell who recently joined NBC's sales department.

Higgins was operator of station WMOA, Marietta, O. and prior to that assisted in the broadcast advertising department of the NAB.

REPORTERS' ROUNDUP

With Everett Holmes, moderator; Henry A. Wallace, Cecil Brown, Warren Moscow, Murray Snyder, guests; Fred Fiske, announcer. Producer: Hollis Seavey. 30 Mins.; Thurs., 9:30 p.m. Co-op MBS, from N. Y.

Mutual's new news-personality-interview program, replacing the departed five-year-old "Meet The Press" airer, had a sock preem Thursday (10) that may be difficult to duplicate. Web had a news 10-strike in its opener's guest, Henry A. Wallace, who had just quit the Progressive Party, which he founded, over its pro-Russ policy in Korea. The panel of newspapermen interviewing the former U. S. Vice-President consisted of hep veterans in the N. Y. Times' Warren Moscow, N.Y. Herald Tribune's Murray Snyder and Mutual's Cecil Brown. Interview was front-page stuff with the blunt, sometimes brutal questions the scribes hurled at Wallace; the latter's prompt, frank and clear answers, and the touchy topics discussed. Probably this was one of the week's most important radio airers. Future guests and newspaper panels will naturally set the calibre of subsequent airers in this series, but if they're anything like this one was, they'll be surefire.

Program's format has the newspapermen (who'll vary weekly) firing questions away, with Everett Holmes, MBS commentator (the lone regular), as moderator. Added switch is a set of three questions sent in by listeners (for which they receive savings bonds), thus adding the man-on-the-street's reactions. Holmes did an efficient, effacing job, identifying briefly the various newspapermen as they fired their questions rapidly, adding a couple queries of his own, and keeping the program moving briskly.

The scribes were calm and considerate, but spared no punches in the questions thrown at Wallace.

Wallace answered as frankly and openly in a way that would amaze the average D. C. politician, and that must have won him the sympathy of many listeners. He would do the same today as he has done the last five years, if conditions hadn't changed. He had been considering leaving the Progressive Party for some time because they wouldn't go along with his pro-United Nations program.

Wallace felt we could still arrive at an understanding with Russia, although the Soviet would now have to take the initiative; that a personal meeting between Stalin and Truman could aid the cause of peace; that we shouldn't use the atom bomb in Korea, but must hold it in reserve due to Soviet-mad forces everywhere.

It was a surcharged half-hour that made fascinating radio.

Bron.

WAX MUSEUM

With Terry Cowling. 15 Mins., Sun., 1:45 p.m. Sustaining WCOP, Boston

Something in the way of a switch from present day disk jockey shows is this nostalgic quarter-hour segment of ancient platters currently beamed from WCOP. Dreamed up and m.c.'d by announcer Terry Cowling, recordings used on the show must be at least 25 years old, although the major portion are the older Edison cylinder type and consequently some are difficult to distinguish. However, as much as they leave to be desired from present day music and recording standards, many of the oldies are interesting from both the historical and engineering standpoint.

A typical show included such relics as the "American Standard March" played by the Edison Band and the "Bay State Quickstep" plunked out on a banjo by Cecil Osborn, both on Edison cylinder type records. Another heard was an ancient (circa 1908) monolog recording of "Ruben Haskin's Ride on a Cyclone Auto" with Cowling adding background material. Show wound with a corny vocal duet by two obscure artists, Campbell and Harrison, of "My Old New Hampshire Home." While this type of show could easily become corny, Cowling handles it casually stressing the oldtime flavor and historical aspects rather than ridiculing the early recording efforts, resulting in an easy to take session.

Cowling's collection of oldies has been built up by listeners who clean out attics and send disks to him hoping he will fit them into his short allotted air time. With a backlog of over 1,000 platters, guy has plenty of material to work on, for show is usually limited to four records.

Etic.

INFORMATION, PLEASE

With Franklin P. Adams, John Kieran; Clifton Fadiman, emcee; Fred Allen, Howard Lindsay, guests. Producer: Dan Golenpaal. 30 Mins.; Wed., 9 p.m. Sustaining WOR, New York

"Information, Please," last heard as a co-op show on Mutual is now a transcribed series being aired on WOR, N. Y., and other outlets. The airer provides topflight intellectual entertainment, albeit more entertaining than intellectual, and makes adult listening.

Stanza retains the old format, of questions pitched to the panel with the author of queries the experts miss getting encyclopedia prizes. By and large the posers are good, provoking some brainwork among the dialers and providing the springboard for some barbed repartee among the members of the board. Panelites on the preem show Wednesday (9) were hep and guest Fred Allen's sharp wit particularly enlivened the proceedings. An additional bit of sparkle may come from the fact that the program is now taped, which should allow for editing out fluffs, dull spot, etc.

Typical of the questions was identifying cities whose socially prominent area is associated with a bay (Boston), a lake (Chi) and so on. Allen, who hails from Boston, muffed the Boston answer, but redeemed himself with a quip on how he left the Hub when he found out about the Back Bay folk.

Moderator Clifton Fadiman was at times a bit too smug, but kept the show moving smoothly with his dry manner.

Brl.

Radio Followup

Westbrook Pegler, in one of his rare radio appearances, waxed nostalgic Friday (11) via WPTZ, Albany, about "the happy days" as a sportswriter, when "there was no atom bomb being manufactured and no talk about the dispersal of populations from great cities." The columnist, in the capital for the opening of the new Hearst-owned Times-Union plant, talked mellowly about Gertrude Ederle swimming the English channel in a storm that "swept her up to the North Sea" (Pegler's wife covered the event, Pegler having sailed back to the U. S. a few days before); his days at Tom Luther's hotel on Saratoga Lake where Jack Dempsey trained; traveling with ball clubs; Gene Tunney, Joe Louis, the train wreck at Castle Rock, Ore., while Pegler was following Governor Dewey's bid for the presidency, and cognate matters.

Asked to compare old-time newsmen with the 1950 crop, Pegler replied that the former had certain "traits which do not but should exist today. However, modern newspaper coverage is more comprehensive and rapid; the present practicing journalists are of infinitely better education and wisdom through experience."

Joey Adams looms as radio material worthy of continuation when summer replacements hibernate. His rapid improvement on "Rate Your Mate" on CBS Sunday (13), indicates that he'll be able to more than hold his own during the competition of the fall-winter semester.

Adams, with a background in theatres and cafes, has a quick and brash sense of ad-lib, and his interviews with married couples showed some Groucho Marxian flashes. He handles the contestants well, and extracts the last measure of humor in each interview.

Format which has one of the coupled contestants in a soundproof room, while the other indicates if the spouse knows the answer to the question at hand, can be beaten by collusion. The couples only have to agree to say no to every question to get the \$100 maximum. However, the screening process prior to the taped program, weeds out those with any such ideas, and so the show's contestants must be on the legit.

WNYC Sets Psycho Series

WNYC, New York's municipal station, is incepting a series of 10 broadcasts which will probe "Psychoanalysis in Everyday Living." Produced in cooperation with the Assn. for the Advancement of Psychoanalysis, the 45-minute talks will feature such mind-medicos as Dr. Karen Horney, Dr. Frederick A. Weiss, Dr. Bella S. Van Bark and Dr. Alexander Reid Martin.

Show will be heard Sundays at 9 p. m., starting Aug. 27.

THE BREAKFAST CLUB

With Don McNeill, Fran Allison, Sam Cowling, Patsy Lee, Johnny Desmond; Eddie Ballantine Orch. Producer: Cliff Peterson. 60 Mins.; Mon.-thru-Fri., 8 a.m. (CDT) CO-OP

ABC, from Chicago. With Don McNeill back from his six-week European tour and starting his 18th year as emcee, ABC's "Breakfast Club" teed off (8) the new season with the same sprightly format that has made it an early morning household favorite.

Much of the perennial appeal of the hour-long stanza can be attributed to the sincerely friendly hosting of McNeill. It's his genial emceeing, as much as any single factor, that gives the show its clean-cut touch.

Session's other plus values are found in the music department, ably handled by singers Johnny Desmond and Patsy Lee. Desmond's warm baritone is especially well suited to the homey formula and Miss Lee's thrashing adds brightness. They are neatly supported by Eddie Ballantine and orch.

Included in the opener were the daily features such as the prayer time, poetry reading, interviews with studio guests and the "March Around the Breakfast Table" which have become standard staples. Easy-to-take comic touches were supplied by Sam Cowling. Fran Allison scored with her Aunt Fanny characterization. Trio of sponsors gets adept commercial handling from gabbers Don Dowd, Bob Murphy and Franklyn Ferguson.

Dave.

SONGS BY EDDIE FISHER

Producer-director: Ken MacGregor. 15 Mins.; Wed. and Fri., 7:30 p.m. Sustaining NBC, from N. Y.

NBC is showcasing new talent via a 15-minute slot heard three times weekly over the network and twice weekly locally. Currently working in that segment is vocalist Eddie Fisher, who has been moving at a nice pace since his inaugural push by Eddie Cantor. Youthful singer is apparently being groomed for a radio slot. Present stint, which began Aug. 3, is only a two-week deal.

Program is a relaxing 15-minute song-session with Fisher doing an okay job on the vocals. Alvy West's orch provides capable backing. Numbers rendered on show heard Friday (11) were "I Think You're Wonderful," "Sonny Boy," "Our Very Own" and "Whoopie." Judging by tunes offered, Fisher seems to come over better with songs that have some bounce, rather than straight ballads. West's aggregation took a solo with "Blue Rhythma" and showed itself to good advantage.

Program is carried live over the NBC network Tuesdays, Thursdays, and Saturdays at 11:15 p.m. A playback of the previous night's show is heard locally Wednesdays and Fridays at 7:30 p.m. Gros.

THE HUMAN ADVENTURE

("Machiavelli—A Study in Practical Evil")

With Bert Cowling, Stan Gevirtz, Philip Wolf, Jack Curtis, Ben Kaplan; Paul Herlinger, narrator; music, Arthur Leigh

Producer-director: Jerry Sandler. 30 Mins.; Wed., 8:30 p.m. WNYC, N. Y.

University of Chicago in association with station WGN and the Mutual net around five years ago turned out a series of weekly dramas tagged "The Human Adventure." They were based upon incidents in the lives of various historical and literary figures. Same series is now being revived by WNYC, N. Y.

These dramas drew critical plaudits when first presented and they still stack up as intelligent radio—at least on the basis of "Machiavelli—A Study in Evil," which began the group on WNYC Wednesday night (9). This sketch dealt with chicanery and double-dealing as practiced by the 16th century Borgias and their underlings.

While most revivals have a tendency to be dated, "The Human Adventure" still has a crisp freshness due, of course, to the fact that its classical backgrounds stands the test of time. Acting on Wednesday's initialer was competent and the musical score as well as sound effects served to heighten the grisly wickedness of medieval plotting.

Gilb.

Kansas City—Campaign against scare buying and hoarding is basis of a listener contest conducted by Nancy Goode, director of the KMBC-KFRM happy kitchen, during week of Aug. 7. Savings bonds and cash prizes were awarded to listeners for slogans which point out to housewives necessity of buying only commodities needed.

From the Production Centres

IN NEW YORK CITY . . .

Pelree L. Romaine, for 16 years with Paul H. Raymer station rep outfit, has resigned. He was a veepee. . . Signs of the times: NBC yesterday (Tues.) flew a troupe, including Betty Harris, Eileen Wilson, Snooky Lanson and Dorothy Collins, to entertain aboard the U. S. carrier Coral Sea at Norfolk, Va. . . NBC's Tom McFadden in town on biz and to arrange wedding details. The date's Oct. 7. . . Rosemary Clooney of CBS flies today (Wed.) to Chi for Columbia Records convention. . . Charles Pecor, formerly with CBS and NBC press depts., now business promotion manager of the Hotel Shelton.

Bruno Zirato, Jr., CBS producer-director, on vacation; . . . Abe Lyman, who conducted a Yiddish program on WBNX for 18 years, switches Monday (21) to WLIB to do a cross-the-board disk and chatter show in English.

Dorothy Adams, ex-Montgomery Ward, has joined Maxon's copy dept. . . Hank Sylvern to accomp Lanny Ross on World Transcription session this week. . . Mary Lou Foster to play lead in ABC's "Modern Romances" tomorrow (Thurs.). . . Elaine Carrington due back next week after two-month European vacation. Her three daytime soapers were taped in advance. . . Douglass Parkhurst, radio thesper, having his three-act comedy, "Up To Your Ears," tried out at the Pompton Lakes (N. J.) Summer Theatre this week. . . Alan MacAteer added to "Helen Trent". . . Harold Huber new to "Nona From Nowhere". . . Billy Redfield, Jeanette Dowling, Louis Neistadt, Elaine Rost, James Van Dyke and Geoffrey Bryant are new "Front Page Farrell" players.

Couple of air vets, WCBS' Phil Cook and Mutual's Bill Henry, mark their 28th annies in radio Monday (28). . . Recent stork flights over WQXR brought a son to Chic Dodson and a daughter to Hugo Fiorato. . . Bud Greenspan, WMGM sports director, off to Fort Totten for two weeks' briefing in special military intelligence. . . John J. Bubbers, WOV studio supervisor, has joined WLIB as chief engineer. . . WINS disk jock Charlie Stark and Diane Carol, of "Four Chicks and a Chuck," were blended yesterday (Tues.) and will honeymoon at Spring Lake, N. J. . . Ned Hollinger and Eli Henry, respectively Coast and Chi publicity chiefs for ABC, are in Gotham for a week of conferences. . . G. W. "Johnny" Johnstone, NAM's AM and TV director, spending brief vacation on Cape Cod and Kennebunk Beach, Me. . . John Van Horson has joined Blow agency as vice president and account supervisor working with the Procter & Gamble brand group. He was formerly v.p. and treasurer of Kaster-Chesley-Farrell & Clifford.

IN CHICAGO .

Ross Merritt joins WBBM as sales service manager replacing Sam Maxwell now an account exec in the local sales dept. . . Henry Weber, director of music for WGN and central division of Mutual, to be feted at the 21st annual Chicagoland Music festival Saturday (19). . . Mutual prexy Frank White and sports director Paul Jonas in town for the All Star football game. Ditto Ed Kobak. . . Jack Link, program director of WCID, Caldwell, Idaho, grabbed off \$100-award as outstanding student at NBC-Northwestern U summer radio institute. WTMJ-TV program director James Robertson was principal speaker at the closing banquet. . . ABC-WENR newscaster Paul Harvey is recovering from slight injuries incurred in an automobile accident last week and expects to return to the air Sunday (20). Jack Lester has been filling in during his absence. . . Tom Henry moves into Mutual's central division promotion dept., on fulltime basis after working for net parttime for past several years while attending De Paul. . . Here conferring with Chi NBC toppers last week were George Wallace, NBC manager of radio advertising and promotion, and Pat Steele, NBC audience promotion chief. . . Chi ABC sales chief Jim Stirton off for a couple weeks vacation. . . Carl Nelson, WBBM d.j., one of the judges at Street and Station Calling contest at Chi Fair last week. . . Pat St. Clair, Chi ABC's press department Gal Friday, trips to the altar with Jack McLaughlin Saturday (19). . . Betty Ross, assistant director of public service and education at Chi NBC, named to board of directors of Women's Division of National Conference of Christians and Jews. . . WBBM farm director Harry Campbell covering Illinois State Fair with his tape recorder. . . Bob Elson's "On the Century," quarter-hour package for Kranks Shave Cream now aired cross-the-board on WENR. . . WMAQ sales manager Ed Cunningham vacationing this week. . . Twenty-fifth anniversary of KMA, Shenandoah, featured on ABC's "American Farmer" Saturday (12).

RAMBLING AT RILEY'S

With Elaine Drooz, guests. 30 Mins.; Sun.-thru-Sat., 7:45 p.m. RILEY'S LAKE HOUSE WRQW, Albany

Material for a good quarter-hour from Saratoga is stretched into a half-hour, with resultant over-talkiness and stretches of fill-in. At 7:45 on Saturday (Sunday air show begins at 7:30), there are insufficient guests in the Spa night spot for Elaine Drooz to keep interviews running 30 minutes. During first 10 days of current racing season, she drew chiefly on "names" playing Spa Summer Theatre and on performers at Riley's. These included Victor Jory, Fran Warren, Burl Ives, Nancy Walker, Nita Naldi and Ruth Webb, from strawhatter; ventriloquist Kay Walker, comedians Benson & Mann, dancers Harald & Lola, and line girl Irish Bright from club.

Miss Drooz, one of the most articulate of femme mikers hereabouts, works without a script. Despite a strong tendency to chatter, she handles a difficult assignment well. She needs direction and production; apparently, no one from station is present to give time signals. On two shots caught, Miss Drooz talked with great feeling and high intelligence about afternoon United Nations sessions. Diners, grasping significance of ad lib commentary, applauded. Gal should watch feedback from p.a. system. Plugging for Riley's is too long and insistent; over-enthusiasm about guests should be curtailed.

Jaco.

WCFM IN DISK SIDELINE TO SUPPORT OUTLET

Washington, Aug. 15. Washington's co-op FM station, WCFM, which has been developing several side incomes to keep afloat until the FM audience is large enough to support the outlet, is venturing into another field to increase its revenues. Station will produce, beginning next month, a series of 33 LP records of classical music never before recorded. The disks, which will bear the station label, will be sold through WCFM and through retail music stores at \$5.95.

First of the releases will be Charles Ives' Pulitzer prize-winning "Symphony Number Three," a special performance of which was played for the station in Washington by the National Gallery Orchestra with Richard Bales conducting. Dr. William Ober, trustee of the Haydn Society, will write the program notes. The record is being produced through cooperation of the American Music Center, New York, National Gallery of Art in Washington, and the American Federation of Musicians (AFL). Station is encouraging music lovers to write in suggestions on works they would like to see recorded. It is planned to release one record a month.

WCFM has developed profitable side lines in selling its programs to other stations and in making commercial recordings.

TALENT DEALS HOME TO ROOST

CBS Sets Up Own Lines to Madrid In Expanding Its European Alert

Ed Chester, director of AM-TV news department at CBS, who returned last week from a swing of European capitals and huddles with network correspondents abroad, disclosed during an interview in Spain that CBS was establishing a direct radio-telephonic communication between Madrid and New York.

Chester intimated that the web was not entirely happy with the present system whereby it only has access to AP, UP, etc., news agencies' copy and that "it is not always as clear as we would like."

"Actually," Chester said, "very little is known about Spain in the U. S. We want to clarify the news, to do with Madrid what we have done with London, Berlin, Rome and Paris." It is proposed to use facilities of International Tel. & Tel.

Chester disclosed upon his return to N. Y. that a Madrid correspondent will be set up. He's not been selected yet. CBS becomes the first web to set up a full-fledged Madrid bureau with direct radio-telephonic communication. The Madrid pickups will be integrated into the web's multiple-aired "Around the World" news segments.

Chester's trip was more of an exploratory nature to alert the web "in case." He brought in all his European correspondents to London for a week of briefing; set Dan Schorr as CBS correspondent for Belgium and Holland coverage, and conferred with government officials in England and with the House of Commons.

Bill Brooks, NBC's news chief, and Abe Schechter, Mutual's news-special events topper, are now in Europe alerting their respective staffs in the event of an emergency.

Standard Symph On Coast Seguing Into 24th Year on NBC

San Francisco, Aug. 15. Claimants of long run records for radio shows had best consider the longevity of "The Standard Hour" before making any brash statements. If they can top nearly 24 years they can pick up the marbles. By its title ye shall know it is sponsored by Standard-Oil but not once during the broadcast is the petrol product mentioned. Only credit is: "Presented by Standard of California."

Hour musical program, with top longhairs tapping the beat, started on three key stations on NBC's coast web in October of 1926. One year later the coverage was expanded to 24 stations and that's how the lineup reads 23 years later. Program has been kudosed by nearly every musical organization in the west and twice by Peabody. Among those who have waved a stick at the best symphony men in the west are Arthur Rodzinski, Sir Thomas Beecham, Jose Iturbi, Leopold Stokowski, Paul Whiteman, Meredith Willson and Carmen Dragon. Its soloists and vocalists have been the best in the land, from the campus of UCLA to the golden horseshoe of the Met.

Spalding's Davis Cup Buy For WQXR, Indie Web

A. G. Spalding will again back play-by-play broadcasts of the Davis Cup tennis matches and the National Championship over WQXR, N. Y., and a network of indie stations across the country.

The international matches will be aired on Aug. 25-27, from 3-4 p.m. National championships will be heard on Sept. 3 and 4 from 3-5 p.m. H. Levan Richards will describe the play, assisted by Bob Thomas of the West Side Tennis Club in Forest Hills, N. Y. It's the sixth year Spalding has bankrolled the championship broadcasts and the third year for the Davis Cup events. The agency is S. G. Boynton, of Detroit.

Terry's Crosley Bowout

Cincinnati, Aug. 15.

Marshall N. Terry, vice-president in charge of merchandising for the Crosley Broadcasting Corp., resigned this week for the announced purpose of devoting full time to his outside business interest.

A former sales executive of the Trailmobile Co., Terry joined the Crosley organization in 1944 as director of promotional activities. He became a veepee in 1947 in charge of television activities, handling affairs of the Crosley TV stations in Cincy, Dayton and Columbus, O., before the inauguration of their coaxial cable service. In 1949 he returned to the merchandising field for the TV web and WLW.

Richards Can't Duck Hearing

Hollywood, Aug. 15.

FCC examiner James Cunningham declared he's thoroughly convinced that appearance of G. A. Richards at the FCC hearing here into license renewals for KMPC, WJR and WGAR, would not endanger the station owners' life or health and that he was prepared to enforce service of a subpoena. However, he agreed to a delaying action, setting Aug. 22 as date for testimony from Dr. H. B. Steinbach, of Detroit, who's been treating Richards for a heart ailment for a dozen years.

Defense attorney Hugh Fulton has instructed the physician to produce a complete medical history. Steinbach and another medico have previously stated grilling Richards might prove fatal. FCC Chief Counsel Benedict Cottone was told testimony could be taken at time and place convenient to Richards and was also advised that testimony of former WJR manager Leo Fitzpatrick and CBS Veepee Joseph Ream could be taken in their home cities, indicating hearing is a consolidated affair obviating necessity of separate Detroit and Cleveland sessions.

Catholic Council Won't Sell Radio Short, Calls It Most Potent Medium

Washington, Aug. 15.

National Council of Catholic Men, which produces such network shows as "The Hour of Faith" and "The Catholic Hour," is not selling AM short, despite the spread of television.

The semi-annual meeting of the council's radio executive committee concluded with Steward Lynch, president of the council and chairman of the committee, declaring: "While we are fully aware of the powerful and important strides being made by television, and while we fully intend to enter this new field at the earliest opportunity, we recognize that radio is still one of the most potent media of mass communication in our country. We still feel that radio offers the best means for accomplishing our mission."

'Delilah' SSC&B

Sullivan, Stauffer, Colwell & Bayles has clipped the Sampson agency of its Simoniz account. Polish outfit puts a large part of its ad-coin into local spot and network participation programs.

UNSOLD NAMES SADDLE WEBS

Some of the network deals for acquisition of name talent are coming home to roost. Those who have questioned the economics of the networks committing themselves to longterm contracts are responding to the present situation with an "I told you so." The webs, in turn, find themselves saddled with some expensive properties with no takers and frankly concede there's nothing they can do about it.

When, some time back, NBC persuaded Phil Harris to sign on the dotted line for a cool \$1,000,000, which would give the web a five-year exclusivity on his and Alice Faye's (Mrs. Harris) services on a "work or no work" basis, there was little indication at the time that the Harris-Faye comedy show would go a-beggin' for sponsors.

Yet that's precisely the situation today. The sales boys around NBC have been alerted to the No. 1 item on the agenda: "Sell Phil Harris." But at \$18,500 a week, the agencies aren't interested. To sustain Harris is too costly a venture for the network.

Gardner Snarl Also cited is the case of Ed Gardner, whose "Duffy's Tavern" has been cancelled by Blatz Beer. He's currently in New York huddling with NBC execs in trying to resolve his situation. It would cost NBC \$250,000 to let him out of his contract. This, in turn, would invite CBS overtures, and rather than see it happen, NBC would be willing to sustain him. But Gardner is asking an additional \$100,000 to clinch his exclusive services. That 350G would be minus program expenses. At the moment, it looks like NBC has no alternative but to accept Gardner's terms.

There's also the case of Jimmy Durante, who gets a minimum \$800,000 guarantee for a four-year exclusive, but for the first two years will only commit himself to guest shots (10 a year on radio, nine on TV). Similarly, Dean Martin and Jerry Lewis collected \$50,000 in return for a guarantee that they won't work elsewhere, but they're set for the upcoming Sunday night Colgate TV show, which

(Continued on page 35)

Wildroot Acts Coy On Duff, Hammett

With Wildroot, via BBD&O agency, now committed to the 5:30 Sunday afternoon time on NBC, having given up the Sunday night at 8 period, where it showcased "Sam Spade" last season, the agency and client are still debating whether to renew "Spade" or buy the "Cloak and Dagger" adventure series which Lou Cowan packages.

There are conflicting reports in the trade on Wildroot's reluctance to give "Spade" another whirl. On the one hand, it's attributed to the sponsor's unwillingness to continue paying the approximate \$7,500 weekly tab for the show, packaged by the Larry White-Mannie Rosenberg outfit, and is dickering for a cut in price.

Others, however, maintain that the Dashiell Hammett-Howard Duff credit tags are the bone of contention; that the agency and client will only buy the show if the Hammett ("Spade's" creator) and Duff (star of show) identifications are removed. Feeling is said to stem from the two having reportedly been linked with left-center movements.

Prouty's WFIL Sales Spot Philadelphia, Aug. 15.

Norman R. Prouty, former advertising executive, has been named sales manager for WFIL, the Philadelphia Inquirer radio station. Prouty was formerly with ABC, and several New York advertising agencies.

300-Station Network Set to Bow Nov. 1 With Daytime-Only Schedule

Katzentine's SRO

Miami Beach, Aug. 15.

WKAT, MBS station on Miami Beach, this week announced a complete sellout of commercial air time from sign-on to sign-off for the month of August.

The Col. Frank Katzentine operation has always been a strong grosser, but this is first time the Beach station has sold out.

11-Month Strike At WABB Ends

Mobile, Aug. 15.

A strike of union technicians at WABB, Mobile, was ended Sunday (13). The station is owned by the Mobile Press-Register.

The agreement was reached at the direction of the regional director of the National Labor Relations Board, John F. LeBus, and the NLRB field examiner, Anthony J. Sabella, who came here from New Orleans.

The strike was started last October and was in its 11th month when the contract was signed by D. H. Long, manager of WABB and Henry T. Bailey, Jr., business agent of Radio Broadcast Technicians Local Union 1264, International Brotherhood of Electrical Workers, AFL.

Union pickets who marched in front of the Press-Register building, since the strike started, were withdrawn after signing of the contract.

NAB Bulletins To Keep Radio, TV Broadcasters Alerted to Gov't Needs

A special weekly bulletin service to alert radio and television stations to needs of the Government in the defense emergency will be launched within two weeks by the National Assn. of Broadcasters. The bulletin, which will be sent to all broadcasters whether members of NAB or not, will brief stations on recruiting programs, anti-inflation campaigns, bond selling, etc.

NAB plans to gear the operation with the work of the Advertising Council but with emphasis on immediate needs of the government. The Association will attempt to serve as a clearing house by which Federal agencies, through the office of Dr. John R. Steelman, assistant to President Truman, may reach broadcasters.

The service is an outgrowth of a request from Dr. Steelman to NAB to organize the broadcasters for defense and the subsequent meeting of the NAB directors last week in Washington to map plans for a defense council which can mobilize broadcasters to action when Government needs so require.

Dr. Steelman told the NAB directors that the broadcasters performed a "magnificent" service in cooperating with NAB's request to use their facilities to stem "stampede buying" following the outbreak of the Korean war. Dr. Steelman said he expects the new defense bulletin to be a step toward similar voluntary services in the future.

Hedda's NBC Show

Hedda Hopper preems in October with a half-hour NBC radio show, which will probably go into a Friday night slot.

Program will have a variety format with Miss Hopper recalling highlights from pix, legit, etc., and bringing on the original performers for excerpts from the production.

Show will have a Coast origination.

Hollywood, Aug. 15.

Progressive Broadcasting System, formed by Larry Finley, kicks off Nov. 1, feeding 10 hours of daylight programs to some 300 indie stations around the country. All programs will originate in Hollywood and be fed out over leased telephone wires.

Finley informed a press conference that the network is the result of two years of consultation, in person and by mail, with a total of 2,100 stations. To date, 228 have signed up with the web and others are expected to be in the fold by teeoff time.

With the exception of the Rocky Mountain area which will take a taped program for rebroadcast an hour later, all stations will air the programs at the same time.

Morning programming, Monday through Friday, will include a one-hour block of soap operas, a 30-minute femme program featuring Estelle Taylor, a home economics layout, an audience participation show with Hal Sawyer and a 30-minute Mel Torme program. Web will also carry news. Finley is scheduling the soap operas for the a.m. hours so as not to be forced into bucking the established sudsers on the bigger webs.

Afternoon session includes a 30-minute show from a Hollywood restaurant, deejay Maurice Hart's "Heart of Hollywood" airer, a half-hour quiz show, a half-hour western layout with Cottonseed Clark, "One for the Books" with Dann Morton and a Hollywood gabfest with Charlotte Rogers, plus a daily giveaway for small town listeners and a sports show with Lou Nova.

Saturday lineup includes Harry Von Zell, Jimmy Scribner and KLAC deejay Bob McLaughlin, plus news and sportcasts. Sunday will find Alan Mowbray, Page Cavanaugh, Andy and Della Russell, Connie Haines, Mel Torme, Frankie Laine and Carl Fischer, each handling their own programs.

All programs will be open to local sponsorship and the Progressive Broadcasting System will maintain offices here and in New York and Chicago to handle all business details.

Fassett to Europe For Taped Talks With Brit. Artists For CBS Show

James Fassett, CBS supervisor of serious music, hopped to Europe yesterday (Tues.) for several weeks' stay during which he'll make a number of recorded interviews with prominent British musicians. They'll be used on his "Your Invitation to Music" program and during the N. Y. Philharmonic intermission program, "The Green Room at Carnegie Hall," next fall and winter.

Fassett plans to include a word picture of the activities at the Edinburgh Music Festival this month and interviews with a number of artists there. He also plans to record talks with Benjamin Britten, Elizabeth Schwarzkopf, Ralph Vaughan-Williams, Clifford Bax, William Walton, Sir Malcolm Sargent, Clifford Curzon and Francesco Maligneri in Italy.

The commentary and interviews for the current Sunday afternoon CBS series were taped in advance to permit for Fassett's absence.

Reed 'Am Hour' Reunion

In a reshuffle of plans by Reemack Enterprises, packagers of "Original Amateur Hour," Bob Reed takes over direction of the AM version, heard Thursday nights on ABC, effective Aug. 15. Original plan had Reed set for the NBC-TV edition.

Reed was former longtime director of "Amateur Hour," during the entire Major Bowes regime. For the past three years he's been a Cleveland AM-TV personality as a pianist-raconteur on WTAM and WNBK.

WHO IS TAI

...She has won the respect and affection of probably more people than any person in show business.



...She has received the most imposing array of awards, citations and honors of any woman in entertainment.



...She has been called "America's greatest salesman."



*...She was chosen, from among scores of stars, for the leading part in a great new venture—
NBC daytime television.*



IS WOMAN?

Daytime television goes bigtime...

On September 25, "The Kate Smith Show" opens on NBC Television, Mondays through Fridays, 4 to 5 p.m. eastern time.

Kate Smith, of course, will sing. She will introduce variety acts—interview interesting people—present the latest fashion news—devote a spot now and then to home economics—talk with colorful people—offer a weekly dramatic highlight. Producer Ted Collins will handle the news, and a full orchestra will provide a musical background.

Kate Smith will do more than merely entertain. She will help sell her sponsors' products. Her matter-of-fact sincerity will roll up big sales in a short time at a low cost. Her merchandising possibilities are endless.

If you have a product on the way up, here's a short cut to the top. If your product is already first in its field, here's just the thing to push it even higher. Whatever you sell, Kate Smith will bring you a record-breaking audience heavily loaded with your best prospects—the women of America—who will buy what you sell because it's on "The Kate Smith Show."

The Kate Smith Show is available for sponsorship in segments of 15 minutes or 30 minutes once a week or more. We have a presentation giving more facts—with figures to back them up—on this big daytime buy. Naturally, we want you to see it.

NBC
*daytime
television*

'Pitch' Programming Inundates Coast TV As Sales Spiels Seek Suckers

By MIKE KAPLAN

Hollywood, Aug. 15. Having lived more or less sedately in the anchored carnival atmosphere of Hollywood for many years, Coast radio and video outlets have finally plunged into the flamboyant spirit of things with an all-out midway approach that brings the oldtime pitch right into the so-called privacy of the home. Any day now, listeners may be hearing—"Don't touch that dial, little boy—you bother me."

Privately, some Coast radioites and agency people decry this trend toward a blatant pitch—but they'll also admit sadly that this new development in ether commercialism has virtually saved daytime video in these parts and has kept many indie AM outlets operating in the black.

In the trade, the pitch is sedately referred to as a "lead deal" since its sole object is to provide the time buyer with inquiries or leads—what the oldtime spieler would call a sucker list. There's nothing institutional about it, it's a straight hard pitch whammed home as glibly and as dramatically as possible. The kicker is the phone number at which an eager listener can get immediate information, a free home trial, a chance to get a set of dinnerware with the order, or just a busy signal. What's more, "if you live outside the toll-free area, just call Gullible 0000 and reverse the charges." There's no snobishness involved, though; if you "don't have a phone handy," the pitchmen will graciously accept a penny postcard.

Bulk of Local Biz

Spot check of local indies reveals that "lead deals" sometimes account for as much as 75% of the time sold on any given station and pitch programming frequently absorbs a five or six hour block of time. Most of the outlets, however, have studiously avoided a variation of the "lead," the "per inquiry" account. PI sales, as the name implies, pay off strictly on the number of prospects baited by the program. Close analysis of the figures have indicated to station managers that, from a revenue standpoint, the station will fare as well with PI as it does with "lead," but the latter is deemed far more acceptable.

In the flossy pine-paneled agency offices, where they sagely discuss "ebb and flow of market conditions" and ruminate on "the human factor" in merchandising, they frankly admit that the day seems to be rapidly approaching when "lead deals" will go out the window. World conditions being what they are, appliance dealers, among others, are beginning to drop this type of advertising.

(Continued on page 34)

DuMont Winnah In WAAM Pacting

Pointing up the importance of stations to television networks was the rush to get WAAM-TV, Baltimore, as a primary affiliate, with DuMont emerging the victor.

Because inking of many a contract with sponsors hinges on the nets' ability to deliver stations, the chains have been beating the bushes to sign affiliates. Samuel Carliner and Norman Kal initiated the pact for WAAM, with DuMont general manager Chris J. Witting signing for the web. Baltimore is a three-station market.

Ford, Nash Production Staffs Set For Fall

"Ford Theatre" will return to CBS-TV on Sept. 8 with a new production staff. Garth Montgomery, Kenyon & Eckhardt TV director, will be executive producer. Franklin Schaffner and Robert Peyton, both ex-CBS-TV, will be director and production manager, respectively. Lois Jacoby will be script editor.

Last season Win O'Keefe produced and Marc Daniels directed. Latter moves over to the Nash TV dramatic show, on CBS.

Ronzoni Buys 'Brooklyn'

"They Live in Brooklyn," WPIX, N. Y., weekly tele series about Italian-American family life, was picked up for sponsorship last week by Ronzoni spaghetti. It's for 26 weeks starting Sept. 14.

Emil Mogul is the ad agency.

Admiral's 200G Coast Grid Buy

Hollywood, Aug. 15. Admiral Radio will sponsor pro football games of Los Angeles Rams on KNBH. Contracts will be signed as soon as Detroit Lions are brought into fold, reportedly a matter of hours only. Cost to Admiral for 15 games, eight in Los Angeles, one microwaved from Frisco and six filmed on road, will be \$200,000.

NBC is guaranteeing gate up to \$300,000 for eight home games, of which Admiral is assuming half. Under the arrangement, NBC is meeting last year's attendance plus 10% dollar volume increase. Should attendance top last year's count, NBC station may come out of gamble without monetary loss. Cost of 200G to Admiral covers rights, station time and facilities.

Web Procedures May Force Affiliates Out Of TV Biz: Landsberg

Hollywood, Aug. 15. Small affiliated video stations may eventually be forced out of business, Klaus Landsberg predicted glumly in a speech here, because of standard operating procedures of the big networks. The only alternative, the Paramount Television veepee told the Los Angeles Ad Club, would be to have the stations triple their present rate card so that they can derive sufficient coin from time turned over to the webs to operate profitably.

Landsberg pointed out that although the webs can afford to pay more, affiliates currently are getting only one-third of their rates for web-used time. Tripling the rate card would offset this, but it would also put the station's rate far above what it should be in each local market.

Restricted revenue from web time keeps the affiliates in the red, he added, declaring that tele's initial investment and heavy operational net preclude operating on the same basis as AM affiliates.

Landsberg also lashed out at rumors that total war would knock out television. He pointed out that the medium is in the perfect position to help rather than hinder a war effort, since it is an ideal tool for quick and uniform education of the entire population on essential home front activities. He added that he has been conferring with Los Angeles Mayor Fletcher Bowron on cooperation between KTLA and the city as soon as state and federal authorities release plans for safety precautions.

CAMEL MULLS MONROE AS CBS VIDEO ENTRY

Though no deal has been signed as yet, Vaughn Monroe is being considered as a hot entry to take over Camels' 9-9:30 p.m. slot on CBS-TV. Ciggie company resumes sponsorship of the Tuesday segment Oct. 10, following a summer hiatus. Spot was formerly held by Ed Wynn who was cancelled out by the tobacco outfit.

Whatever the outcome of the tele deal may be, Monroe will still continue airing for Camels over the CBS radio network in his present 7:30-8 p.m. slot on Saturdays.

ABC's 'Sit or Miss'

Adding to the parade of video shows based on parlor games, ABC-TV is skedding "Sit or Miss" on Sundays at 8:30 p.m. It's a tele version of musical chairs.

Kay Westfall and George Solos will be co-emcees.

As Bulgars See U.S. TV

Washington, Aug. 15. American television is being devoted largely to entertainment dealing with murder and rape, the Bulgarian radio has been telling Europe. A broadcast, picked up by official U. S. monitors, declared in part:

"In the past radio criminals could be heard but not seen on featured crime plays. Now the radio listener has become a radio spectator for perhaps 91 murders, three rapes, seven bandit raids and so on. Radio represents a profitable profession if one responds to the aggressive smiles of the U. S. imperialist leaders.

"The American way of life unfurls a wide opportunity for electronic technique. Magazines and newspapers forecast an enviable future for the television in the American police regime."

Philco Buys Full Hour of McNeill

Chicago, Aug. 15. Philco has decided not to share Don McNeill's hour tele show which bows on ABC Sept. 6. In a deal set Friday (11), several weeks after buying the first half-hour of the program, Philco picked up the last half. Speidel Watch Band Co. is understood to have attempted to buy the last 30 minutes but deal was vetoed by Philco which had approval rights on second sponsor as part of its deal.

Although format of show is not definitely set it is expected to follow general lines of McNeill's "Breakfast Club," AM airer on ABC. "Breakfast Club" regulars Johnny Desmond, Patsy Lee and Sam Cowling will be used on the video series which will occupy the Wednesday night 8 to 9 (CDT) period.

De Rochemont Sees TV In France Spurting, But Lag in Program Quality

Evidence of real progress being made in television was found in France by Richard de Rochemont, March of Time production head, who recently got back from two-month visit to France. The same growing pains are being experienced as with earlier stages of American TV—interest in tele is growing more rapidly than the quality of TV shows.

De Rochemont found more television sets in use in cafes, with larger crowds being attracted to them almost daily. Thus far French TV operates only a few hours each day, and the calibre of the programs is still far behind actual quality of the screen image. He found that TV in France has better definition than in the U. S. because using more screen lines.

Contrasted to the clear TV picture, De Rochemont claims the showmanship and programs exhibited lag far behind.

Bulk of TV film production being done so far by March of Time is concentrated on a series of 60-second tele shorts. They are being made for use by the parent corporation, Time, Inc., which is now studying its approach to the TV field. William Geer, who is supervising these TV briefs, and Joe Stultz, MOT animation director, are in charge of this activity.

KAISER-FRAZER BUYS 'ELLERY QUEEN' ON TV

Another automobile account has entered video ranks with Kaiser-Frazer dealer groups' purchase of the Ellery Queen Mystery Show slated to begin on the Dumont network Thursday nights at 9 p.m. for a half hour starting Oct. 1.

William Weintraub agency made the deal through Music Corp. of America.

Grant Now With GAC

Jerry Grant, who formerly headed his own tele agency, National Television Productions, has joined General Artists Corp.'s TV and radio dept.

In addition to his GAC chores, Grant is also writing a column for Spin mag, published in Chicago.

Tele Chatter

New York

CBS-TV insists on paying AFRA minimum on its "Songs for Sale" participants, so songsmith Harry Ruby collected \$39 for his guest on the show, primary booking of which was to trailerize "Three Little Words."

Jan Brewster produced "Dear Diary" on ABC-TV and scripted it with Frank Warren. Last week's review credits erred . . . Bill and Cora Baird, of CBS-TV's "Snarky Parker," have created a puppet, "The Grabbit," which N. Y. City is using in its anti-hoarding campaign . . . John Serafin, TV maintenance engineer, is ABC's first employee recalled for active military service . . . DuMont's "Hands of Destiny" returns to its original format under the title, "Hands of Mystery." It was first called "Hands of Murder."

Joe Cal Cagno to write a radio-tele column for Screen Stars and Filmland mags and will continue cartooning for Nick Kenny's column . . . Herman Levin and Harold Rome will preem a tune from the upcoming Broadway production, "Bless You All," tonight (Wed.) for Arlene Francis, who's subbing this week for Wendy Barrie on NBC-TV.

Lou Dropkin, who scripted "Goldwyn Story" on WNBT for director George Wallach two weeks ago, will do "The Pretty Girl" for the same outlet . . . Dorothy O'Connor, production asst. on ABC-TV's "Stop the Music," is expanding her production activities.

Margot Lee playing Beulah on NBC-TV's "Menasha the Magnificent" . . . Roscoe Karns, of DuMont's "Inside Detective," has sold his California home to reside in Bronxville.

Allan Stevenson on "Starlight Theatre" and "Detective's Wife" on CBS-TV this week . . . Tom Loeb, Foote-Cone-Belding producer, joins NBC-TV Sept. 1 to team with Barry Wood. Latter, snared from CBS-TV, is exec producer of upcoming hour-long Kate Smith cross-the-board series on NBC-TV.

Dick Kissingner to product-direct Disabled American Veterans' "Garden of Stars" in Madison Sq. Garden Sept. 18.

Harry Saltzman, production supervisor of Robert Montgomery's NBC-TV stanza, has resigned. No plans announced . . . Frank Young, publicity manager of WPIX, leaves the station shortly. His assistant, Clint Bolton, checked out last week.

L. A. Hollingworth is taking over as chief flack . . . Norma Terris, Eva Gabor, Bernie Hart and Bernard Sobel will be Mike O'Shea's guests on "Broadway Scrapbook" Friday (18) on WPIX. O'Shea, pinching for Danton Walker who returns Aug. 25, gets his own WPIX airer Oct. 9.

Hollywood

Story-with-music package starring Lillian Roth has been packaged by James Schwartz Productions. George Callahan is scripting. . . Charlene Hawkes inked to a one-year deal at KNBH, replacing Carole Richards on "On the Beat" . . . The Sportsmen are featured in a series of teevee spot announcements being made by Telefilm for Van Camp-Stokely. . . KECA-TV starts beaming highlights of 14 Na-

tional Football League games on Sept. 15 with Lillienfeld Bros. picking up the tab for Corona Lark cigars. Robert E. Callahan mapping a trek to all Indian reservations for a series of vidfilms based on Indian life and lore. . . Budget Pack picked up Al Burton's "Tele-Teen Reporter" for another 13 weeks. . . KECA-TV set "Buck Bradley's Rodeo" for Saturday night lensing beginning Aug. 26. . . "Stop, Look and Listen," pantomime quiz show with a geography angle, bows tomorrow (16) over KECA-TV with Art Baker presiding over a panel of four, including two guests. Charles Herbert packaged and Seymour Berns will direct. Transport Indemnity Co. is bankrolling. . . RCA reportedly is dropping "Kukla, Fran and Ollie" from KNBH lineup in the fall, which would open up much-needed time for local advertisers. . . Crosby Enterprises has decided to go ahead with a series of 52 15-minute telepix featuring antics of chimpanzees after eyeing the test reel turned out by Jerry Courneya Productions. Pix will cost about \$1,200 each. . . Clark Dennis set for two guest shots on Ken Murray's CBS vidshow this fall. . . "Eileen's Song Parade," half-hour musical variety tele show starring Eileen Barton packaged by Charlie Wick.

Betty Bligh signed as a regular on Natalie Kalmus' "Club Celebrity" show on KNBH Tuesdays.

Chicago

ABC-TV's Saturday morning lineup gets another half-hour Aug. 19 when "Animal Clinic," featuring Veterinarian Dr. Wesley Young goes on the full net from Chi. Show in the 10-10:30 a.m. period precedes "Acrobat Ranch" which bows same day in following half-hour segment for General Shoe Corp.

Albert Warfield, former veepee in charge of agency relations for C. E. Hooper, joins N. Y. office of A. C. Nielsen Co., as veepee and member of radio and tele sales staff. . . Bill Snary has replaced Johnny Bradford as vocalist on NBC's "Ransom Sherman Show."

Central Ice Cream Co., through Presba-Fellers & Presba, renewed 15-minute cross-the-board film series on WENR-TV. . . Jay Barrington, recent Northwestern grad, is new sportscaster-announcer at WDAF-TV, Kansas City, Mo.

J. Walter Thompson Chi-tele department placing a series of video spots for Elgin Watch Co. . . Michell Barkas is producing the Universal Radio Productions package, "State's Attorney Speaks," which debuted Monday (7) on WGN-TV for Chi Used Car Dealer's Assn.

Sunda Love, featured on "Hollywood Televisions" aired twice-weekly on WBKB, has topped a lead role in Tenthous Theatre's "Goodbye My Fancy" running this week.

Don McNeill and Breakfast Club gang have started prepping for their video stint preeming next month on ABC. . . WNBQ's weekly half-hour "Pet Shop" returns Sept. 16 bankrolled again by Evangel's Kennel Foods. . . Bob Murphy and Kay Westfall's "Bob and Kay" two-hour daytime woundup its hunt for most telegenic child of year Friday (11) after racking nearly 150,000 votes during three-week contest.

Mail Order Network To Bankroll Roller Stanza

The Mail Order Network is getting into the video field with a stanza titled "Roller Derby Scene." It will be beamed on a five-station ABC-TV hookup covering Philly, Boston, Cleveland, Cincinnati and Columbus, following the roller derby telecast, Aug. 17.

MON will plug an instant photo camera offer. The direct mail outfit at one time backed the Erv Victor program on WOR, N. Y., and WGN, Chicago.

Peter Paul's TV Buy

Naugatuck, Conn., Aug. 15.

Peter Paul's most extensive ad campaign for its candy bars will rely heavily on teevee as well as radio. In video, PP is backing the Hank McCune show on NBC-TV on Saturdays, starting Sept. 9. It's a situation comedy produced in Hollywood.

PP radio activity has been augmented by the purchase of Edward R. Murrow newscasts over CBS' Pacific hookup. This is in addition to its current local news shows and national spot campaign.

WPTZ's SRO Sets TV Pace In Philly

Philadelphia, Aug. 15. Spot and participation business on WPTZ has reached new highs, and the station will have more sponsored program hours this fall than it had air time less than a year ago. A mid-summer survey made by Alexander W. Dannenbaum, Jr., commercial manager, showed the SRO sign would be tacked on virtually all of the station's present participation shows.

Before the windup of daylight saving time it will be next to impossible to buy program time on WPTZ between 2 p. m. and midnight, Dannenbaum said, because of present commercial commitments, the NBC network shows which WPTZ will carry and the air time the station must withhold from sale as a matter of policy.

"Every locally sponsored program carried last season on WPTZ has been renewed," Dannenbaum said, "And sponsors are showing increased interest in daytime television, which will result in still better daytime programs."

TV'S SPIRALING PROGRAM COSTS

Y & R Alumni Assn.

A run-through of the NBC-CBS video production mahouts today reads like a page out of a "Young & Rubicam Year Book" covering years of Y & R's preeminence in big-league commercial radio programming.

Y & R alumni now doing TV network duty include Sylvester L. (Pat) Weaver, tele chief at NBC; his chief aide, Fred Wile; Sam Fuller, who goes back to the Gulf-sponsored Phil Baker show and who is currently on the NBC production staff; Pete Barnum, also on the NBC-TV payroll, and the brace of CBS program toppers, Hubbell Robinson, Jr., and Harry Ackerman, who were successively boss man in Y & R's radio dept., and are now doing double AM-TV duty for Billaley.

Doug Coulter and Carl Stanton, now both in NBC video, are other erstwhile agency radio men who operated on a directorship level.

TV Burns Up Celluloid With Eighth Of Total N.Y. Programming Now Pix

Public acceptance of films on television has increased to the point where video outlets in N. Y. are now devoting about an eighth of their total programming time to celluloid features, and still more is being added.

In Gotham more than 40 hours a week are being given over to the pix, about twice the 22 hours films occupied last year. Typical of the changed attitude is that of WOR-TV, N. Y., which when it premed last October announced that it would completely bypass films. This week 17 of its 46 hours of programming (not counting 15 hours weekly of its "Tele-Fax News") is on reels.

Reason for WOR-TV's policy reversal is economic. Live local shows, it's figured, just can't be produced cheaply enough to garner consistent ratings. Station found its three-hour "Ford Movie Night" of double features on Mondays so successful it is adding a triple feature of whodunit's on Sundays. Its Italian language features on Saturdays, which had been edited to one hour, will now run 90 minutes.

WABD, DuMont's N. Y. key, is adding "Sunday Matinee," a full three-hour pic show with some big league Hollywood features, which will get under way on Sept. 10. The outlet is also skedding "Serial Theatre," screening a chapter of a different serial daily for kids. Successive episodes will be beamed on the same day the following week, until all chapters have been shown.

(Continued on page 34)

Speidel Buys NBC Time for Drama

The Speidel watch band company has purchased the Monday night 8 to 8:30 NBC-TV time and will install a dramatic stanza in the segment. Time was recently relinquished by Chevrolet, which also had a dramatic series in the niche last season.

Speidel previously had made overtures toward buying every fourth week of the Sunday night 8 to 9 rotating-star series, which Colgate is sponsoring next season on the other three Sundays of each month. However, in a last-minute change of mind, Speidel decided it preferred the commercial impact of a weekly showcase rather than once a month.

Ford Dealers Bankroll WKY Univ. of Okla. Games

Oklahoma City, Aug. 15. Home football games of the University of Oklahoma will again be aired by WKY-TV this season, it was disclosed by station manager P. A. Sugg, after the school's board of regents okayed a contract last week. Negotiations for the video rights had been underway for several weeks.

Oklahoma, Ford dealers will bankroll the five-game home schedule. Regents board gave the green-light following a meeting with Sugg in which he discussed the value of TV as a liaison between the university and the people of the state.

AGENCIES FEAR 'COIN-HAPPY' ERA

By GEORGE ROSEN

NBC's peddling of the upcoming Kate Smith afternoon video show, at \$13,000 per quarter-hour segment on a five-times-a-week basis has been meeting with agency-client resistance. On the basis of a full-hour sellout, it would fetch the network a tidy \$52,000 a week and, projected on a 52-week basis, bring cumulative billings in excess of \$2,500,000.

The agencies, in effect, consider the \$13,000 weekly tab for 15 minutes of programming too rich for clients' blood at this stage of the afternoon TV game. They take the position that current TV circulation figures, when projected on a national basis, don't warrant that kind of coin, particularly for a personality who has still to demonstrate her impact on video audiences. But more important, they're asking: "How can we commit our client to that kind of money for afternoon programming in the fact of a universal recognition that daytime radio, far from being hurt by TV's inroads, is destined for even wider acceptance in the future?"

Even with radio's far-greater national penetration and ability to deliver millions of daytime listeners, AM's ability to lure major sponsors for morning and afternoon programming was predicated on low-cost programming, the agencies point out. Average cost of even the top-rated daytime series, for example, runs around \$2,000 to \$2,500 a week — a factor, they cite, that has kept Procter & Gamble, General Foods, etc., championing the cause of daytime radio. A quarter-hour of Kate Smith or anybody else at \$13,000, they add, can only have the effect of driving them away.

Scare Off Sponsors?

Chief concern of the agencies, however, is what they characterize as TV's "coin-happy" era, with its attendant spiraling of programming costs which, they fear, will only hurt the cause of commercial video and inevitably scare off more and more sponsors.

The agencies are squawking over the "runaway prices" which, they maintain, has the sponsor in the middle of an economic tailspin. While only a year ago a \$25,000-a-week package just about hit a peak level, this fall the 25G shows will be circuiting the network video channels on an almost nightly basis, with some shows even pegged in the \$30,000 and \$40,000 bracket, and at least one (Colgate's star-rotating Sunday night NBC show) hitting an all-time high of \$60,000 a week.

They recall all too vividly how radio took it on the chin because of inflationary prices for programs and personalities, despite its ability to deliver coast-to-coast audiences far transcending TV's present circulation. Yet in appraising the much stiffer bankrolling tariffs attending the upcoming TV season, they're alarmed over the fact that, despite all the coin abuses of the past, "AM was never this bad."

'CINCY AT SUNSET' GETS WEB SPREAD

Cincinnati, Aug. 15.

WLW-TV special "Cincinnati at Sunset" half-hour show Tuesday night will feed to NBC, marking the first Cincy TV origination for a major network. Show will utilize production numbers, narrative and film in musically depicting Cincinnati scenic and historical landmarks.

Crosley staffers taking part include Ann Ryan, Corky Robbins, Gene Griffin, Bettie Clooney, Bill Thall, Bob Shreve, Skyliners, Kentucky Briarhoppers, and Loe Luger orchestra, with Bill McCord as narrator. Jim Hill and Bob Gilbert are producers.

Mutual-Gillette 600G Sews Up World Series Rights As Deadline Nears

Flash! Hoppy Rescued

Detroit, Aug. 15.

Hopalong Cassidy, otherwise known as Bill Boyd, usually goes to the rescue of someone. But when he left his horse Topper on shore to pilot a yacht he had to call for help.

Cruising back from Georgian Bay with Manfred Burleigh, Grosse Pointe yachting enthusiast, their motor cruiser ran out of gasoline and a distress signal was raised over the boat.

Sherwood Anderson, a St. Clair, Mich. ferryman, furnished more gasoline. Boyd continued to Detroit.

TV Set Mfrs. Not Pulling Out Of Medium—Yet

Fear that television set manufacturers might desert the medium as video cities reach the circulation saturation point is being allayed by additional expenditures by the set makers, such as Philco and Magnavox.

Philco, originally announced as backing half of the Don McNeill tele show on ABC-TV, will sponsor the entire hour (see separate story). Philco, incidentally, also backs a segment of McNeill's "Breakfast Club" show on ABC radio. Magnavox is to pick up the tab of an hour drama alternating with "Ford Theatre" on CBS-TV.

Behind the fear of tele set firms pulling out of the medium is the fact that with some cities (such as New York) reaching a 40% TV penetration, a commercial on tele will not reach potential buyers. In previous days there was much more visiting of friends who had TV sets but today (with so large a proportion of the population in these cities having sets) the visiting has declined.

One factor which may keep TV advertisers in the medium is the

(Continued on page 34)

Mpls. Has a TV Ripley; Baseball Grosses Down Since Televising Stopped

Minneapolis, Aug. 15.

Although the Minneapolis American Assn. baseball team is playing good ball and is in third place in the standings, attendance at Nicollet Park during the present stand actually has dwindled since KSTP was compelled by the city electrical inspector to stop televising the contests.

WTEN is still televising St. Paul American Assn. baseball games and although the town has much less population than Minneapolis and the Saints, in four place, haven't been playing so good baseball as the Miller, attendance there continues to run neck and neck with that of the non-televising Minneapolis team.

Twin City sports writers now are starting to wonder if this indicates that televising actually helps attendance, instead of hurting it as some club owners have been contending.

Goodrich's TV Newscast

B. F. Goodrich has bought a 15-minute newscast with John Daly on CBS-TV Sundays at 10 p.m., starting Aug. 27. It will run five weeks until the return of Goodrich's "Celebrity Time" to the 10:30 p.m. slot.

Agency is BBD&O.

Mutual network and Gillette Safety Razor Corp. yesterday (Tues.) met a \$600,000 bid for exclusive video rights to the 1950 World Series which had been made Monday (14) by DuMont on behalf of Chevrolet.

Since Gillette and MBS have the AM rights to the games they need only meet the bid of any other competitor, provided they match it within 24 hours. Closing date for the dickering is Saturday (19). Last month DuMont made a \$510,000 offer which the MBS-Gillette combo equalled. Gillette has first and last refusal for TV.

If Mutual winds up with both the AM and TV rights for Gillette, it would be up to the sponsor and its agency, Maxon, to select the video web on which it would go, since MBS does not have a tele chain of its own. Its stockholder stations however, own four TV stations and these would have to carry the series. In N. Y. WOR-TV would beam the diamond classic, with WNET or WCBS-TV also airing them if NBC-TV or CBS-TV gets the nod.

The prime importance of sports to video is pointed up by the fact that in 1949 Gillette paid only \$225,000 for the tele rights.

Last year the series was made available on a pool basis to all stations wanting to carry the games. This year, if an outlet wants to beam the game gratis, MBS and Gillette would permit it, but would not be under obligation to buy additional coverage.

Bolger Mulls NBC Colgate Series

Ray Bolger, who last week said he "didn't want to dance" for NBC radio, may relent to go on NBC-TV's Sunday "Colgate Comedy Hour." With the Bolger Broadway musical "Where's Charley?" closing, the terper-singer is reportedly interested in the NBC video stint which will have its stars rotate on a monthly basis.

Eddie Cantor will kick off the Colgate 60-minute show on Sunday, Sept. 10, at 8 p.m. Dean Martin and Jerry Lewis will follow on the Sept. 17 show and Fred Allen takes over on Sept. 24. The fourth position is currently vacant, but NBC hopes to ink Bolger for it.

Sam Fuller, exec producer, and director Kingman T. Moore are on the Coast, together with staffers Ernie Glucksman and Charles Friedman, consulting with Cantor on his stint.

NBC-TV's other rotating show, Wednesday at 8-9 p.m., will probably kick off on Oct. 4, with Jimmy Durante starred. Ed Wynn will take the third position. Second and fourth spots are still open with the web talking to Danny Thomas and Spike Jones.

NIELSEN AUDIMETER SAMPLING SET TO GO

Chicago, Aug. 15.

A. C. Nielsen's mailable audimeter manufacturing program is now completed, and the instruments installed in enough TV homes to give an adequate sample for the firm's National Television Index reports starting Sept. 1. Currently the reports are based upon a combination of the audimeter and coincidental phone calls. Latter method of gathering data will be dropped at the end of this month.

Nielsen points out as advantages of using only audimeter sampling: increased accuracy, with automatic recording of data, inclusion of non-phone homes, and coverage of entire 50-mile area around each TV city; faster delivery of reports; separate ratings for each week; new types of information such as duplication of audience, measurement of total audience viewing national spot announcements.

BATTLE REPORT

With Robert McCormick, Under-Sec. C. J. McCormick, John Steelman, Steve Early, Sen. Brian McMahon, Vice-Adm. J. C. McCrae, guests
 Producer: Ted Ayers
 Supervisor: Francis C. McCall
 30 Mins.; Sun. (13), 8 p.m.
 Sustaining
 NBC-TV, from Washington
 "Battle Report" reported no battles.

Basically, the idea is excellent. However, the execution was anything but adept. If this is to be a weekly official briefing of the people of the United States, let it wear the mantle of crisp, authoritative precision of an authentic briefing. It must be made to live.

If the first of the series is to set the pattern for the following programs, the audience will be small, and there will be few who deliberately seek out their NBC channel at 8 p.m. on Sundays. It might be well for the producers of this series to attend a few War Room briefings in the Pentagon to learn how to breathe life into "Battle Report."

Sunday's speakers were obviously key officials who knew their departments and subjects well, but the viewer doesn't get that impression as the speakers read and stumble through their "briefings." Each speaker must be made familiar enough with his subject that a written speech is not required. Surely, a four or five-minute talk shouldn't require a well-informed man to need more than five or six key words on a seldom-used card to steer his thoughts on the entire subject.

Nothing is more deadly than to watch a speaker read his every word without once glancing at the camera. This they all did, with the exception of Averill Harriman's filmed stint. And the reading, if not done from a paper on the speaker's desk, was done from blackboards out of camera range—and sometimes out of speaker's range, too, as in Steve Early's case when he had to motion a production aide aside so he could see the blackboard.

Have the speakers say something, not merely fill their allotted time. Example: Sen. McMahon told of information on atomic weapons being made public within the past 24 hours—but his talk touched on none of this information, which, if used, might have stimulated viewer interest to the point of getting the booklet from the government printing office, or at least seeking out the stories in the daily papers. McMahon's nothing—that hasn't been said before (and probably better) talk lost the interest of this viewer to the point of missing the name of the following speaker.

But this is television—and TV is video as well as audio. Nothing is more boring than a long list of statistics, even though they are reassuring if the viewer hangs on every word to get the meat of the data. It's hard to concentrate on figures being read while at the same time the viewer is being disconcerted by rather painful squirmings of the reader. This was especially true during the McCormick-Wells briefing on the adequate food supply. Their information could have been presented much more effectively by the use of charts with the voices as the audio background.

Get the speakers away from their desks, and make them learn their subjects well enough to speak off the cuff (or at least make it appear so).

Load the half-hour with maps and charts. (Only once in the initial program was good use made in this field—the Steve Early animated map of Korea). Even a table-top flipover presentation is better than a boring recital with camera focused on the speaker. Instill a visual interest.

Last, and certainly not least—some time should be allotted to a briefing of the actual tactical situation, ground-sea-air, during the past week. Let a ground force officer tell the ground situation; the progress and reversals; the enemy capabilities and probabilities (within the realm of security); the casualties, both our own and the enemy's; enemy concentrations, etc. An air force man should show bombings and strafings, results, number of sorties flown, etc. Briefing on naval activity should be done by an officer from that branch of service. Give the bad news as well as the good. That'll help stimulate confidence in the entire program.

"Battle Report" could easily become the present-day FDR Fireside Chat; but it must be made punchy, precise, animated and informative. Wils.

BILL FARRELL SHOW

With Bruce Chase, Orch; Dick Drake, Peggy Murdoch, guests
 Producer: Ray Freedman
 Director: Dick Ortner
 30 Mins.; Mon., 9:30 p.m.
 TELETRONICS
 WENR-TV, Chicago
 (Freedman)

There's the makings of a fairly strong tele show built around Bill Farrell, new singing find. But preem (8) was a couple of rehearsals away from a successful entry. On basis of loosely-produced initial frame, much work needs to be done in all departments.

Farrell projected a pleasant youthful personality which with a bit more poise and more sympathetic lensing should fit well into the medium. His vocalizing registers strongly, especially with the younger set, but too-frequent use of closeup shots tended to exaggerate his facial mannerisms.

Little attempt was made to add production values to Farrell's singing, with two of his three songs presented in standard standup fashion fronting the band.

Dick Drake's guest appearance was a high spot of the session, the deadpan comic scoring with his mandolin routine. Thrush Peggy Murdoch also put in a brief appearance, singing nicely. Backing by Bruce Chase and band was okay.

Technical crew had difficulty keeping the talent on camera; someone also called for an overabundance of closeups. Commercials were pretty standard. Duce.

EARLE PUDNEY

15 Mins.; Tues., 7:30 p.m.
 FORST PACKING CO.
 WRGB-TV, Schenectady

Earle Pudney, who plays piano and sings on a WGY, Schenectady, disk jockey morning show and directs productions at that station, is now soloing in video. He had been accompanist for Sue Yager on Forst's "Musical Hostess," but for the summer is working alone, even with the commercials. It's a moderately viewable program, more solid on the instrumental side though passable on vocals.

An angularized position for piano might be more helpful. Medium-distanced, full-faced shots across the cover are not too attractive; side views, and occasional closeups, are better. Jaco.

KLAC-TV Band Remotes

From H'wood Palladium

Hollywood, Aug. 15.

One hour remote from the Palladium Ballroom kicks off next Tuesday (22) over KLAC-TV, with Don Otis emceeing, a six-act layout and the terperi's current name-band attraction dishing the music. Opening shot will have Jerry Gray band, currently in its fourth week at the Palladium.

KLAC-TV is offering the package at a flat \$1,975, and is paying all costs save for one-third of the band price. Crew will get scale of \$13.80 plus \$3 for makeup of the show and \$2.30 per hour for each 30 minutes of rehearsal time after the first half-hour. Batoneer gets \$20.70 plus the \$3 fee and \$3.45 for rehearsal overages.

THE MUSIC MAKERS

With Jimmy, Bob, Hal and Jacqueline Giese
 Producer-director: Bill Robb
 15 Mins.; Sun., 6:45 p.m.
 KEYL, San Antonio

A fast moving quarter-hour telecast featuring popular and old favorite western ballads and Gospel hymns is this opus featuring the Music Makers, favorites for some years on the standard broadcast band, who have made the transition well to TV.

For those who like cowboy music (as who doesn't in Texas) and Gospel Hymns in novel arrangements, this will be a "must" program, as the group both pleases the eyes and the ears with their offerings.

Group is well balanced on the musical side with Jim on the standard guitar, Bob on the steel guitar, Hal on the bass fiddle and Jacqueline or Jackie, on the accordion. Jackie and Jim are heard in solo singing spots, and join for duets and with the addition of Bob make up a trio.

Songs range from "Ragtime Cowboy Joe" to the hymn "It Takes The Storm Clouds To Form The Rainbow." Individual instrument solo spots also aids in the presentation.

Entire group is dressed in regular cowboy costume against a western backdrop which is very effective. Jim handles the m.c. chores in fine manner.

Absence of the screeching violins common to most western combos is another factor which should add to their popularity in this new series. Andy.

SEATTLE TV SPORTS

LURES INSURANCE COIN

Seattle, Aug. 15.

Federal Old Line Insurance Co. here has bought exclusive sponsorship rights to a selected group of Seattle high school athletic events and holds an option to purchase other games.

Group of games already purchased include night games which will be televised over KING-TV. Present plans are for station to sell single or group sponsorship for daytime games, with Federal's exclusive deal assuring it of rights on any games it wants to sponsor.

KTLL's 12-Hour Day

Hollywood, Aug. 15.

KTLL, Paramount videotoutlet here, boosts its programming Saturday (19) when it starts beaming at 11 a. m. Station will maintain an 11 a. m.-11 p. m. schedule every Saturday.

Opening hour has been sold to Red Goose Shoes for serialized westerns. Each of three western pix will be clipped at the 18-minute mark and carry over so that three features will be completed in each three-week cycle. Programming from noon to 6 p. m., former sign-on time, hasn't been set.

KSTP's 'Square Dance Party'

Minneapolis, Aug. 15.

KSTP, Minneapolis-St. Paul, NBC affiliate, premeared a "Square Dance Party" Aug. 8, Monday, 8-8:30.

Party features live in-person caller and 16 volunteer dancers from the studio audience.

Inside Television

Lease of the Center theatre, N. Y., by NBC for a three-year period in an expansion of TV studio facilities, was for a consideration of \$250,000 a year. However, considerable more coin will be put into reoverting the theatre for TV purposes. Originally it was intended to do a complete overhaul of the property, with the web prepared to spend an approximate \$2,000,000, but the Korean situation cued a change in plans, with only necessary renovations now scheduled. However, the site may eventually be used as the nucleus for a top-budgeted TV studio building. That depends on Korea and its effect on the TV economic picture.

Gus Eyssell, representing the Rockefeller interests, owners of the Center theatre, signed the lend-lease deal with Joseph H. McConnell, NBC prexy. Meanwhile, NBC announced this week that its 8-H studio in Radio City will also be reconstructed for video purposes.

New method of short-cutting video production costs is being worked out on the Coast by United Television Artists and Wyman Productions, both of which are operating out of the Hal Roach studios. Since UTP plans a series of 26 "Robin Hood" vidpix to start next month and Wyman will get under way about the same time with an "Arabian Nights" series, they've made plans to utilize the same sets wherever possible and split the costs. Each will need castles, forest scenes and period costumes, and it's figured a considerable saving can be effected. Incidentally, Bill Asher, who will write and direct UTP's "Robin Hood" series figures the pix will cost about \$15,000 each.

The usual procedure of television characters moving into merchandising and the licensing of products is being reversed in the case of Raggedy Ann, the doll which is credited with selling \$50,000,000 worth of goods since 1919. The Johnny Gruelle Co., through producer Lawrence L. Wynn, is now negotiating to put its children's property on TV.

Raggedy Ann has been in books, motion pictures, records and musical comedy, as well as in a variety of merchandise.

Tele Follow-Up Comment

"Studs Place," Chi-originated NBC sustainer, due for a fall axing unless a sponsor is found, made its strongest bid for survival Thursday night (10). If good video is more than radio plus vision and supplants the technical superiority of Hollywood product with intimacy and spontaneity, this particular segment rates high. On this visit to the corner rib joint, regular members of the Studs Place gang were found involved in a delicate family situation. Tale was simple, but honest, adult handling gave it unusual dramatic impact. It dealt with an expectant father who was about to do a run-out rather than face his additional responsibility. Also, he was obviously embarrassed by his wife's condition when she made an unexpected appearance in the eater. The regulars made a big fuss over the mother-to-be and threw an impromptu shower for her. After which the chagrined husband blew up, sending the wife home in tears. The future pop was put back on the track by a rather contrived happy ending which had the proprietor Studs Terkel and a neighborhood kid who pretended to be Studs' youngster engage in some father and son banter about baseball.

One of the best bits of a consistently fine portrayal by the entire cast, was Eloise Kummer's job as the expectant mother. The regulars, Studs Terkel, Beverly Younger, Win Stracke and Chet Roble seemed especially well attuned for this show. Les Podewell did well in the least believable role—that of the husband. Bardwell Patton was strong as the youngster and Catherine Payne registered in her brief bit. Producer Jen Park, director Dan Petrie and idea man Mary David deserve a bow for their sensitive treatment that skirted a taboo.

Peter Lind Hayes and Mary Healy helming "The Stork Club," appear to be one of the most ingratiating couples in video. Their amiable line of chatter and evident charm are probably the strongest assets of this CBS-TV glamor show. If allowed to romp through 15 minutes on their own could probably make one of the better entertaining sequences in tele.

However, they're tied down to a formula that includes too many guests to do justice to each. Interviews are capsuled to a minimum and they must necessarily let a good bit of interview material go by the wayside. Monday's (14) program, containing the usual quota of well-knowns plus a brace of beauts from "The Petty Girl" (Col), lexed interviews with Bruce Bennett, Ler Barker, tennis star Billy Talbert, and Arlene Dahl, which is a pretty heavy roster for a 15-minute program. The N. Y. World-Telly's Frank Farrell and the N. Y. Daily News' Robert Sylvester also showed up for the show.

Although the Sherman Billingsley hospice isn't the best setting for a song-session, Hayes and Miss Healy did excellently with "Baby It's Cold Outside."

DuMont's "Starlit Time" on Sunday (13) offered a pleasant hour-long intimate variety with a South American motif, via an imaginary trip to Brazil. Guest star Delora Bueno, a Latino thrush, gave the airer a gay uplift. Her songs in French, Portuguese and English were neatly put over and her charming manner as hostess lent a warm, informal quality.

Among the regulars on the stanza, Phil Hanna clicked with his romantic tunes and Bibi Osterwald got over the comedy vocals. Reggie Beane Trio had an engaging style and provided good musical backing. Comedienne Minnie Jo Curtis, who has a femme announcer role, acquitted herself well, but Ed Holmes, who handles the comedy assignment, had little to do. Gordon Dillworth scored neatly with a sea chanty. However, Harmonizers male trio detracted. Diana Corday, subbing for Holly Harris, was weak in the chirping department. Sonda and Sam did some fair terping turns and Roberto registered well with his vocals.

"Kraft Television Theatre" last Wednesday (9) offered an amusing but inconsistent production of "Feathers in a Gale." The vehicle provides a charming piece of Americana in the oldtime (1803) New England custom of the "widow's vendue." This feudal practice involved selling widows, unable to pay their debts, as indentured servants. Story revolved around three widows' attempts to

stave off their being sold in the vendue.

Kyle MacDonnell, vocalist who had her own NBC-TV show and later was featured in "Touch and Go" on Broadway, was starred as a giddy, extravagant young widow who wanted to get a new husband to save her from the vendue. This brought in triangular complications, with the local pastor wanting to marry her although she loves a dashing sea captain whose mind isn't on weddings. In the end she marries the mariner and the reverend illegalizes the vendue.

Miss MacDonnell whose video chirping clicks, lacked the thesping flexibility to put over the role. She failed to catch the full range of emotions the situation required, although her exuberance registered in scenes which called for flightiness and gaiety. E. G. Marshall as the reverend and George Reeves as the captain were both good and the supporting players did well. Treatment of the cast credits, in which the performers' previous Broadway and video appearances were recited, is a la the legit Playbill, is a practice other stanzas might well adopt.

Ford's Jack Haley show picked up considerably with Thursday's (10) session. Aside from a good collection of acts, some sturdy talent was recruited for the sketches to give the program a revue flavor.

Probably the outstanding performer was Jules Munshin, whose solo work was incidental to his contributions in the sketches. Munshin gave authority to these bits that brought out some good writing and at times overshadowed Haley. His efforts in an elevator bit was one of the highlights of the display.

Mary McCarty also did some good work in the written portions of the show, but she seemed to be punching too hard to get optimum effect.

The sketches were surrounded by some good variety turns. Anthony, Allyn & Hodges made a good opening impression with satiric ballroomology. The trio have some good burlesque movements and get a maximum number of laughs as a result of their efforts.

Flamenco dancer Trini Reyes, a standard nitery turn, knows her Castilian terps. Dances had an authentic flavor and her execution brought out the fiery tenor of these terps.

Jimmy Carroll displayed a smooth tenor that's extremely effective. His song work was surrounded with some tasty ballet that provided all-round satisfaction. Production itself was miscued. Haley and Miss McCarty had to be cut off midtime because of overtime.

NBC-TV's "Masterpiece Playhouse" production of Luigi Pirandello's "Six Characters in Search of an Author" was mature television—the McCoy. It had moving drama and emotion, sharp philosophical observations on life, and brilliant comment on the theatre, acting and television itself. The play, which is rarely performed, represented an ambitious undertaking. But, although it was staged with a minimum of settings and props in the arena style, it registered powerfully.

The classic of the six characters, abandoned by a playwright but insisting on living out their roles, was sensitively and imaginatively brought up to date. The characters interrupted a video rehearsal of "Romeo and Juliet" and beseeched the director to let them play their parts. This was done in a world which was both the real world of the tele studio and the equally real world of the characters, which gave the production a fourth dimension. There was, for example, the characters' laughter and anger at the way the TV thespians tried to reenact the scenes the characters had just lived. "That isn't the way it happened," one character told the director, "You just want to make it a sticky romance." Defending the tele actors, the director explained, "They may not be good, but they're quick, and television doesn't have much time." And the actor retorted, "I don't have to stand for this. I can still get work in radio." Some of this might have been too tradey, but generally it was good.

The play-within the play concerns a father who left his wife because she bored him. Later, unknowingly, he picked up his step daughter in a cheap dance hall. His son, brought up "respectably,"

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BRUSHEROO FOR TV SCRIPTERS?

Philly TV on Horns of a Talent Dilemma As Jobs Go Begging

Philadelphia, Aug. 15.

Paucity of promising television material in this area, and the almost general disinterest of booking agents in digging up same, finds Philly video stations literally starving for talent. The fact that there are good salaries and steady work being ignored by performers further baffles the local TV programmers.

The scarcity of local talent has slowed attempts to put on station shows that would hold up. In New York, if the nets call for talent they are unable to audition the thousands that turn up. No such deluge faces Philly's video entrepreneurs, who have to turn talent scouts and cover the night clubs and musical bars for new faces.

Rolland Tooke, assistant general manager of WPTZ, pointed out that his station recently was forced to close down a musical show because of the talent drought. "We could have gone all summer with it," Tooke said, "and although there were no fortunes in it, there were salaries of \$100 to \$150 for the right people. We were unable to get them."

Tooke listed several staffers now on station shows, who are drawing \$10,000 and \$12,000 a year. "That should be good enough money for talent interested in video, but we don't have to fight off applicants. It looks as if they prefer starving in New York."

The difficulty that confronts the station is that the local talent shortage prevents setting up attractive shows for sponsors on a local level. For program budgeted at \$1,000-a-week the sponsor likes some sort of production for his money.

"Invariably we have to go to New York for our entertainers and there we get blackjacked," Tooke said. "We are not looking for Sid

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WCPO-TV Preems 141-Hour Schedule

Cincinnati, Aug. 15.

WCPO-TV racked up an industry-wide high for operation Monday (14) with kickoff of a weekly 141-hour schedule. Included in it by Mort Watters, general manager of the Scripps-Howard holding, is another record of a regular 67-hour stretch of continuous programming from Friday 6 a. m. to Monday 1 a. m.

In posting the two marathon firsts, WCPO-TV upped Cincy's three-station total for video selectivity to 291 hours a week. That figure will climb to a near 400 hours in early autumn with extensions by Crosley's WLW-T and the Times-Star's WRKC-TV.

Telecasting by WCPO-TV now starts at 6 a. m. instead of 10:30 a. m., Monday through Friday, and 10:30 a. m. on Saturday and 11 a. m. Sunday.

Revisions for its airtime spread have a hillbilly opsy and Coco the Clown, each for a full hour, as the opening new shows, Monday

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ABC-TV BANKROLLING 'MANDRAKE' TELEPIX

Hollywood, Aug. 15.

ABC-TV will bankroll Filmcraft Productions' second series of 52 half-hour telepix, "Mandrake the Magician," based on the comic strip. FP's initial venture is the filming of the Groucho Marx show which NBC and Plymouth-DeSoto dealers will pay for.

ABC bought the series after financing and viewing the pilot reel of "Mandrake," packaged by Robert Mann-Lee Falk Enterprises. Keith Richards plays the title role with Woody Strode, former UCLA All-America end, as Lothar and Mary Ellen Kay as Princess Narda.

Philly's 472,500 Sets

Philadelphia, Aug. 15.

Official figures compiled by the Electrical Association of Philadelphia show 472,500 TV receivers in operation in the Philadelphia area, as of June 30. Sales during the first half of the year were up 92% over 1949 sales.

Report showed a total of 150,912 sets sold in this area during the period of January to June, inclusive.

Mex Pix Heads Up In Arms On Video's Threat

Mexico City, Aug. 15.

Video's strong start in Mexico with the preem of a regular commercial station here by Novedades, prominent daily, and a second being readied for a September opening by the Emilio Azcarraga cinema-radio station syndicate, has film toppers and the pix trade's bank in such a hassle that they're holding emergency meetings to formulate protection.

Powwows were called by Andres Serra Rojas, head of the semi-official Banco Nacional Cinematografico, top provider of coin for most of the pic trade. "He explained at the initial meeting (10) that the film trade faces near-extinction if television regularly services the 10,000 sets, quota for the two stations, that are due here within the next couple of months, because sets will wean at least 100,000 cash customers away from the cinemas. That would be a big blow to the cinemas here, which can only count on a top of 300,000 regular customers in a population crowding 3,000,000. The wallop would be proportionately stiff out of town."

Banker told the meeting, who include the industry's high brass—Luis R. Montes, Samuel Granat, Manuel Espinosa Iglesias, Luis Castro, Fernando Garcia, Gabriel Alarcon and Luis Osio—that his action was prompted after studying what he said video has done to exhibitors in the U. S. and England. Conferees initially decided to.

Ask government regulation of video to protect the film trade; line up the whole industry in a protective bloc; urge producers to nix offers, even fancy-priced ones, for pix for video, and to forbid all their players on television in any way, even personals, so as to sidestep possibility of pix in which they play losing public favor; tell the government that if video overshadows cinemas it will lose much tax revenue, and to get all publications, trade and general, to join the fight for a curb on video for the sake of much advertising revenue.

OHIO AD CONFERENCE TO SIFT TV, AM TRENDS

Columbus, Aug. 15.

Television as an advertising medium and current trends in radio advertising will highlight the seventh annual Advertising and Sales Promotion Conference, Oct. 6-7, Dr. Kenneth Dameron, general conference chairman, has announced.

The meeting is jointly sponsored by the college of commerce and administration at Ohio State University and the fifth district of the Advertising Federation of America. TV and AM media will be considered in special sessions on retail advertising, sales promotion and national advertising. The latter will cover industrial and consumer goods as well as advertising agency management, and operation.

CBS-HORWIN DEAL SETS PRECEDENT

Deal whereby Jerry Horwin, veteran Coast scripter and playwright, joins CBS-TV in New York as story executive over writers is seen as the initial overtures made thus far in video to give the writer his rightful place in the TV sun.

For some time now considerable criticism has been levelled at the TV braintrusts concerned with big-league commercial programming, over the failure to recognize that the scripter's contribution to a show, be it variety, comedy or situation comedy, is comparable to the performing talent.

Yet almost right down the line, it's argued, the network mahouts have been tossing around stratospheric loot in signing up comics, with no thought of the writing. By the time attention is paid to the scripters the stars have come down with nervous stomachs and in most cases the best of the writing talent has been snapped up already, frequently for legit, pix or other show biz media.

Situation is highlighted by negotiations currently under way involving writers long identified with comics just signed for the NBC video roster. While the web has laded out top coin to assure itself exclusivity on the comics, it's something else again when they start talking about writers' fees.

In view of the adage that "a show's no better than its writers," it's generally accepted that the upcoming Colgate-sponsored star-rotating Sunday night series (Eddie Cantor, Fred Allen, Martin & Lewis) can probably rise or fall on the scripting merits of the \$60,000-budgeted comedy series.

The question currently being posed is: "How much of that 60G

(Continued on page 35)

TVA, SAG's New Exploratory Talks

Representatives of Television Authority and Screen Actors Guild met yesterday (Tues.) in N. Y. in the second of two exploratory talks that may end their jurisdictional battle. Today (Wed.) TVA sits down with reps of the tele webs to start negotiations on its own.

Taking part in the inter-union confabs were George Heller, TVA exec secretary; Kenneth Thomson, SAG tele administrator, and their counsels. Thomson returns to the Coast today (Wed.) to report back to his union and Heller will similarly confer with TVA.

What is bringing the two unions

(Continued on page 34)

14-INCH OR BIGGER TV TUBES NOW THE NORM

Washington, Aug. 15.

The swing to larger TV tubes continues unabated, with picture tubes of 14 inches and larger now constituted more than 89% of all sold the receiver manufacturers, reports the Radio-Television Manufacturers Association. At the end of 1949, this category was only 15% of the total.

Last year the most popular size was 12 through 13.9 inches. During June, this range sold only 10% of the tubes.

During June, 568,942 cathode ray tubes, valued at \$15,054,810, were sold to manufacturers.

Rheingold TV Campaign

Jinx McCrary, one of the first Miss Rheingolds, is being starred with her husband, Tex, in a five-minute vidpic which the brewer will use in a five-week video campaign to select the 1951 Rheingold gal.

Rheingold has also bought three participations in the Tex and Jinx show on WNBC, N. Y., via Foote, Cone & Belding.

Video Hypos War News Coverage to Keep Pace With Radio Rapidity

Dave Johnston to MCA

Hollywood, Aug. 15.

Dave Johnston checked into MCA yesterday (14) to prep for a television production chore after leaving Universal-International, where he had been assistant to talent topper Rufus Le Maire for two years.

Johnston will handle both local and New York talent for a few weeks before moving into the video field to handle shows being prepped by the agency.

CBS Signs With Remington Rand In Tint Alliance

CBS and Remington Rand have joined forces in a pact under which RR will manufacture, sell and distribute CBS' color television equipment for industrial uses.

Because the FCC hasn't yet ruled on color TV, the agreement doesn't cover tinted video for the general public. However, the equipment could be used for colorcasting should the CBS color system be authorized. Industrial uses of the CBS color equipment will include teaching of medical and surgical techniques, employment in dangerous manufacturing processes such as atomic production, etc.

Newly designed equipment will be marketed under the name of "Vericolor." It includes a compact camera one-fifth the size of standard monochrome cameras and weighing only 32 pounds, a control unit with its own monitor and additional color monitors. RR has been making black-and-white TV equipment for industrial use under the "Vericon" tag. The Vericolor line is expected to be ready for delivery this fall.

'ROUND' FASHION SHOW FOR L'VILLE'S WAVE-TV

Louisville, Aug. 15.

Latching on to theatre-in-the-round staging format, Selman's local ladies wear store, will produce the first presentation in Louisville when "Fashion-in-the-Round" is presented at the Brown Crystal Ballroom tonight (15). It will be first local televising of a fashion show when it is repeated Thursday (17) at 9 p.m. over WAVE-TV.

New approach to style shows will take form of an hour-long miniature intimate revue. Talent, besides local college-age models, will include film player Jimmie Dale, WAVE-TV personality; Rosemary Reddens, formerly with the Lunts; Pat Wrege, Walter Head, special ballet by Libby Starks' dancers, and a group of former U. of Louisville male students. Fashion commentator Harriet Hilleboe will describe the gowns, and Bill Hodapp, WAVE writer, will m.c. the show. Bob James and his orchestra will background with college and musical comedy tunes.

March of Time Oldies For Video on Tap

March of Time two-reelers soon may be on television as a result of a pending deal between MOT and a group of midwest publishers who operate TV stations. Negotiations are for a batch of March of Time subjects now no longer distributed to theatres, but which are on subjects still of interest to the public.

These oldies are subjects that were distributed by RKO about 10 years ago (20th-Fox now distributes MOT). March of Time now holds sole distribution rights to the pictures.

Television, recognizing the threat which AM's flexible and rapid coverage of news poses for TV in the Korea crisis, has made big strides to hypo the quantity and quality of news on video.

Radio initially made big inroads among tele set owners after the outbreak of the Korean fighting June 25, because Americans had established the habit of turning to their radios for late developments during World War II. However, TV has been airing spot bulletins and flashes at frequent intervals, so that viewers feel they won't miss any hot items by sticking to tele. NBC-TV, for example, is airing 38 news programs weekly, ranging from half-hour shows to one-minute summaries three or four times a night.

Video, of course, is playing up the visual elements which radio cannot use — motion picture film and maps. CBS-TV's topographical map of Korea is highly effective, and International News Service is photographing and syndicating it for its clients. NBC-TV's maps use animated effects with symbols of planes flying over the territory or tanks hammering at a battle line.

TV vs. Newsreels

TV is still fighting with the newsreels, the latter complaining to the National Military Establishment because teevee is scooping them. The reels want release dates on NME film, which would give them an even break with TV. Although the NME decided against a release date policy, the video-casters say that some material is coming through with "hold" instructions.

The tele newsmen charge that the Pentagon film personnel includes a large proportion of ex-Hollywood reel staffers and that

(Continued on page 34)

Troubles Pile Up For Stan Hubbard

Minneapolis, Aug. 15.

KSTP, which has been forced to discontinue televising of Minneapolis American Assn. baseball games, is experiencing more grief in consequence of its technicians' strike.

One of the latest developments finds AFL radio technicians union local 1217 filing unfair labor practices charges with NLRB against Stanley Hubbard, KSTP president. It's alleged he was guilty of a discriminatory lockout of the 21 striking technicians and also a refusal to bargain in good faith.

Another development occurred in municipal court when Judge Thomas Bergin found Delmar H. Nisipel, KSTP television director, known professionally as Del Franklin, guilty of violating the city electrical ordinance for turning on the station's television power switch at the baseball park after the city electrical inspector had sealed it on the grounds it failed to comply with the city ordinance and consti-

(Continued on page 35)

WSM 'TV CARNIVAL' PREEMS AT STATE FAIR

Nashville, Aug. 15.

Five-day free television "carnival," presented by WSM-TV in cooperation with 16 TV set distributors, got under way here Sunday (13) in two huge tents at the State Fairgrounds. During the course of the event it's expected that more than 100 WSM artists will appear before the TV cameras.

Latest model TV sets are being displayed in a 300-foot long tent while another 85-foot tent houses a flock of acts who perform for specially-built TV shows. Tieng in with the "carnival" preem; the Nashville Tennessean published a Sunday TV supplement which ran some 60 pages.

Tele Followups

Continued from page 32

despised the others in the family. And the wife's two younger children, raised in the unhappy circumstances, are destroyed by the tragic fighting around them.

Boris Tamarin (who subbed for Joseph Schildkraut because of the latter's laryngitis) was excellent as the tormented father and Betty Field scored heavily as the bitter daughter. Don Appell, a director himself, played the video director who is persuaded to work out a tele play with the six characters.

Remainder of the cast, except for a couple of roles, was topflight. Producer Caroline Burke and director Charles Polachek wrapped up a difficult assignment into an impressive package. It included some moments that were magical; for example, the little girl, following the "Romeo and Juliet" actors, then wandering alone in the empty Studio 8G, sitting among the booms and cameras and playing jacks, until her brother came by with a gun—foreshadowing the eventual tragedy.

Credit should go also to Ernest Kinoy for a creative adaptation ideally suited to the video medium.

Ed Sullivan, who in past sessions of "Toast of the Town" has attempted dramatic dialog, comedy and acrobatics, completed the cycle with a bit of singing on Sunday's (13) stanza. Tony Martin needn't suffer sleepless nights. Dinking Dinking can remain relaxed. For Sullivan's is a utilitarian type voice that can be used in emergencies. Suffice that the attendant byplay was good video.

Sullivan's attempt at song came during a duet with Fran Warren, one of the rising distaff chirps. Miss Warren followed a sensitive rendition of "Summertime" with "I Love the Guy" in which Sullivan made with the tonsils. Miss Warren registered extremely well.

The greater part of the show reprised acts that appeared here previously. The program started off slowly mainly because the first two acts overstayed. Much could have been deleted from these turns to speed up the proceedings. Vierra's Monkeys, a cute turn, has been seen previously and highlights of the act should have been picked off for optimum effect. Same applies to Nip Nelson who might have telescoped portions of his act.

Sock portions were by Alice Pearce, assisted by Marc Lawrence, who gave out zany tunes. Peg Leg Bates frequently drew mid-term applause with some unbelievable dance stunts on the wooden leg.

The Sing Lee Sings acro troupe provided a sprightly brace of tricks. Closing, comprising a chair-balancing stunt, pulled the biggest mitt.

One of the best commercials this show's ever had was delivered by Sullivan who delivered the commentary to some films made at the Mercury River Rouge plant. Sequence had the virtues of interest and credibility.

'Pitch' Programs

Continued from page 30

Moreover, some station managers have decided to call a halt and are refusing new or renewal contracts for this type of advertising.

Wherever possible, agencies concentrating on this type of business have preferred to work with the regular station announcer or disk jock. There are, however, a number of freelance announcers who make their own deals or have an arrangement with agencies which permit them to step in and hypo the pitch when results begin to slack.

Sponsors Turn Gabbers

There's even a new gimmick to pound home the sales spiel. The sponsor himself (or occasionally an announcer purporting to be the sponsor) gets on the air in a transcribed talk that usually gets off to a homey start. Something like "Hello folks, this is Myron Moch. I own the Gypem Good Co. along-side the LaBrea Tar Pits. I've just made a lucky purchase and I want you to share in it. That's right, you share—because this is your chance to save not \$50 or \$100, but \$150 on this brand new super-duper which will be delivered to your home in a factory crate. Now all you have to do is call me right away. Take out your pencil and jot down this number..."

The list of products currently being peddled ranges from real estate to radios and from schools to services. The sales message (shades of Big Chief Liniment Cure-All) is couched in what is called "image-provoking verbiage." Presumably, there's more than idle jest in the rumor that many oldtime street corner pitchmen have been applying for AFRA cards in the hope of bringing their talents to a new medium. And any

day now the list of "lead deal" sponsors can be expected to expand to such items as nail files and fly-by-night auto polish. After all, there's plenty of scratch in both.

TV Set Mfrs.

Continued from page 31

desire to subsidize video. But with so many bankrollers fighting for network and station clearances the need for subsidy may soon pass.

While some TV makers might want to drop N. Y., Philadelphia and other heavy video areas, it's not likely that the webs would permit them, especially since other backers want full networks. Additionally, it's argued, many tele manufacturers are also in other lines and they can taper off on tee-vee as they stress refrigerators, washing machines, etc.

AM networks meanwhile are making a stab for the TV ad coin. ABC, for example, has set up a special hookup of affiliates in video cities to reach non-TV families within tele range.

TV Celluloid

Continued from page 31

Serials, which were secured from Flamingo Films, start on Sept. 11. WABD's contract runs for 57 weeks and involves 286 separate programs and 11 serials, seven of which have not yet been telecast.

Dumont policy on pix is that they have to meet the same standards as live shows. The station buys the features selectively, programming them at the same day and hour every week under a generic title which tells the viewer what to expect. Celluloid features are booked to fit into program blocks, sports reels being skedded around the basketball, baseball, etc.

Outlets are finding strong sponsor support for the Hollywood product. The spenders are buying participations in the intermissions of backing the features in 15- or 30-minute segments.

Ratingwise pix are doing well. May Pulse report shows WABD's "Feature Theatre," for example, with a 14.8 in competition with the strong-pulling "Old Gold Amateur Hour" on NBC-TV and sports on other stations. "Adventure Playhouse," despite competition from Arthur Godfrey on CBS-TV and "One Man's Family" on NBC-TV got a 6.4.

TVA-SAG

Continued from page 33

together is the possibility that without an agreement the NLRB would devise a solution unsatisfactory to both sides. NLRB pattern generally is to have jurisdiction based on employer groups, which would mean SAG's negotiating with the picture studios and TVA with the webs.

Such a format might prove confusing if the studios get involved in live production (over which SAG doesn't want control) or if the nets went into vidfilm production (over which SAG does want control).

But the major difficulty would be that SAG and TVA would have different scales for the same type of work. The two unions differ widely on pay proposals, SAG asking for payment on a daily basis and TVA asking payment on the length of the finished program plus rehearsal time. TVA is asking for higher minimums, but is willing to accept most of SAG's working conditions proposals.

Both unions apparently are willing to compromise on TVA's jurisdiction in the network and agency field, with SAG having jurisdiction over the pic studios. The disputed area is that of the indie packagers and vidpic production by the networks. TVA feels that if SAG hadn't intervened in its talks with the networks and agencies, it could have made progress in that field.

If agreement can be reached on wage proposals, many headaches will be saved, as there'll be little at stake in who actually does the negotiating in the unsettled gray areas.

Memphis — Jimmy Young, resigned his post as WHHM platter-spinner this week to join Houston's KNUZ. Young has been with the Memphis all-night indie for past 27 months.

TV War News

Continued from page 33

they think in newsreel terms. The present policy is inconsistent, they feel, and TV shouldn't be hamstrung by the occasional released footage. It's pointed out that video is screening more celluloid than the newsreels ever did.

United Nations Security Council sessions, which WNBT and WCBSTV, N. Y., have been carrying live, have attracted large audiences. Films of the sessions have also been aired quickly. Ralph H. Peterson, director of NBC-TV's "Camel News Caravan," points out that clips of the UN meetings have been beamed as quickly as two hours after the session. In some cases these were kinescope recordings of the live telecasts.

NBC-TV, the only video web to have its own cameramen spotted around the globe, now has three men in Korea. These include the Jones twins, Eugene and Charles, who were Marine combat cameramen in World War II, and Julius Zenier, who had been stationed in Japan. These are providing about half the film NBC-TV uses, the remainder coming from the Signal Corps. CBS-TV, besides Signal Corps film, is covered by Telenevs, and its own correspondents are also using cameras.

The Jones twins, who have flown with U. S. jet planes on missions and who have been in advanced positions with the GIs, have had two cameras destroyed by shrapnel. However, Peterson says, they have obtained dramatic, exclusive action shots and NBC's policy of relying on its own staff photos is paying off.

Clips from the Camel stanza are also used on other NBC-TV news shows. Don Goddard's 15-minute airtel at 9:30 a.m., his five-minute show at 1 p.m. and the one-minute summaries with Rad Hall at 9:30 p.m. and 11 p.m. Another five-minute news strip is being added at 12 midnight.

Re-Broadcast

Continued from page 24

save that station and other independents also on the rocks.

Recalled to the witness stand yesterday (14) to answer questions, Coy told the house committee that the commission "as a general principle" opposed ownership of broadcast stations by newspapers. He admitted, however, that there were some instances in which the public interest might best be served by combining operation of a station and newspaper.

Questioned closely on the matter of censorship of programming, Coy explained: "Our concern is that radio stations serve the public interest. But we make no prior determination of what should go out over the air. Rather we make a judgment of what has gone out—whether it serves the public interest."

Coy was asked by Rep. Harris Ellsworth (R., Ore.) whether it hasn't been the commission's attitude in the past that "any program which was sustaining was good and pure, while anything that was commercial was bad." Coy denied this, explaining a little later that "I see no reason why a sponsored program like 'Town Meeting of the Air' doesn't serve the public interest as well as a non-sponsored program."

WCPO-TV

Continued from page 33

through Friday. Then 15 minutes of news and an hour of dramatic movies. The Coffee Club, local, follows for an hour, and Bill Dawes, disk jockey, precedes the 60-minute Kitchen Show. At noon here is a new quarter-hour Man-on-the-Street program from Peebles Corner, a hilltop neighborhood, with Dean Miller asking questions about the Cincy Post's news and features.

Paul Dixon's afternoon platter stanza has been increased from two to three hours to 5 p. m.

Night schedule includes pickups of live Dumont and ABC shows, canned wrestling programs and a repeat of the early morning films at 11 p. m. replacing Al Lewis' "Club 'Til Midnight" variety series with news at the 12:15 a. m. nightcap.

CHI WBBM RACE AIRER GETTING IT PRO & CON

Chicago, Aug. 15.

WBBM's documentary on Chi race relations—"The Quiet Answer"—is attracting a considerable amount of attention both pro and con. The weekly half-hour show, written and produced by Perry Wolff, winds up its seven-program series Aug. 21.

On the favorable side, the series has been made required listening for sociology students at Illinois, Wisconsin and Indiana U., Northern Illinois State Teachers College, Illinois Institute of Technology and Roosevelt College.

Typical of the less favorable response generated by the documentary is the sign painted on the Michigan Avenue sidewalk last week near the WBBM studios which read: "Beware of the Communistic programs on WBBM."

Philly Talent

Continued from page 33

Caesars, but he had to come up, too. There should be plenty of young and new talent wanting to get ahead in television. But they don't seem to be interested in the stations outside New York. They're making a mistake. There is good money to be made, as well as experience to be gained," he added.

Waiting List in Philly

Philadelphia, Aug. 15.

The WPTZ commercial chief revealed that the station's film shows, "Frontier Playhouse," an early evening cross-the-board western, and "Hollywood Playhouse," a daily feature film segment, have had waiting lists for participation spots right through the summer months, and the fall season will see them continue their full quota of sponsors.

Other WPTZ participants, such as the twice-weekly late evening "Carol Calling" and the mid-afternoon "Deadline for Dinner" program carry full complements of sponsors. "The Girl Next Door," local musical show which replaced "Roberta Quinlan," has been booked solid all summer.

Philadelphia—Clifford C. Harris, chief technical supervisor at WIP, has been named by Mayor Bernard Samuel as radio representative of the communications division of the Philadelphia City and County defense council.



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Inside Stuff—Radio

Some fireworks are anticipated around the CBS news room when Ed Murrow gets back to N. Y. from Korea, probably later this week. For it's then that Murrow will learn that an appraisal of the Korean situation, in which he criticized U. S. tactical operations, had been killed. Murrow had sent in the report for airing last Monday night (14), but news department sources say that a 20th floor edict ordered the Murrow report spiked. Previous treatment of Murrow dispatches invariably provoked repercussions. That's why the news department boys are on edge in anticipation of a blowup when he checks in from his Korean assignment.

Hy Gardner in his N. Y. Herald Tribune column last week revealed, after an interview with Walter Winchell, why the latter took a walk from his Jergens Lotion sponsorship after a 16-year association with the company. "Even Mr. Jergens," WW told Gardner, "never knew the reason why the ABC commentator blew the account."

As WW explained it, during his final contract negotiations, Winchell was visited by the firm's new ad manager, who carried a letter emphasizing that the bearer's views reflected those of the company. During the usual parry-and-thrust verbal engagement, Winchell became irked by some words and said facetiously: "Maybe I'm bored—maybe I won't want to stay on the air." The ad man nodded and replied, "Perhaps that can be arranged, too." Those six words, characterized by WW as probably the most expensive in radio history, wrote 30 to the Jergen's Journal.

Walter Craig, radio-TV vice president at Benton & Bowles, N. Y., last week returned to his old theatrical specialties, writing, directing and staging. He produced a special musical revue at the Chicago Civic Opera House in connection with the Avco-Crosley dealers convention. Craig wrote all the special skits and lyrics for an all-day entertainment that cost \$100,000 and required 10 days of rehearsal. A reduced version will be road-showed to provincial centres for rank-and-file Crosley sales staffers.

Before entering radio in the early 1930's via World Broadcasting, Craig was a musical comedy juvenile and songwriter. He was reviewed by VARIETY back in the 20's while with a Kolb & Dill West Coast musical that invaded Chicago.

ABC's decision some months back to keep the Lawrence Welk band on sustaining during the summer after losing his sponsor, Miller Beer, has paid off. Brewer has repurchased the show which kicks off on the skein Oct. 4. With the renewal, Welk will go back to his \$2,500 per week fee and will pay show's talent out of that amount. Troupe will travel, airing weekly from a different key city. During the summer Welk and his sidemen drew scale only.

Radio committee for the Community Chests and Councils of America is lining up a big October push under the chairmanship of William M. Ramsey of Procter & Gamble, with Young & Rubicam's Walter Bunker and Blom's Tom Revere serving as associate chairmen.

A half-hour stanza on the combined networks will kick off the drive on Friday, Sept. 29, at 10 p.m. with celebs and President Truman participating. Lewis Titterton, of Compton, is planning half-hour shows on each of the four major networks, with CBS taking the first week, NBC skedding one the second week, and MBS and ABC airing shows in subsequent weeks.

Four video webs will also air "Red Feather" shows, with Myron Kirk of Kudner directing the tele project. Local TV stations will get one-minute spots with William Gargan, Henry Fonda, Arlene Francis, Milton Berle and Lanny Ross.

Transcribed material, sports, special promotion material and commercial tie-ins are being worked out by subcommittees headed respectively, by Wilfred Roberts, of Pedlar & Ryan; Joseph Allen, of Bristol Myers; Edward L. Bernays; and M. J. Roche, of Lever Bros.

Ed Madden, of NBC, has been appointed head of the radio-television committee of the Sister Kenny Foundation 1950 campaign drive. Others on the committee are Larry Lowman, of CBS; Earl Mullin, ABC; James Wallen, MBS; Irwin Rosten, DuMont; Alan Brandt, WNEW, N. Y.; and Syd Eigels, NBC. Group is planning a benefit screening at the Paramount theatre, N. Y.

Public relations man Roger Brown has been appointed national chairman of the AM-TV committee of Crusade for Freedom of the National Committee for a Free Europe. Outfit's objective is telling America's aims to people behind the Iron Curtain via "Radio Free Europe." Crusade starts Labor Day with a broadcast speech by Dwight D. Eisenhower.

Radio announcers are suffering from the "make like Arthur Godfrey" itch, according to Johnny Jaeger, chief announcer of WNEW, N. Y. The indie, which is looking for new talent, says that too many of the candidates auditioned are mimicking Godfrey's informal, tossing-away-lines style. Jaeger is on the prowl for performers who are not straight disk jocks or announcers and who have novel one-man stanzas they can handle themselves.

P&G Midwest Latch-On To Murrow Finally Set

Procter & Gamble's sponsorship of Ed Murrow in the midwest gets a belated start and is now scheduled to tee off today (15).

Snag developed on station clearances, but situation was cleared up last week. P & G picks up the tab for a 35-station ride. Four other clients also share in the Murrow news sweepstakes.

Talent Deals

Continued from page 27

has nothing to do with the 50G. Fred Allen also collects for restricting his TV talents to NBC and guest shots, but here, too, the network figures to cash in via his participation on the Colgate show.

CBS found itself with a costly unsponsored radio package in Burns & Allen, when the Block dentifice outfit cancelled out, but Bill Paley & Co. have managed a lend-lease arrangement whereby the comics will bow on ABC daytime radio under Kellogg's auspices. (Too, CBS is excited over the B. & A. video potential after scanning their filmed audition).

The Amos 'n' Andy radio show also poses a CBS problem. The A. & A. property was bought by Paley for \$2,000,000. Lever Bros. wants out on sponsorship but has agreed to "angel" the show for another season because the Columbia sales boys couldn't find another bankroller.

Hubbard

Continued from page 33

tuted a fire hazard. Judge Bergin fined Nispel \$50 or 10 days in jail.

Nispel's sentence was suspended 40 days to permit KSTP to appeal. It will carry the case to the higher court, claiming the ball park equipment is not unsafe and that Nispel committed no offense in turning on the switch because the ball park wiring had been disconnected by the city's assistant electrical inspector anyway.

In its complaint filed with the NLRB, the union claims the technicians, after a 24-hour strike for higher pay, had gone back to work, but were ordered out of the KSTP studio and transmitter. Technicians from a Chicago radio school had replaced them.

It's also charged by the union that KSTP, "refusing to bargain in good faith," has never made an offer to the technicians and when other stations in the employer group offered their technicians a \$2 a week pay increase, KSTP withdrew from the group.

Hubbard also failed to appear at a final meeting with the federal conciliator before the strike and lockout and he broke a promise to participate in a meeting, arranged by two breweries sponsoring the baseball games on TV and ball club officials, to try to settle the dispute, according to the allegations.

AFRA On Commies

Continued from page 24

loyalty affidavits from its members.

The delegates approved a resolution opposing the current blacklisting of talent by broadcasters and sponsors but deleted specific references to Equity, Radio and Television Directors' Guild and the Radio Writers Guild as allies to be worked with in combatting the trend.

After hearing a report from George Heller, Television Authority executive secretary, on the status of the TVA-Screen Actors Guild jurisdictional squabble, the delegates ruled that AFRA staff announcers at joint AM-TV stations must be paid at least the minimum AM fee for work on the video side.

Besides Manning, who replaces Clayton (Bud) Collyer as national proxy, five new veepees were named. They are: Alan Bunce, and Jack Arthur, N. Y.; Bert Buzzini, San Francisco; Frank Nelson, Los Angeles, and Pierre Paulin, Detroit. Vinton Hayworth, N. Y., was reelected secretary and Janet Baumhöver was picked as treasurer.

Minneapolis was chosen as site of the 1951 convention.

CIRCLING THE KILOCYCLES

Birmingham — J. Harry Callaway, formerly administrative assistant to the president of WHAS, Louisville, and general and sales manager of WBEX, Chillicothe, O., has joined WSGN and WSGN-FM, as manager of general sales. He replaces Julian Flint, who has resigned.

Pittsburgh — Jane Gibson, who runs "Women's Exchange" program on KQV, spending her vacation in the Magee Hospital getting a checkup... Herb Morrison, Otto Krenn and Donald Hirsch represented AFRA local at national convention in Chicago... Bob Finkel, graduate of the Carnegie Tech drama school, now directing Charles Ruggles' TV program in Hollywood. It comes through WDTV here via kinescope... Jan Andree, WWSW disk

TV Scripts

Continued from page 33

will go into the scripting endeavors?"

Ask Nets To Talk Pact

National Television Committee of the Authors League of America yesterday (Tues.) sent letters to three video webs—ABC, CBS and NBC—asking them to start negotiations within 30 days for TV scripts.

NTC's proposals were first worked out separately by its two branches, eastern and western, each of which has 13 members covering the units in the ALA: Radio Writers, Screen Writers, Dramatists and Authors Guilds and the Television Writers Group. Suggestions of the two branches were reconciled at meetings in N. Y. last week at which John Larkin represented the Coast half. Letters to the nets were signed by Richard Lewine and Oliver H. P. Garrett, chairmen respectively of the east and Coast NTC branches.

Request for negotiations was accompanied by a letter from ALA proxy Oscar Hammerstein 2d giving NTC's status and authority to represent 7,500 writers.

Details of the proposals, which cover pay, subsidiary rights and working conditions, are being kept under wraps until the membership is informed at meetings to be held on both coasts. Non-members who apply for membership at the meeting will also be admitted.

Negotiators, still to be picked, will act on behalf of NTC. ALA has avoided the jurisdictional issue by placing it temporarily in the hands of the NTC which includes reps of all member groups. Writers can be assigned to any unit—TWG, RWG, DG, AG or SWG—to which they are eligible. If they work in two fields they can be members of two guilds, on paying dues to both.

jockey, operated on at Presbyterian Hospital, for bursitis of the left shoulder... Irving Barnes, baritone on KDKA's "Welcome Aboard" show, enrolled in Opera Workshop at Pennsylvania College for Women this summer... Jim Westover took over Bill Brant's platter-spinning on KDKA Midnights Club while latter was on vacation... Foris Phipps, new continuity writer at WMCK, now has her own daily program on McKeesport station, "Shopping With Doris," every morning at 9:30.

Detroit — Preston Slosson, University of Michigan professor, is reporting and analyzing the news directly from the campus at Ann Arbor over WWJ. His sponsor is Sam's Department Store.

Columbus — Paul Tague has joined the announcing staff of WCOL. He formerly was chief announcer for WBTV, Danville, Va., and also announced for WOLF, Syracuse, N. Y., his hometown.

AFRA Lead & Butter

Continued from page 24

mately \$135 a week, with upward revisions in the fee system.

In anticipation of the difficulty of implementing this demand, the delegates gave the announcers an advance pledge from freelancers to strike if necessary.

Another demand to be made to the transcription companies for weekly repeat fees to talent used on recorded spot commercials seems likely to cause heated discussion when the negotiations start their bargaining. Present contract, set in 1946, gives performers a semi-annual repeat fee.

The new AFRA code to be used as the basis for negotiations boosts fees generally 10 to 20% for the three talent categories covered in the contracts.

Current net, transcription and staff announcer codes expire Oct. 31. Negotiations on the new contracts will start between broadcasters and the union in September.

Fear that a government-imposed wage freeze may catch AFRA with its contract down — came in for much discussion. Reel warned the union not to think in terms of the status quo for wages until industry is ready "to forego a price and profit rise."

Should the wage freeze be put into effect before the negotiations are completed, AFRA bargainers may concentrate on "non-inflationary" fringe benefits such as night differentials and shorter work weeks. The negotiators were instructed to ask for a joint industry-union committee to work out plans for a health insurance program.

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Decca Sets Up Longhair Dept., Name Artists Slated for Distrib

Decca Records this week abandoned its pop-only policy and set up a longhair department that will record its own artists and release masters acquired through foreign deals.

Entry of Decca into the classical field leaves M-G-M Records the only diskery of any importance without a classical department, and M-G-M expects to release a classical line soon. Decca will release its longhair music through the new Gold Label Series.

Decca's decision may also spell the death-blow to standard-speed, 78 rpm recording in the classical field. The initial release, set for Sept. 7, will be solely on 33 rpm records, with the exception of an album, the original-cast recording of "The Consul," which will be released in both 78 and 33 rpm. No decision has been made on whether any future releases will be in 78, but it's considered unlikely.

Diskery has already signed one leading artist and one musical unit to contracts for what it hopes will be the nucleus of a rapidly-expanding longhair roster. Clarinetist Reginald Kell has signed a two-year pact, while the Zimber String Sinfonietta has been set for a year. Both have already been recorded for Decca's first release.

Scheduled for release are recordings by an imposing group of artists in the field. Some will record or have already recorded directly for Decca, others have disked for Parlophone, British firm with which Decca has a working agreement and whose masters it will release under the new label. Among the artists appearing in the catalog for future releases are conductor Dimitri Mitropoulos; pianists Claudio Arrau, Lukas Foss, Lili Kraus and Lillian Fuchs; violinists Joseph Fuchs and Szymon Goldberg; soprano Lotte Lehmann and the late tenor, Richard Tauber. Diskery has a number of others recording directly or on Parlophone.

First recordings were supervised by Decca's artists and repertoire staffer Simon Rady. While no sales head has been chosen for the new department, Rady will continue to record and supervise the a & r operations of the department on a permanent basis. He'll also continue as chief of children's section, his previous post.

Initial release will contain "The Consul," by the original Broadway cast; Mozart's Clarinet Concerto in A major, by Kell and the Zimber group; Mozart Sonatas for piano and violin, by Miss Kraus and Fuchs; Hindemith's Theme and Four Variations, by the Zimber unit and Foss; Schumann's Carnival, by Arrau; Stravinsky's Duo Concerto, by Fuchs and Leo Smit; and Copland's Sonata for violin and piano.

Price line has already been set. Ten-inch LPs will sell at \$3.85, while 12-inch LPs will list at \$4.85. Since no decision has been made on 78s, no price has been listed. If albums should be released in the standard speed, they'd probably vary in price.

While Decca has released some classical works, it never did so with its own artists or recording facilities. Some time back, it had a deal with British Decca under which it released latter's FFR recordings here, but it gave up the project and the FFR series is handled by London, British Decca's American subsid. Diskery also used some longhair artists in its old Personality Series, but they were used with pop artists for the more durable type of pop and semi-classical numbers. One such team was violinist Jascha Heifetz and Bing Crosby.

Merc's Geller In N.Y.

For Carlton Huddles

Harry Geller, Mercury Records' artists and repertoire chief, arrived in New York last week to huddle with eastern musical director and sales veepee Joe Carlton. Geller will stay at least three weeks, setting recording dates for the fall and lining up material and talent.

Geller and Carlton will also make plans for the diskery's Christmas line. Since arriving, Geller has already held a couple of recording sessions.

Swing to Swig

Kings Mills, O., Aug. 15.

Eight buildings formerly occupied by Columbia Records at Kings Mills, located on a 120-acre tract, have been leased by Seagram & Sons, the distillers.

They plan to remodel the building for use as a warehouse.

Buddy Morris To Use Vidpix Plugs

Hollywood, Aug. 15.

The Edwin H. Morris music firms, Morris, Mayfair and Melrose, are putting video to work to exploit their tunes. Buddy Morris, through Sidney Kornheiser, has farmed out film-production chores on firm's "Friendly Islands."

Publisher has had three-minute film made by Rockett Pictures and will have second made by Fairbanks, plx to be used in sync with Bing Crosby platter of "Islands." Rockett "Videoette" is made up entirely of stock footage; Fairbanks' is partially stock, partially animation.

Kornheiser reported each will cost \$850 plus \$5 per print, estimating firm will spend about \$1,000 each on tunes selected for vid-plugging. Plan now being considered is to give stations throughout the country the film clip and platter of the Morris songs, which they can use for six months, without charge, for fill-in purposes. After six months, material is to be shipped back to Morris. Publisher doesn't think it can make much use of footage on large-city or network stations, but believes usage will be substantial in hinterlands. "Islands," by Harold Arlen and Ralph Blane, is from 20th's "My Blue Heaven." Vidfilm footage will credit writer and publisher but not film.

Rachlin Alohas With Melchior

Austin, Tex., Aug. 15.

Ezra Rachlin, director of the Austin Symphony Orchestra has accepted an offer from Lauritz Melchior to accompany the singer on a concert tour of Hawaii.

Rachlin will conduct the orchestra on Melchior's singing dates on the island, as he previously did for the singer in tours of Europe and South America.

Best British Sheet Sellers

(Week ending Aug. 5)
London, Aug. 8.

Bewitched Sterling
My Foolish Heart Sun
Dearie Connelly
Silver Dollar Merrin
Let's Do It Again Lennox
Piano Roll Blues Leeds
Daddy's Little Girl Yale
Remember Cornfields Arcadia
Oh, You Sweet One Southern
If I Loved You Williamson
Jealous Heart New World
Your Heart, My Heart Wright

Second 12

Candy & Cake Dash
Me and Shadow F. D. & H.
Quicksilver Morris
Sentimental Me Cinephonic
C'est Si Bon Maurice
Two on a Tandem Merrin
Have I Told You Leeds
A Load of Hay Fields
Chattanooga Boy Pic
Blackbird Box & Cox
Down in Glen Wright
Hey Neighbor Wright

SHEP FIELDS BAND HEAVILY SCHEDULED

In a complete about-face from the first four months of this year, Shep Fields' orch is maintaining, a steady employment diet. Since May 5 the band has been booked solidly, except for three or four days. Orch, which left the Hotel Statler, N. Y., last Wednesday (9) after a four-week engagement there, begins a steady string of southern one-niters Friday (18), running until Sept. 14. Band is currently playing the Cavalier hotel, Virginia Beach, Va., where it finishes a week's engagement tomorrow (Thurs.).

Orch is scheduled to play the Capitol theatre, N. Y., in November and is also slated to return to the Statler next spring. Negotiations with a major record company are also in the works for the band, which has been waxing for MGM on a date-to-date deal. Before leaving for the Virginia Beach date, the Fields crew recorded four of five one-half hour shows for its Treasury Dept. program, "Romance and Reminisc With Rhythmic Rhythm." Aired will run for five weeks and will be broadcast over CBS Sundays, 2:30-3 p.m., beginning Aug. 27.

Another Coral Distrib

Coral Records has added a new distributor to its distrib setup. New company is the Tampa, Fla., West Coast Distributing Corp.

Addition ups the nationwide total of Coral distrib to 35.

Jocks, Jukes and Disks

By BOB CHANDLER

Dinah Shore: "Can Anyone Explain?"—"Dream a Little Dream of Me" (Columbia). Miss Shore delivers two polished ballads here. "Can Anyone Explain," pretty, relaxed ballad, gets a delicate rendition, with the aid of an unbilled male quartet. Should get plenty of jock and juke spins. Reverse is a smooth ballad that also rates attention. Backing by Harry Zimmerman orch is good.

Red Foley: "Cincinnati Dancing Pig"—"Somebody's Cryin'" (Decca). "Cincinnati Dancing Pig" is a rhythm number that should break big for a number of artists. For Foley, it's a natural to follow up his success with "Chattanooga Shoe Shine Boy." Foley delivers in the same strong boogie style, abetted by rhythmic work and unusual barnyard effects. Reverse is a routine western item.

Vic Damone: "Cincinnati Dancing Pig"—"Forbidden Love" (Mercury). Damone's version of "Pig" is in a completely different style from Foley's, and should capture as wide an audience. It's the second rhythm number singer has essayed, and helped by the Meadowlarks and a sharp arrangement by Marty Manning, Damone really takes the song for a ride. Fine for jukes and jocks. Reverse, a slow dramatic-styled ballad, has some possibilities.

Hugo Winterhalter: "Just An Echo in the Valley"—"Memories of You" (Victor). "Echo in the Valley" is a slow ballad with a western tinge, given an okay vocal and choral rendition. Winterhalter and the chorus do a beautiful job on the reverse. They wrap up the standard in a fine choral setting with strings emphasized in the background. Rates plenty of jock spins.

Johnny Desmond: "Just Say I Love Her"—"If Anybody Does" (M-G-M). Desmond, who has been moving fast in past months, turns in a warm, feeling rendition of this Americanized version of an Italian tune. "Say I Love Her" should break wide open with this one. Reverse is a smooth ballad, well handled by Desmond and the Ray Charles Singers. Tony Mottola orch does okay backing, especially on "Say I Love Her."

Teresa Brewer: "Punky Pumpkin"—"Cincinnati Dancing Pig" (London). Miss Brewer does a Jekyl and Hyde on these two sides. On "Pumpkin," a bouncy novelty timed right for the Halloween season, she sounds almost like a kid. On reverse, she reverts to her customary role as a rhythm singer to give "Dancing Pig" a fine ride. The Keys and Jack Pleis orch add good accompaniment.

While she's got plenty of competition on latter, "Pumpkin" is wide open for spins by jocks and jukes.

Dick Haymes: "Can Anyone Explain?"—"If I Had a Magic Carpet" (Decca). Haymes, together with the 4 Hits and a Miss, gives "Explain" a relaxed rendition that merits attention. Victor Young orch backs smoothly. On the other side, he turns in a topnotch job, which, had it come two months earlier, would have made this song. It may very well do so yet.

Sarah Vaughan: "I Love the Guy"—"Thinking of You" (Columbia). "Love the Guy" is a catchy, bounce-styled ballad that Miss Vaughan punches across in typical style. It's due for a lot of plays. Chirp delivers a fine slice on reverse side of the Bert Kalmar-Harry Ruby standard, which should be helped by the biopic of the two writers. Norman Leyden orch backs both sides.

Toni Arden: "Only a Moment Ago"—"Can't We Talk It Over" (Columbia). Miss Arden may click with "Moment Ago," a fine ballad given a feeling rendition by the chirp. Reverse, a standard that seems to be breaking open again, is handled with finesse. Percy Faith's backing excellent on both etchings.

Blue Barron: "Beyond the Reef"—"Bubbles" (M-G-M). If the public is ready for another taste of Hawaiian tunes, then "Beyond the Reef" has all the ingredients. Barron orch, with Bobby Beer and the Blue Notes on vocal, play it to the hilt. Reverse is a promising novelty sung in a hushed style by the Blue Notes. Latter should get jock attention.

Freddy Martin: "Did E, Did E"—"Rumbalero" (Victor). "Did E" is a lively novelty ballad, bouncily handled by chorus and nicely backed by the band. Should see juke plays. Reverse is a fine instrumental of Latin-styled number that is in a more serious vein and has the quality of a standard about it. Martin orch turns in an excellent job with this one.

Tony Bennett: "Our Lady of Fatima"—"Just Say I Love Her" (Columbia). Bennett's strong tenor is admirably suited to this religious piece, and he turns in an almost fervent rendition. He's assisted beautifully by a chorus under the direction of Norman Leyden. Singer gives the reverse side a near-showtune effect, with a feeling version of the Italian tune. Marty Manning backs well.

Platter Chatter

Columbia's long-playing disk of Billie Holiday singing eight standards is solid. ... Sammy Kaye turns in a pleasant ballad in "There's No Use" (Victor). ... Danny Scholl has two fine sides on National in "I'm Gonna Live Till I Die" and "My Dream World." Art Mooney's orch does an okay version of "Wham, Bam, Thank You, Ma'am" on M-G-M. ... Guy Mitchell does a fine job with a pretty ballad called "You're Not in My Arms Tonight" (Columbia). ... Bill Darnel's Coral cutting of "Cincinnati Dancing Pig" okay, and other side, "You Can't Get to Heaven on Roller Skates," is a brightly-done rhythm-spiritual. ... Alexander Bros. (Mercury) okay on "Gone Fishin'," but they shouldn't be wasted on western-type material, even if they do play guitars. ... Bradford & Romano have a good novelty, "Somebody's Got to Be Blue," on Victor. ... Billy Williams quartet has a different version of "I Didn't Slip, I Wasn't Pushed, I Fell" on M-G-M. ... Roy Smeck has turned out eight okay Hawaiian-styled sides for Coral. ... "Just Friends" gets good rendition by Johnny Long on King. ... Mercury has an interesting organ-block combo in Mr. Goon Bones and Barney Lantz, on "Fast Train Blues."

Standout jazz, blues, rhythm, country, western and polka: Jimmy Dorsey and his "original dixieland band," "Jazz Me Blues" and "Panama" (Columbia). ... "Get to Gettin'" and "Honey, Honey, Honey," Viviane Greene, on Decca. ... Hot Lips Page and Sylvia Vanderpool on "Chocolate Candy Blues" and "Pacifying Blues" (Columbia). ... Joe Hill Louis, "Don't Trust Your Best Friend" (Columbia). ... The Trumpeteers, "Who Is Your Friend" and "Somehow" (King). ... Red Saunders, "Lyn' Girl Blues" and "Blow, Mr. Low-Blow" (Columbia). ... "We're Gonna Rock," Gunter Lee Carr, Decca. ... "Love Don't Love Nobody" and "Dreaming Blues," Roy Brown (De Luxe).

VARIETY

10 Best Sellers on Coin-Machines

Week of Aug. 12

- | | |
|---|----------------------------------|
| 1. MONA LISA (6) (Paramount) | King Cole Trio Capitol |
| 2. SAM'S SONG (4) (Sam Weiss) | Victor Young Decca |
| 3. I WANNA BE LOVED (12) (Supreme) | Joe "Fingers" Carr Capitol |
| 4. GOODNIGHT IRENE (2) (Cromwell) | Bing & Gary Crosby Decca |
| 5. TZENA, TZENA, TZENA (5) (Cromwell) | Andrews Sis-Jenkins Decca |
| 6. BEWITCHED (15) (Chappell) | Billy Eckstine M-G-M |
| 7. BONAPARTE'S RETREAT (4) (Acuff-Rose) | Jenkins-Weavers Decca |
| 8. HOOP-DEE-DOO (13) (Morris) | Jenkins-Weavers Decca |
| 9. MY FOOLISH HEART (18) (Santly-Joy) | Mitch Miller Columbia |
| 10. SIMPLE MELODY (1) (Berlin) | Gordon Jenkins Decca |
| | Bill Snyder Tower |
| | Kay Starr Capitol |
| | Perry Como Victor |
| | Kay Starr Capitol |
| | Gordon Jenkins Decca |
| | Billy Eckstine M-G-M |
| | Bing & Gary Crosby Decca |

Second Group

- | | |
|--|--------------------------------|
| THIRD MAN THEME (19) (Chappell) | Anton Karas London |
| SENTIMENTAL ME (15) (Knickerbocker) | Guy Lombardo Decca |
| LA VIE EN ROSE (Harms) | Ames Bros. Coral |
| I DON'T CARE IF THE SUN DON'T SHINE (6) (Famous) | Russ Morgan Decca |
| NOLA (Sam Fox) | Tony Martin Victor |
| STARS AND STRIPES FOREVER (Church) | Patti Page Mercury |
| I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick) | Les Paul Capitol |
| IT ISN'T FAIR (16) (Words-Music) | Frankie Laine Mercury |
| VAGABOND SHOES (Jefferson) | Ralph Flanagan Victor |
| COUNT EVERY STAR (Paxton) | Doris Day Columbia |
| ROSES (6) (Hill-Range) | Sammy Kaye Victor |
| I CROSS MY FINGERS (United) | Vic Damone Mercury |
| CAN ANYONE EXPLAIN (Valando) | Hugo Winterhalter Victor |
| I LOVE THE GUY (Shapiro-B) | Sammy Kaye Victor |
| ALL MY LOVE (Harms) | Perry Como Victor |
| | Ames Bros. Coral |
| | Fran Warren Victor |
| | Patti Page Mercury |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

A Thumbnose Sketch—Harry Ruby

By JOE LAURIE, JR.

The night of Jan. 27, 1895, was a fateful one in the Bronx—they called it Harry Ruby. The Ludlow street jail was finished the day he was born. At the first glance they couldn't figure if he was born or if his mother knifed him. Five years after his birth they sent out notices—"it's a boy!"

Ruby comes from moderately destitute parents. For a few years Harry just sat around the house, only getting up to eat when somebody whistled.

He went to Public School 42 with Al Schacht, the famous Clown Prince of Baseball. They both claim they graduated, but there is no proof of this. Ruby was the only kid in school who could put a curve on a spitball. His head and a bat could start a softball game any place. Harry was thrown out of two high schools before he tried Morris High. Here he was also thrown out. This gave him a total of 34 days in three high schools! He then attended Eastman-Gaines business school, where he studied stenography and baseball averages. He was thrown out on two counts. So you see Harry got a wonderful education but he didn't let it go to his head. While waiting for adolescence he hung out with a tough gang of neighborhood kids who took him to Siegel & Cooper's to teach him shoplifting. Harry only took a fish the first day and was thrown out of the gang.

When Harry was two years old he used to play on the piano, but his mother made him stop because she was afraid he would fall off. He practiced piano at home for 12 years, then found out they didn't have a piano. So they got one. It cost the family three installments and a change of address. He was soon known as the near-sighted Paderewski. He is kinda funny about music; he knows when it's rotten but can't tell when it's good. By now the kid was far from good looking. He looked like an unhappy eagle, so he decided to go on the stage, where any kind of makeup would have helped his looks, especially cork.

He started with the Messenger Boy Trio, though not the original one; this was the lousy version. He then did an act with Ed Koler; after the matinee there was a sign in the lobby, "Ruby & Koler will be replaced tomorrow." He then decided to manage an act called The Bootblack Trio, though not the original one; this was also the lousy one. He switched to working with Harry Cohn; the act was called Edwards & Ruby (Cohn was too proud of his name to use it). Ruby played the piano and Edwards (nee Cohn) sang illustrated songs for three months at the old Claremont theatre in the Bronx. The manager had to keep them because the Wendover avenue gang (Ruby's alma mater), who were studying for Sing Sing, told the manager they would tear the place apart if he fired Edwards & Ruby. He later decided he'd rather have a wrecked theatre than Edwards & Ruby.

Ruby decided to do a single. He succeeded in being lousy without the help of Harry Cohn. He got a job at Gilligan's at Clason Point. He took this particular job because he could get transportation for free; Harry Cohn was now the conductor of the trolley car that went there. The trolley took Harry Cohn to the presidency of Columbia Pictures, and Ruby became a songplugger for the Gus Edwards Music Co. He plugged songs at Woolworth's 5c and 10c store and had a kid helping him by the name of Walter Winchell. When the boys stopped singing, Woolworth raised his prices from 5 & 10 to a dollar. It was worth it!

Ruby worked on the rathskeller circuit, places like Sennett's, the Grapevine Coleys and many more joy-holes and booze conservatories where he sprinted on the teeth of the torture box (piano to you). Instead of drinks he'd take cigars and cash 'em in at the end of the night; the quarter came in handy. He was 17 when he wrote the music to Lou Klein's words for his first song; they called it "I'm Going to Hold You Up Someday." It was published immediately—by Harry's father. His father still holds the record of going in and out of the song publishing business quicker than anybody else.

The 5 & 10 Kid

Between playing ball in the afternoon and piano at night, Harry wrote parodies for anybody who had \$5 or \$10 (still the Woolworth influence). He met Bert Kalmar (of Kalmar & Brown, a headline vaude act), who had \$5 and \$10 (making \$15 in all), but who wouldn't give it to Ruby because he wrote lyrics himself. They put their piano and lyrics together and wrote their first song, "Hello, Wisconsin," which was published by Kalmar & Puck (Kalmar had to become a publisher to get their song published). The song was such a hit that Kalmar & Puck dissolved partnership and Ruby went back to plugging songs for Watter-son, Berlin & Snyder. Kalmar was lyric-struck. Retiring from vaudeville, he and Harry decided to write songs. It wasn't a difficult decision; it was either that or go to work. One day while the boys were in Watter-son's office, Harry leaned on the keys of the piano, producing a flock of discordant notes. Watter-son jumped up and said, "What's that number? I'll publish it!" That started the boys. Up to then Harry thought it was Lee and Jake who had written the Schubert Serenade.

The boys started turning out hits like "Who's Sorry Now?", "So Long OO-Long," "All Alone Monday," "I Love You So Much," "I Gave You Up Before You Threw Me Down," "My Sunny Tennessee," "Thinking of You," "I Wanna Be Loved By You," "The Simple Life," "Do You Love Me?", "Three Little Words," and many others. They wrote comedy skits for the "Follies," "Music Box Revue," "Vanities," "Greenwich Village Follies." Scores for "Helen of Troy, N. Y.," "No Other Girl," "The Ramblers," "Five O'Clock Girl," "Animal Crackers" and "Good Boy." With Guy Bolton, Kalmar & Ruby put on their own show, "Top Speed," which introduced Ginger Rogers.

By now they were victims of regular eating. They were pale from sitting in the vault all day. They were in a successful rut. Something had to happen to break the financial monotony, and it did. The Crash came and it left the boys with just a piano, lyrics and a sense of humor. They put fresh paper in the soles of their shoes and started for Hollywood. They were soon rolling out hits for Wheeler and Woolsey, "The Cuckoos," "Broad-Minded," "Bright Lights," "Horse Feathers," "Duck Soup" (for Marx Bros.) and "The Kid From Spain" for Eddie Cantor. In 1941 they came back to New York (rode in), to write the score for "High Kickers" for Georgie Jessel and Sophie Tucker. They now had so much dough that they split, Kalmar to write plays and Ruby to devote more time to his great love, baseball.

Harry Ruby is known as the number one baseball fan. At one time he tried to convince Errol Flynn that baseball was America's greatest pastime. Harry is not just a rooter but a fine ballplayer. As a batter he has only one weakness—a pitched ball. When he first went into semi-pro baseball he worked for peanuts; they let him keep all he didn't sell. The greatest day of his life was when Al Schacht, then coach for the Washington Senators, got Harry into a game. A real major league game! Harry got into a uniform, and Schacht said: "Go out into leftfield and I'll bat some balls to you." Harry said, "Where is leftfield in this ball park?"

He got to bat in the game and hit several line drives to the catcher. He has the eyes of a real batter—two baggers. He once organized a team of songpluggers; he was the pitcher. He had one idea—never let a man get more than one run at a time. The team was a success—they didn't play. Everything Harry does wrong on a baseball field comes to him naturally.

Metro has just produced a picture called "Three Little Words," a Technicolor blog of Kalmar & Ruby, with Fred Astaire playing Kalmar and Red Skelton Ruby. A couple of swell-looking and talented dolls Vera-Ellen (what a hooper!) and Arlene Dahl (what a looker!) help a lot to make this a swell picture about two guys who rate the rest. Harry likes it because it gave him a chance to play the part of a baseball player, not as Harry Ruby, but under an alias. He plays ball very well under an alias. One season he called himself Ty Cobb. MGM made the picture as a warning to small boys who play piano and do magic.

Army Salutes Petrillo

James C. Petrillo, president of the American Federation of Musicians, last week received a certificate of "appreciation" from the Adjutant's General Office of the U. S. Army for the union chief's cooperation with Army and Air Force recruiting programs.

Certificate, presented by Col. Charles W. Christenberry, specifically mentions recording waivers for the 10-year-old "Voice of the Army" program, one of the recruiting shows sponsored by the Armed Services.

T.D. On Verge Of Decca Deal

Tommy Dorsey, who exited Victor a week ago after a series of "operational" disagreements, is on the verge of signing with Decca Records. While contracts haven't been drawn up, terms have been agreed upon by Dorsey and Decca artists and repertoire chief Dave Kapp.

New pact would run for a couple of years, without options. Dorsey would assume two roles in recording for the diskery, one as a bandleader and the other as a trombone soloist. Under the former he'd head his orchestra. In the latter role he would perform together with other artists, possibly Bing Crosby or the Andrews Sisters.

Dorsey had been with Victor since his start as a bandleader. It's reported that his departure took place after a series of tiffs over type of tune he was to record and how he was to record it.

Church Movement

Adopts Bourne Hymn

The Laymen's Movement for a Christian World, a lay church movement, has adopted a Bourne Music standard hymn, "Hear Me, Lord," as its official song. Movement, which sponsors a Laymen's Sunday in churches all over the nation on Oct. 15, in which laymen take over church services for the day, has designated that the song must be played in every church participating in the movement.

Because of the impetus given the 1942-copyrighted hymn, Decca has cut the tune with Gordon Jenkins and a chorus. The Movement itself will plug the record and do much of the disk jockey contacting.

Court Concession To Mellin In Song Suit

With approval of N. Y. Federal Judge Sidney Sugarman last week, Bobby Mellin's Algonquin Music, N. Y., was permitted to file a supplemental complaint against Mills Music, songwriter Floyd "Salty" Holmes, London Gramophone, Columbia, Decca and RCA Victor. Plaintiff's action claims Mills' "I Found My Mama" was pirated from its "Mama Blues."

On July 12 Federal Judge Gregory Noonan dismissed the suit on the grounds that Algonquin had failed to deposit two copies of "Mama Blues" with the Register of Copyright in Washington. However, the court granted the plaintiff permission to resume the action when a certificate of registration was obtained for the tune involved.

SPA Readies Renewal Contract For Submission to Publishers

Songwriters Protective Assn. is readying a song-renewal contract, first one in which SPA will have a hand, for submission to publishers within the next two of three weeks. Basic agreements are on a standard contract and must be countersigned by SPA, but up to this time renewals were out of SPA jurisdiction.

SPA toppers, back from the Coast after attending the first meeting of Coast cleffers in over six years, have embarked on an educational campaign for Coast songwriters. They said that the Hollywood cleffers were pretty much in the dark about publisher contracts,

Still Another Thrush Into Col Fold; Jo Stafford's Shift From Capitol

Hollywood, Aug. 15.

Heywood Ready For Comeback After Illness

Pianist Eddie Heywood is readying for a comeback after being inactivated for two years by illness. Heywood, who before he was stricken recorded for Decca and played niteries, will cut eight sides for Columbia shortly and expects to return to niteries.

Illness paralyzed one of his hands, and Heywood feared at the time he wouldn't be able to play again. However, he says he is ready and will start playing niteries after his recordings are released. Pianist will work as a single. He has no intention of forming a band again.

Dinah Shore Set To Shift to RCA

The RCA Victor raid on Columbia Recording stable is on again. Dinah Shore is the latest wrapped up on a new Victor pact to take effect Jan. 1 when she is free of Col. It is presumed Frank Sinatra, eventually, also will follow into RCA, if the Manie Sacks pattern of going after his past Columbia disk pals holds true.

Miss Shore's RCA Victor deal is said to have a TV angle in its future. At the moment it is contractually unfeasible.

Miss Shore currently is tied to CBS via a contract with Procter & Gamble. Options extend three years beyond the next one upcoming. Thus she might be tied to CBS for this period and her switch could be on a record basis only although Sacks has pitched a three-way deal for Victor waxings and NBC radio and television.

Still another angle in the Shore-RCA-Columbia checker-playing is said to be Music Corp. of America's position. Songstress will probably exit that agency Oct. 1.

LEEDS SUES KING ON SONG INFRINGEMENT

King Records pulled a fast one, Leeds Music charged in an infringement suit filed against the diskery in N. Y. federal court last week. Platter firm allegedly violated a section of the copyright laws when it recorded the tune, "Drinking Wine, Spo-dee-o-dee, Drinking Wine."

Written by Granville McGhee, "Wine" was acquired by Leeds in March, 1949, upon assignment by Progressive Music. Later J. Mayo Williams, the complaint states, re-wrote it as "Drinkin' Wine, Spo-dee-o-dee," and Leeds secured a copyright.

King waxed the number without its consent, Leeds contends, and failed to give "notice of recording" as well as make the standard royalty payment of 2c per side. Suit asks an accounting of profits derived from the alleged infringement plus payment of all delinquent royalties.

Columbia Records last week implemented its roster of female vocalists by signing Jo Stafford, one of Capitol's top singers for the past six years. Miss Stafford is the first Capitol artist to follow Paul Weston to Columbia since he exited his post as musical director of the Coast waxery a month ago.

Columbia's pacting of singer is seen as a move to fill the gap that will be left when Dinah Shore shifts to RCA Victor the end of the year, (see story herewith). Aside from Miss Shore and Miss Stafford, Columbia roster now includes Doris Day, Rosemary Clooney and Toni Arden.

Deal, which reportedly provides for singer to get a \$45,000 yearly guarantee for the next five years, was consummated by Col prez Ted Wallerstein and agent Mike Nidorf here Friday (11). Wallerstein then left for Frisco, where he addressed a Columbia distributors' meeting this week.

Actually, negotiations were opened by William S. Paley, Columbia Broadcasting System board chairman, before sailing for Europe this summer.

Pinza Angle

Plans are for Miss Stafford, some of whose top sellers were on duets with Gordon MacRae, to team with Ezio Pinza. A hitch may develop in these plans, however, since Pinza's Columbia contract runs out by November; Pinza is now under Metro, and M-G-M Records, the film studio's disk subsid, is reported wooing the singer to move over and thus tie in his picture-recording work. Miss Stafford can't start with Columbia until her Capitol pact runs out Dec. 15, and should Pinza decide to ankle Columbia, it would be impossible to get the two together.

Miss Stafford joined Capitol in 1944 as a single after recording on Victor as vocalist with the Tommy Dorsey orch. When Weston moved to Columbia as Coast musical director, she was expected to follow, especially since her contract contained a clause permitting her to leave within six months of his departure. Singer has earned a reported \$380,000 during her Capitol career, working on a straight 5% royalty basis.

COAST WAXERIES AT PEAK ON PRESSING

Hollywood, Aug. 15.

Spurt in record sales is reflected in activity at Coast pressing plants of the major waxeries. Columbia has a total of 35 pressers in operation, peak in a considerable period.

Decca also reports an upswing, with 47 pressers.

BMI Criticized By Indie Pub Group

Conduct and ethics of Broadcast Music, Inc. are roundly criticized in a petition now being circulated in trade circles by a group describing itself as a "committee of independent music publishers." Document claims that BMI is exercising "monopolistic" practices and urges other indie pubs to join with them in a united protest.

Petition is signed by Perry Alexander of Perry Alexander Music; Beatrice Reynolds, Mellow Music, and Joseph Nuccio, Crestwood Music. Among a variety of charges made in the paper is the allegation that BMI's demeanor "has had an oppressive effect upon a great majority of music publishers and has virtually driven them out of business."

Commenting upon the petition this week, Alexander claimed that he and his associates have "loads of evidence" to prove that BMI has been "unfair." Already pending in N. Y. supreme court is a suit brought against BMI by Crestwood and some 50 other small pubs. They claim the defendant failed to pay them royalties from non-radio sources.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 12

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Artists are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys with vary week to week to present a comprehensive picture of all sectors of the country.

| N.Y. | | | Ch. | L.A. | Phil | Cincy | Moh. | D.C. | Alb. | Phoe. | Boa. | Mem. | Phoe. | Mid. | Sp. | St. | S.F. | At. | Det. | Port. | Rich. | N.O. | Sec. | Sch. | Mid. | Den. | Re. | Om. | Har. | Day. | San. | |
|----------------|----|------------------------|------------------|-----------------------------|------------------|-----------------|--------------------|-------------------|-------------------|-------------------|------------------|--------------------|---------------|------------------|------------------|----------------|------------------|-------------------|-------------------|--------------------|-----------------|--------------------|-------------------|-------------------|------------------|--------------------|---------------------|----------------|----------------|-----------------|--------------------|-----|
| Jack Lucy—WINS | | | Carl Nelson—WBBM | Ira Cook—KECA | Herb Dexter—WEPN | Paul Dixon—WCPO | Merle Edwards—WMIN | Jerry Strong—WINX | Jack Clifton—WADC | Dick Gilbert—KTYL | Bob Clayton—WHDH | Kenny Sargent—WHMM | Bob Lynn—WIOD | Paul Monson—WMAS | Frank Brown—KXLW | Les Malloy—KYA | Herb Harris—WQXI | Bill Slibert—WXXZ | Sammy Taylor—KWJL | Harvey Hudson—WLEE | Dick Bruce—WDSU | Wally Nelsoke—KHSO | Garry Stevens—WGY | Tom Shanahan—WEMP | Ray Perkins—KFEL | Mort Nussbaum—WHAM | Harry Lockhart—WKYV | Gay Avery—KOWH | Bob Story—WNOR | Bob Murphy—WONE | Alec Chessier—KITE | |
| 1 | 10 | Nat "King" Cole | Capitol | Mona Lisa | 8 | 3 | 3 | 3 | 1 | 1 | 2 | 8 | 5 | 1 | 1 | 2 | 2 | 2 | 2 | 2 | 1 | 3 | 5 | 1 | 1 | 3 | 3 | 1 | 3 | 2 | 2 | 217 |
| 2 | 2 | G. Jenkins-Weavers | Decca | Goodnight Irene | 1 | 2 | 2 | 4 | 2 | 1 | 1 | 4 | 3 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 5 | 1 | 3 | 1 | 1 | 3 | 3 | 1 | 3 | 2 | 1 | 149 |
| 3 | 3 | Gary-Bing Crosby | Decca | Simple Melody | 3 | 9 | 4 | 3 | 3 | 5 | 4 | 4 | 3 | 4 | 4 | 3 | 4 | 4 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 3 | 3 | 4 | 105 |
| 4 | 5 | G. Jenkins-Weavers | Decca | Tzena, Tzena, Tzena | 6 | 6 | 8 | 8 | 5 | 3 | 4 | 5 | 3 | 4 | 5 | 3 | 1 | 1 | 7 | 7 | 1 | 7 | 9 | 1 | 1 | 7 | 4 | 1 | 1 | 1 | 76 | 1 |
| 5 | 11 | Gary-Bing Crosby | Decca | Sam's Song | 5 | 5 | 7 | 7 | 6 | 3 | 5 | 10 | 10 | 2 | 2 | 3 | 1 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 60 |
| 6 | 5 | Andrews Sis-G. Jenkins | Decca | I Wanna Be Loved | 8 | 8 | 7 | 7 | 7 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 44 |
| 7 | 10 | Mitch Miller | Columbia | Tzena, Tzena, Tzena | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 42 |
| 8 | 8 | Doris Day | Columbia | Didn't Slip, Wasn't Pushed | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 38 |
| 9 | 6 | Kay Starr | Capitol | Bonaparte's Retreat | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 27 |
| 10 | 49 | Larry Raine | London | Strangers | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 37 |
| 11 | 12 | Vic Damone | Mercury | Vagabond Shoes | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 25 |
| 12 | 24 | Billy Snyder | M-G-M | I Wanna Be Loved | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 21 |
| 13 | 13 | Hugo Winterhalter | Tower | Bewitched | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 20 |
| 14 | 4 | Frank Sinatra | Columbia | Count Every Star | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 19 |
| 15 | 40 | Edith Piaf | Columbia | La Vie En Rose | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 19 |
| 16 | 46 | Tony Martin | Victor | La Vie En Rose | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 19 |
| 17 | 1 | Dean Martin | Capitol | I'll Always Love You | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 18 |
| 18 | 7 | Ray Anthony | Capitol | Count Every Star | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 17 |
| 19 | 17 | Johnny Desmond | M-G-M | Just Say I Love Her | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 17 |
| 20 | 1 | Vic Damone | Mercury | Tzena, Tzena, Tzena | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 16 |
| 21 | 52 | Frank Warren | Victor | I Love the Guy | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 16 |
| 22 | 3 | Patti Page | Mercury | Don't Care, Sun Don't Shine | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 14 |
| 23 | 49 | Larry Green | Victor | Bewitched | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 14 |
| 24 | 1 | Ames Bros | Coral | Can Anyone Explain | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 13 |
| 25 | 49 | Russ Morgan | Decca | Sentimental Me | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 13 |
| 26 | 8 | Ames Bros | Coral | Sentimental Me | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 13 |
| 27 | 3 | Johnny Desmond | M-G-M | Pigalle | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 12 |
| 28 | 2 | Red Foley | Decca | Our Lady of Fatima | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 12 |
| 29 | 1 | Patti Page | Mercury | All My Love | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 12 |
| 30 | 3 | Mindy Carson | Victor | I'm Bashful | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 12 |
| 31 | 32 | Perry Como | Victor | I Cross My Fingers | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 12 |
| 32 | 21 | Anton Karas | London | Third Man Theme | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 12 |
| 33 | 15 | Perry Como | Victor | Hoop-Dee-Do | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 12 |
| 34 | 9 | Joe "Fingers" Carr | Capitol | Sam's Song | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 12 |
| 35 | 16 | Gordon Jenkins | Decca | Bewitched | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 12 |
| 36 | 10 | Doris Day | Columbia | Bewitched | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 11 |
| 37 | 24 | Gene Krupa | Victor | Bonaparte's Retreat | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 11 |
| 38 | 5 | Ralph Flanagan | Victor | Joshua | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 10 |
| 39 | 24 | Billy Eckstine | M-G-M | My Destiny | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 10 |
| 40 | 15 | Les Paul | Capitol | Nola | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 10 |
| 41 | 2 | Mariners | Columbia | Sometime | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | | | | | | | | | | | | | | | | | | |

This week's New Releases ...on RCA Victor

Release 50-33

POPULAR

BRADFORD and ROMANO
Dinga-Linga-Ling
Somebody's Got To Be Blue
20-3890—(47-3890)*

HERE COME THE DANCE BANDS AGAIN

SAMMY KAYE
There's No Use
Miss You 20-3891—(47-3891)*

HERE COME THE DANCE BANDS AGAIN

FREDDY MARTIN
Rumbalero
Did-Ee Did-Ee, Do Right By You
20-3892—(47-3892)*

HERE COME THE DANCE BANDS AGAIN

HUGO WINTERHALTER'S ORCHESTRA
and CHORUS
Just An Echo In The Valley
Memories of You 20-3893—(47-3893)*

HERE COME THE DANCE BANDS AGAIN

SPADE COOLEY
Mountain Boys Have Fun With
Mountain Girls
Nine-Tenths Of The Tennessee River
20-3894—(47-3894)*

COUNTRY

**THE CARTER SISTERS and
MOTHER MAYBELLE**
Little Orphan Girl
God Sent My Little Girl
21-0372—(48-0372)*

WESTERN

ROY ROGERS and DALE EVANS
Smiles Are Made Out Of The Sunshine
May The Good Lord Take A Likin' To Ya
21-0373—(48-0373)

RHYTHM

ILLINOIS JACQUET
Slow Down Baby
Hot Rod 22-0097—(50-0097)

POP SPECIALTY

HENRY MOCARSKY
Intermission Polka
Holiday On Mars—Polka
25-1170—(51-1170)*

NEW ALBUMS

"MUSICAL SMART SETS"

THE TAVERN POLKA BAND
Polka Party P-294—(WP-294)*

HERE COME THE DANCE BANDS AGAIN

HUGO WINTERHALTER'S ORCHESTRA
and CHORUS
Hugo Winterhalter Plays Isham Jones
P-296—(WP-296)*

*45 r.p.m. numbers.

NOTE: All records in this panel are listed alphabetically by song title.



\$... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

7 designates that record is one of RCA Victor's "Certain Seven" — among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

- \$ Bewitched**
Larry Green and the Honeydreamers 20-3726—(47-3726)* **7**
- \$ Bonaparte's Retreat**
Gene Krupa 20-3766—(47-3766)*
- \$ Count Every Star**
Hugo Winterhalter 20-3697—(47-3221)* **7**
- \$ Cuddle Buggin' Baby**
Enclosed One Broken Heart
Eddy Arnold 21-0342—(48-0342)* **7**
- \$ Hoop Dee Doo**
Perry Como 20-3747—(47-3747)* **7**
- \$ I Cross My Fingers**
Perry Como 20-3846—(47-3846)* **7**
- \$ I'm Movin' On**
Hank Snow 21-0328—(48-0328)* **7**
- \$ I Thought She Was a Local**
Sammy Kaye 20-3828—(47-3828)*
- \$ La Vie En Rose**
Tony Martin 20-3819—(47-3819)* **7**
Ralph Flanagan 20-3889—(47-3889)*
Melachrino Strings 20-3739—(47-3739)*
- \$ Sam's Song**
Freddy Martin 20-3798—(47-3798)*
- \$ Tzena, Tzena, Tzena**
Ralph Flanagan 20-3847—(47-3847)*



★ ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

- ★ The Beer That I Left On the Bar**
Why Fight the Feeling
Vaughn Monroe 20-3880—(47-3880)*
(Either or both of these sides could step out for the maestro. "Beer" has a "Whiffenpoof Song" flavor and is treated to the hit for similar atmospheric effect, while "Feeling" is a clever and catchy Frank Loesser ballad from the coming Fred Astaire-Betty Hutton flicker, "Let's Dance," Billboard Possibilities, August 12th.)
- ★ I Love the Guy**
Fran Warren 20-3848—(47-3848)*
(Number four. Disk Jockey Pick, Billboard, August 12.)
- ★ I'm Bashful**
Mindy Carson 20-3801—(47-3801)*
(Number four. Operators Pick, Billboard, August 12.)
- ★ Phantom Stage Coach**
Vaughn Monroe 20-3818—(47-3818)*
(Number four. Retailers Pick, Billboard, August 5 and August 12.)
- ★ Take a Letter, Miss Smith**
Tony Martin-Fran Warren, 20-3874—(47-3874)*
(Number eight. Operators Pick, Billboard, August 12.)

TIPS: Polly Bergen's "Oh, Them Dudes," "I Got Tookin'." 20-3886—(47-3886)*
(This Record Now Shipping Coast to Coast.)

The stars who make the hits
are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MAR The APRIL MAY JUNE Swings to "45"

DECCA

data

presenting

America's
Lovely Singing
Star

EVELYN
KNIGHT

Her Latest Hit!

CHERRY
STONES

coupled with

ALL DRESSED
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Available in
78 and 45 RPM

Decca 27103
(78 rpm)

and

Decca 9-27103
(45 rpm)

Price 75c (plus tax)

DECCA
RECORDS

Individual Disk Contracts By Legiters Create Snags on 'Original Cast' Albums

With an increasing number of legit performers being signed to recording contracts, record companies are expected to run into more difficulties in contracting for original-cast recordings of Broadway musical hits. Diskery which contracts to do the original-cast album will have to obtain permission of competing waxeries to use the star of the show signed to a contract with the competitor.

Situation is pointed up by the present predicament of RCA Victor. Radio Corp. of America is bankrolling Irving Berlin's "Call Me Madam" and, as show's backer, naturally has taken up rights to the original-cast album. But Ethel Merman, who'll star, is under a Decca contract, and up to now Decca is reluctant to let her go for the original-cast album.

While situation is not viewed too seriously in this case, because "it's a Berlin show," it's an indication of what might happen if it

were some one less influential. Key to the difficulty stems from fact that the diskeries bidding for album rights must buy them from the producer of the show. Producer is not responsible for his star's recording obligations, and the resulting tangle must be straightened out between the various record companies.

Situation has occurred a few times, but not often, in the past, mainly because there weren't too many legiters under contract. It happened with Alfred Drake, who was under contract to Victor when Columbia secured album rights to "Kiss Me, Kate," in which Drake was starred. In that case, Victor let Columbia record Drake, but made them tag the line, "Courtesy of RCA-Victor," under Drake's name. Columbia let Decca record Pearl Bailey in the original-cast version of "Arms and the Girl."

TED STEELE FORMS HIS OWN MUSIC CO.

Ted Steele, television emcee, disk jockey, songwriter and former bandleader, has formed his own music publishing firm, Plaza Music Co. Firm will apply for an American Society of Composers, Authors and Publishers license. Steele is an ASCAP writer.

With him in the publishing firm will be Doris Brooks, his wife and manager, and Donald Owens, his programming assistant. Firm has already set its first song, "When You Kiss a Stranger," written by Elsie Simmons and Robert Yassen.

Steele at present has an afternoon video show over WPIX, N.Y., and a disk jockey show on WMCA, N.Y. He broke up his band over a year ago, but still brings it together for Columbia recording dates. He'll continue his present teevee and deejay activities.

Don Robey in Dallas Hosp

Don Robey, whose band is currently at Pappy's Showland, is in a local hospital, recuperating from an abdominal operation. Band will continue on the stand until close of the engagement next week.

Remington Co. Seeks Modern Orchestrations Of Straus Operettas

Remington Records, N. Y., low-priced diskery, is currently scouring around for modern orchestrations of Oscar Straus' operettas. Outfit recently made a deal with Straus to record his works. However, according to Remington, the composer doesn't want to use his own orchestrations and is looking for new arrangements. It's expected that the Straus compositions will be waxed abroad in September along with a total of 15 operas which will be released in the U. S. during October to take advantage of the Metropolitan Opera season.

In line with Remington recordings overseas, Willa Stewart, American dramatic soprano, who arrived in the U. S. from London July 27, planes to Vienna Sept. 10, where she'll wax "Aida" and "Trovatore." Miss Stewart will be backed by the Viennese Symphonic Society orch, an aggregation of 95 musicians recording exclusively for the disk company. Remington has contracted for 90 hours of recorded music per month on a years' basis with the orch.

Next Dec. 5 and Feb. 9 Remington will take over Carnegie Hall, N. Y., for the presentation of a concert featuring about 10 Austrian instrumentalists and vocalists. They'll be backed by a full symphony orch. Outfit has also booked about 14 other halls in major cities and will send the Austrian artists on a cross-country tour. Company, which is now waxing at the rate of about 70 LPs monthly in France, Austria, Germany, Italy and Spain, expects to have a minimum of 250 long-playing platters on the market before the first of the year. Waxery's longhair works on 10-inch LP platters go for \$1.49, while the 12-inch LP longhairs sell for \$1.99.

Irving Caesar translating his "Sing a Song of Friendship" into Korean and will offer it to the State Dept. for propaganda purposes.

RETAIL DISK BEST SELLERS

| NATIONAL RATING | | Week Ending Aug. 12 | | TOTAL POINTS | | | | | | | | | | | |
|----------------------|---|--------------------------|-----------------------|--------------------------------|---------------------------|--------------------------|------------------------------|--------------------------|----------------------------------|------------------------|--------------------------|----------------------|-----------------------------|----|--|
| This Last wk. wk. | Artist, Label, Title | New York—(Davaga Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus.Shop) | Boston—(Boston Music Co.) | Detroit—(Grinnell Bros.) | San Francisco—(Sherman-Clay) | Philadelphia—(Wanamaker) | Kansas City—(Jenkin's Music Co.) | Seattle—(Sherman Clay) | Indianapolis—(Pearson's) | Omaha—(A. Hospe Co.) | San Antonio—(Central Radio) | | |
| 1 | NAT "KING" COLE (Capitol) "Mona Lisa"—1010 | 9 | 2 | 2 | 2 | 5 | 1 | 2 | 2 | 6 | 2 | 1 | 1 | 97 | |
| 2 | GARY-BING CROSBY (Decca) "Sam's Song"—27112 | 8 | 4 | 1 | | 3 | | 5 | 4 | 1 | 4 | 5 | 7 | 68 | |
| 3 | G. JENKINS-WEAVERS (Decca) "Goodnight Irene"—27077 | 6 | 3 | | 1 | 1 | | 1 | 10 | 4 | 1 | | 6 | 66 | |
| 4 | GARY-BING CROSBY (Decca) "Play a Simple Melody"—27112 | 5 | | | 3 | 2 | | 9 | 3 | 2 | | 9 | | 44 | |
| 5 | MITCH MILLER (Columbia) "Tzena, Tzena, Tzena"—38885 | | | | 4 | | | 3 | | 3 | 3 | 2 | | 40 | |
| 6 | BILLY ECKSTINE (M-G-M) "I Wanna Be Loved"—10716 | 10 | 5 | | | 10 | 3 | | 8 | | | 3 | 3 | 35 | |
| 7 | TONY MARTIN (Victor) "La Vie En Rose"—20-3810 | 2 | 7 | 3 | | | | 4 | | | | 7 | | 32 | |
| 8 | G. JENKINS-WEAVERS (Decca) "Tzena, Tzena, Tzena"—27077 | 1 | | 7 | | 4 | | | | | | | | 21 | |
| 9A | KAY STARR (Capitol) "Bonaparte's Retreat"—936 | | | | | 9 | | | 1 | | 7 | | | 16 | |
| 9B | MEL TORME (Capitol) "Bewitched"—1000 | | | | | | 2 | | | | 4 | | | 16 | |
| 10A | JO STAFFORD (Capitol) "No Other Love"—1053 | | 8 | | 5 | | | | | 5 | | | | 15 | |
| 10B | GORDON JENKINS (Decca) "My Foolish Heart"—24830 | | | | 4 | | 4 | | | | | 10 | | 15 | |
| 11 | PERRY COMO (Victor) "I Cross My Fingers"—20-3486 | 3 | | | | 8 | | | | | | | 9 | 13 | |
| 12 | AMES BROS. (Coral) "Can Anyone Explain"—60253 | 4 | | | 6 | | | | | | | | | 12 | |
| 13 | VIC DAMONE (Mercury) "Tzena, Tzena, Tzena"—5454 | | 1 | | | | | | | | | | | 10 | |
| 14 | LARRY GREEN (Victor) "Bewitched"—20-2329A | | | | | | | | | | | | 2 | 9 | |
| 15A | HUGO WINTERHALTER (Victor) "Count Every Star"—20-3697B | | 6 | | | | | | | | | | 8 | 8 | |
| 15B | KAY STARR (Capitol) "Mississippi"—1072 | | | | | | | 6 | 8 | | | | | 8 | |
| 16A | D. HAYMES-A. SHAW (Decca) "Count Every Star"—27042 | | 7 | | | | 8 | | | | | | | 7 | |
| 16B | VIC DAMONE (Mercury) "Vagabond Shoes"—5429 | | | | | 6 | | | | 9 | | | | 7 | |
| 16C | BING CROSBY (Decca) "La Vie En Rose"—24816 | | | | | | | | | 7 | 8 | | | 7 | |
| 16D | MINDY CARSON (Victor) "My Foolish Heart"—20-3681A | | | | | | | | | | | | 4 | 7 | |

| FIVE TOP ALBUMS | 1 | 2 | 3 | 4 | 5 |
|--------------------|---|---|---|--|---|
| | SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180 | ANNIE GET YOUR GUN Hollywood Cast M-G-M E-509 | YOUNG MAN WITH A HORN H. James-D. Day Columbia C198 CL6106 | HARMONY TIME The Chordettes Columbia CL6111 C201 | DIXIE BY DORSEY Jimmy Dorsey Columbia C196 CL6095 |

Disk Best Sellers by Companies (Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|----------|-------------------|--------|---------|-------------------|--------|
| Decca | 7 | 228 | M-G-M | 1 | 35 |
| Capitol | 5 | 152 | Mercury | 2 | 17 |
| Victor | 5 | 69 | Coral | 1 | 12 |
| Columbia | 1 | 40 | | | |

Tops of the Tops

Retail Disk Best Seller
"Mona Lisa"
Retail Sheet Best Seller
"Mona Lisa"
"Most Requested" Disk
"Mona Lisa"
Seller on Coin Machines
"Mona Lisa"
Best British Seller
"Bewitched"

For Christmas
C-H-R-I-S-T-M-A-S
and
THE MERRY
CHRISTMAS POLKA
For the Winter Season
FROSTY
THE SNOWMAN

HILL & RANGE Songs, Inc., N. Y.

ON HIS WAY



ST. NICHOLAS MUSIC CO.
1619 Broadway, N. Y. 19

America's Next Big Ballad!

"ALL
MY LOVE"

French Title "Bolero"

Widely Recorded—
Program Now!

MILLS MUSIC, INC.
1619 Broadway New York 19

PUNKY PUNKIN

THE HAPPY PUMPKIN

Cause... he's a
JACK-O-LANTERN
instead of being
a pumpkin pie!

PAXTON MUSIC

Petrillo Steps Into Philly Dispute

With Shubert Theatres, Local 77

Philadelphia, Aug. 15.

James C. Petrillo has stepped into unsettled dispute between the Shubert theatres and the musicians union and assigned Henry Kaiser, counsel for the American Federation of Musicians, to represent Philly Local 77 in the wrangle.

Immediacy has been given the need of a settlement through the fact that the four Shubert theatres here and the musicians haven't gotten together on a contract although the stage season is set to kick off in two houses, the Forrest and Locust, Labor Day week.

A complaint by the local Shubert management was filed last spring with the National Labor Relations Board charging the union with unfair labor practices, in insisting that musicians be employed for the dramatic houses. The Locust and Walnut attractions are usually straight dramatic fare, with the musical shows presented at the Shubert and Forrest, although the latter two houses also present straight plays.

Under previous contracts both the Locust and Walnut have hired pit orchestras, employing about a dozen musicians between them. They were used for the entr'acte music, or not, as the play producers choose. The local Shubert management is complaining to the NLRB to make a test case of the issue.

Word of Petrillo's interest in the matter came from Charles L. J. McConnell, Jr., newly elected president of Local 77. McConnell, who inherited the dispute from the previous regime, went to New York and called upon J. J. Shubert to reach an agreement. Shubert told McConnell he was in no mood to discuss the complaint, and felt he had no right to interfere in the matter.

McConnell then went to Petrillo's office. Although he was in Chicago at the time, Petrillo talked to the Philadelphian over the phone. Petrillo promptly accepted the case as a national problem and assigned Kaiser. The AFM counsel came to Philadelphia and prepared the necessary briefs which have been forwarded to the NLRB.

Spitzer Takes Over As Sales Agent for Foley

Henry Spitzer last week completed a deal with Red Foley to act as selling agent for the folk artist's two publishing firms. Henry Spitzer Music Co. will act as selling agent for Old Hickory Music Co., which is Foley's American Society of Composers, Authors and Publishers firm. Spitzer Songs, Spitzer's Broadcast Music, Inc., firm, will handle selling for Foley's BMI affiliate, Music City Songs.

Meanwhile, Jack Ostfeld, Spitzer's midwest manager, has resigned to take over as general manager of Foley's two firms. He'll continue to represent Spitzer on certain deals, though.

'Treasure Island' Disks Get Radio, TV Plugs

RCA-Victor will plug its "Treasure Island" album over radio and television through the National Broadcasting Co., another Radio Corp. of America subsid. Particular attention will be paid to kiddie programs, with plugs scheduled for the album on "Kukla, Fran and Ollie," NBC-TV show, and the "Children's Storytime Program," NBC radio show.

Spot announcements are set for NBC stations in six cities. Walt Disney organization and RKO, distributor of the film, will tie in record dealers with their treasure hunt promotion for the pic, which has been getting newspaper coverage in key cities.

Meadowbrook Resumes

The Meadowbrook, Cedar Grove, N. J., resumes its name band policy Sept. 7 after a summer hiatus. Woody Herman's orch is scheduled to begin a two-week stand at the spot on that date.

During the hot-weather months the Meadowbrook functions with legit stock.

Cap's Lee Gillette

Prowls For Material

Lee Gillette, of Capitol Records' Coast artists and repertoire staff, is due in New York Aug. 23 to line up a series of recording dates. Gillette is also making a six-week tour of the south and eastern seaboard looking for new material. While in New York, he's expected to record Jan Garber and other Capitol artists playing in town.

Meanwhile, eastern musical director Pete Rugelow has gone to the Coast for six-weeks. Rugelow will record Mel Torme and Stan Kenton. He will also prepare some arrangements for Kenton.

FLANAGAN SNARES \$6,600 IN 3 DAYS

Detroit, Aug. 15.

In line with the public's demand for new bands, Ralph Flanagan's orch, playing its first mid-west date at Wall Lake (Mich.) Park last weekend, broke all existing records at the spot three days running. Band, which has consistently been racking up top returns, opened at the park Friday (11) and played through Sunday (13). Dancery grossed over \$11,000 for the three days, of which Flanagan reportedly got 60%, or around \$6,600. These figures don't include the 25c. tax.

Tickets went for \$1.25 plus tax. Total attendance for the three days exceeded 9,600. A little under 2,700 payees were on hand Friday night, while Saturday eve saw 4,400 terpers. About 2,500 customers attended Sunday night.

Flanagan's Pitt Record

Pittsburgh, Aug. 15.

Ralph Flanagan's band, making its first appearance in this territory, broke the attendance record at West View Park's Danceland last Thursday (10) on a one-nighter. Flanagan drew 3,242 paid admissions to beat the mark set by Vaughn Monroe. Flanagan topped him by around 650.

Record shop and disk jockey tieups preceding orch's appearance locally was a big factor in the mob that turned out at West View. Park's next name one-nighter will be Sammy Kaye, who comes in tomorrow (Wed).

Duke Ellington's Son Forms New Diskery

Mercer Records, new diskery headed by Duke Ellington's son, Mercer Ellington, has been formed in New York. Platter outfit will work in close association with the recently reactivated Tempo Music, publisher of many Duke Ellington numbers. All original Tempo publications will be put out on the Mercer label. National distribution will be handled by Prestige Records.

Slated for initial release by the waxery are two sides by Chubby Kent, songstress with the elder Ellington's orch. She'll be accompanied by members of Ellington's band.

ASCAP Membership Meet to Hear New Tabulation On Amendment Votes

A proposed amendment which would change the method of tabulating ballots on amendment votes in the American Society of Composers, Authors and Publishers will be presented to the next membership meeting in October. Proposal has already received the approval of ASCAP's board of directors.

Under present system of balloting, an amendment must receive two-thirds vote of the entire membership before passage. Proposed amendment would change the requirement to two-thirds of those voting. However, a quorum vote would be needed, consisting of two-thirds of the membership. In other words, a two-thirds vote of at least two-thirds of the membership

Top Songs on TV

(Alphabetically Listed)

Week of Aug. 4-10

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)
Bewitched Chappell
Hoop-Dee-Do Morris
Still Get Thrill Words & Music
Wanna Be Loved Supreme
Let's Do It Again Robbins

5 Top Standards

Exactly Like You Shapiro-B.
Get Happy Remick
Sunny Side Of St. Shapiro-B.
That Old Black Magic Famous
You My Sunshine Southern

Push Polka Orchs For Offish Nights

Polka nights, which have been gaining popularity in dancehalls in recent months, are in for a big push from General Artists Corp. Agency is getting behind its polka orchs with a special promotion labeled "Polka Band Parade." GAC is offering ballroom operators a package of five polka bands for five consecutive weeks. Each band would play one stipulated night a week.

Package is being sold on the premise that it would be a good bet to bring in the polka crews on off nights. Booking office is basing this selling point on the successful returns taken in by the Roseland ballroom, N. Y.; Arcadia ballroom, N. Y.; West View Park, Pittsburgh, and Ritz Ballroom, Bridgeport, all of which have been experimenting with weekly polka sessions on what normally would be slow nights.

The bands of Walt Solek, Gene Wisniewski, Ted Tyle and Ted Maksymowicz are included in the package. Also The Aristocrats orch. Latter outfit and Solek record for Columbia Records, while Wisniewski waxes for Dana, Tyle for Coral and Maksymowicz for Decca.

Wayne King to Do 1-Niters, Locationers

Chicago, Aug. 15.

For the first time since 1942, the Wayne King orch will do one-nighter tours and location dates. King is slated to tee off in mid-September, with a tentative booking at Freeport, Ill.

New policy is prompted by the success of the waltzer's RCA Victor Album, which has met with heavy counter sales. King will not extend his one-night radius any large distance, to enable him to jump back to Chi for Thursday night tele spot on CBS. King's last location date was over a year ago, at the Edgewater Beach hotel.

Apollo Releasing 1st 45 RPM's This Week

Apollo Records, N. Y., will turn out its first 45 rpm releases this week. Distribution of the 45 rpm platters will give diskery a three-speed output.

Initial release will be six sides taken from Apollo's jazz catalog and will include platters by Illinois Jacquet, Arnett Cobb and Bobby Smith.

Songs With Largest Radio Audience

Survey Week of Aug. 4-10, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

| | |
|---|---------------|
| A Little Bit Independent | BVC |
| All My Love | Miller |
| Bewitched | Chappell |
| Can Anyone Explain | Laurel |
| Count Every Star | Paxton |
| Down the Lane | BMI |
| Dream A Little Dream Of Me | J. J. Robbins |
| Golden Sails On A Sea Of Blue | Goday |
| Gone Fishin' | Feist |
| Hoop-Dee-Do | Morris |
| I Didn't Know What Time It Was | Chappell |
| I Didn't Slip I Wasn't Pushed I Fell | Remick |
| I Don't Care If the Sun Don't Shine | Famous |
| I Love the Guy (I Love the Girl) | Shapiro-B |
| I Still Get a Thrill | Words-Music |
| I Wanna Be Loved | Supreme |
| If I Had a Magic Carpet | Shapiro-B |
| La Vie En Rose | Harms |
| Let's Choo Choo Choo Idaho—"Duchess of Idaho" | Robbins |
| Mambo Jambo | Peer |
| Mona Lisa—"Captain Carey, U. S. A." | Paramount |
| My Foolish Heart—"My Foolish Heart" | Santily-Joy |
| Our Very Own—"Our Very Own" | Spitzer |
| Play a Simple Melody | Berlin |
| Rain | Miller |
| Sam's Song | Sam Weiss |
| Sentimental Me | Knick'b'ck'r |
| Sometime | Witmark |
| Spaghetti Rag | Shapiro-B |
| Tunnel of Love | Morris |
| Why Fight the Feeling—"Let's Dance" | Paramount |
| You Wonderful You—"Summer Stock" | Miller |

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

| | |
|-----------------------------------|--------------|
| Are You Lonesome Tonight | Bourne |
| Can't We Talk It Over | Advanced |
| Friendly Star | Feist |
| Happy Feet | Cromwell |
| Home Cookin'—"Fancy Pants" | Famous |
| I Cross My Fingers | United |
| I'd Do Better Up In the Mountains | Broadway |
| I Hadn't Anyone Till You | ABC |
| I Was Dancing With Someone | Harms |
| I'll Always Love You | Famous |
| I'll Build a Dream House | Campbell |
| I'm Bashful | Santily-Joy |
| Longing | Knick'b'ck'r |
| My Destiny | Disney |
| No Other Love | Disney |
| Old Piano Roll Blues | Leeds |
| Picnic Song | Chappell |
| Roses | Hill & Range |
| Say When | Duchess |
| Sweetest Words I Know | Life |
| Tenderly | Morris |
| Third Man Theme—"Third Man" | Chappell |
| Tonight Be Tender To Me | Life |
| Vagabond Shoes | Jefferson |

† Filmusical. * Legit musical.

Inside Orchestras—Music

New York songpluggers, whose late hours keep them constantly open to suspicion by their wives, probably had their spouses in an inquiring state of mind last week when they each received a mysterious, individually-addressed postcard. The cards read: "Dear Blank, There Will Never Be Another You—Can't We Talk It Over, (signed) PLM." The harried songpluggers hastened to explain that PLM stood for Patti, LaVerne and Maxine, and "There Will Never Be Another You" and "Can't We Talk It Over" were the titles of the songs on the Andrews Sisters' latest Decca record. Trio's manager, Lou Levy, had sent the same cards to disk jockeys, and then decided to send them to songpluggers at their home addresses, in hope of raising some comment. As far as the songpluggers were concerned, though, the comment came from the wrong place.

Rarely used clause in a standard American Federation of Musicians band-and-bookery contract was invoked by Chuck Cabot last week to secure his release from Music Corp. of America. Batoneer remembered the clause—which James C. Petrillo insists on in all pacts—which permits the band to exit if the bookery doesn't secure work for the orch for any consecutive six-week period. Cabot, a California fave, made a national dent last spring with his waxing of "Down the Lane" for a Coast indie label but it subsequently was snowed under when the majors (notably Decca, with Russ Morgan) shot their belated versions into national distribution.

Irving Berlin is making "demonstration" recordings of his "Call Me Madam" score for RCA Victor, as he did with "Miss Liberty" for Columbia, at the time Manie Sacks was with the latter outfit. The platters will be employed for interpretative values and the like.

Incidentally, as RCA's rep in the "Madam" financing, Sacks—who set up the \$200,000 bankrolling deal—now finds himself approving all expenditures and disbursements incurred by Leland Hayward as producer of "Madam," which has a Howard Lindsay & Russel Crouse libretto.

"The Place That I Worship (Is the Wide Open Spaces)," which Larry Spier is publishing independently since his departure from Chappell & Co., was authored by Florence Tarr, who is an invalid, and Fay Foster, with music by Al Goodhart, the latter a professional ASCAPer.

Sale by Max Dreyfus of the firms that constitute the Music Publishers Holding Corp. to the Warner Bros. interests over 20 years ago apparently has still left many minds hazy. Ferde Grofe, for example, said a couple of weeks ago that he was still receiving royalties from Dreyfus for his orchestration of George Gershwin's "Rhapsody in Blue." Actually, he's been receiving royalties from Harms, Inc., since Dreyfus sold the firm to Warners more than 20 years ago.

One of Dreyfus' key men in the Chappell organization was also confused when he told VARIETY that nearly all the Bert Kalmar-Harry Ruby score of "Three Little Words" went from Dreyfus to Warners. Mills Music had most of the score all the time.

Martin & Lewis Percentage Dates May Cue Similar Deal for Other Talent

Dean Martin and Jerry Lewis are slated to embark on one of the longest theatre tours since hitting the bigtime. Comics have been set for the Paramount theatre, Buffalo, Sept. 21 Stanley, Pittsburgh, Sept. 29; State, Hartford, Sept. 9 and 10, Paramount, San Francisco, Oct. 11 or 18, with others still to be lined up by Music Corp. of America.

All dates are on a percentage basis, and, as far as is known, no guarantees are being written into the contract. Theatre will get the first money for house expenses, and after that comics will share on a 50-50 basis.

Deal of this type is regarded as a wedge for the opening of more vaude time. Other performers are expected to follow this example type of deal, because of the necessity of getting more houses to install stageshows.

The Paramount circuit originally included the Paramount theatre, Brooklyn, under this deal. But negotiations for that house had to be dropped, since comics couldn't make New York in early September.

Meanwhile, contract status of these zanies is one step nearer solution. Martin and Lewis recently broke from their agent, Abner C. Greshler, and switched to MCA. As a result the American Guild of Variety Artists took the stand that the M&L pact with that percentery will not be recognized unless written release is obtained from Greshler, who naturally will not part with the comics without a fight. Attorneys for Martin and Lewis last week wrote to AGVA's national office requesting a hearing. Date will be set up at a time when they'll be playing eastern dates.

Hayes Vice Sands At Chi's Oriental

Chicago, Aug. 15. Sherman Hayes has been set as new pit band batoneer at the Oriental theatre here commencing Sept. 7.

Hayes will replace Carl Sands, who has filled spot for past two years. Hayes, like Sands, will assume m.c. chores in addition to backing.

Union Asks Ops Aid Welfare Fund

Hollywood, Aug. 15. Demand for weekly contribution from nitery operators to American Guild of Variety Artists' welfare fund will be made this week when the vaude union opens negotiations for new minimum basic agreements with all niteries in this area. Union also is seeking a 15% pay hike.

Donation to the welfare fund would be based on 5% of the weekly floorshow budget at each spot, the amount not to exceed \$25 or go below \$5. Tremendous opposition is expected to the plan, which was authorized at the national convention at Philadelphia in June. Eddie Rio, western regional rep of the guild, is the first to put the plan into operation.

Behind the drive for operator-participation in the welfare fund is the fact that AGVA is having difficulty meeting the needs of vet vaudevillians and other live-talent performers who need aid. Locally, about \$2,500 is expended monthly, figure including burial costs.

On the pay hike question, union has set up three categories of clubs. "A" spots, such as Ciro's, Mocambo, Cocomat, Grove, Biltmore Bowl, now must pay a minimum of \$125 weekly. Minimum for "B" spots is \$85 and for "C" spots, \$70. All figures are exclusive of booking commissions.

To get a new AGVA contract, without which a spot cannot operate, club must agree to the new minimum salaries and to the weekly contributions to the welfare fund.

EDWARDS, KERR JOIN KEN LATER AGENCY

Jack Edwards and Bob Kerr joined the Ken Later Agency this week. Edwards, who recently resigned from the Clifford C. Fischer International Theatrical Corp., was previously with Music Corp. of America and Frederick Bros. Kerr was a personal manager for many years.

Irving Greene, who had been with that agency for several months, resigned two weeks ago.

Evelyn Knight's Sock 40G At Palmer House, Chi

Chicago, Aug. 15. Evelyn Knight, currently headlining at the Empire Room of the Palmer House, chalked up a new record with sock 6,250 covers for the first week. With covers and average tab singer drew \$40,000 gross the first week. Eddie O'Neal band is with her.

Miss Knight winds at the Palmer House Sept. 13 and follows into the Chase Hotel, St. Louis.



DANNY O'DAY
"THE MAHOGANY KID"

Assisted by Jimmy Nelson, America's Newest Ventriloquist Sensation, with his new pal, Humphrey Higby. Billboard says, "Nelson is perfection." Currently, CHEZ PAREE, Chicago. Mgt. LOUIS W. COHAN 203 N. Wabash, Chicago

Oasis, L.A.'s Top Name Jazz Spot

Hollywood, Aug. 15. Most consistent user of name talent in the jazz field in town is the Oasis, southside nitery, which has inked a flock of top attractions to carry through to the Yule season. Upcoming is Errol Garner combo, opening Friday (18) at a \$1,000 weekly guarantee plus 50% of the door take.

George Shearing combo returns Sept. 1 at \$1,500 plus a 50-50 split of the gate, and will be followed Sept. 15 by Billie Holiday at a flat \$2,250 per frame. Spot reverts to the \$1,500 plus 50% deal Sept. 29, when Cab Calloway checks in for a fortnight. It's the same deal Count Basie is getting for his current stint there.

Oasis is waiting for Louis Armstrong's manager, Joe Glaser, to return a signed contract on a bid for a Nov. 17 opening at \$2,000 plus 50%, and is also waiting to hear on a pitch to Artie Shaw for a later date at \$2,000 plus 50%.

Cornell Heads Weekend Plan at Forest Hills Spot

Boulevard Tavern, Forest Hills, L. I., has instituted a weekend show plan with Don Cornell. Louis Prima and Sarah Vaughan slated to follow for successive two-day dates.

Spot will revert to full weeks after Labor Day and, if present weekend bookings are successful, names may be added to the show latter part of the week.

Minsky May Take Over Beachcomber, Miami, For Burley-Type Shows

Cafe Man Held on Murder Rap in Nitery Brawl

Phenix City, Ala., Aug. 15. Earl Cook, part owner of Club 601, was jailed following the fatal shooting of John D. Mancil in an affray at the club. Two others, William Rogers and Marvin Davenport, were wounded.

Cook told Police Chief P. M. Daniel he attempted to quell an argument between Mancil and Rogers when one of them turned on him with a knife and the other lifted a chair to attack him. Cook said he got a gun and shot them both, accidentally wounding Davenport, a bystander.

Agcys. Slice Staffs In Pitch For Tele

Talent agencies are preparing for a personnel pruning in all major departments with the exception of television. It's expected that layoffs will be gradual so that staff morale will be maintained.

It's been known for sometime that revenue from most departments has been on the decline and many percenteries have been operating at a loss. They would be willing to carry the losses for the summer and even beyond, except for the fact that they envision no rapid uptake when winter activity starts.

Current strategy in most offices is to make no replacements for those who resign. Such duties will be assumed by remaining members of the staff.

During the past week, Ira Seidelle, of the General Artists Corp. club-date dept., has left the agency. That agency hasn't replaced Harry Kilby, who exited the cafe dept. some months ago to set up own agency in Miami Beach.

Probably the most important resignation occurred last week when Lester Hammel, with the William Morris Agency for the past 20 years, left that office. He'll announce future plans after a vacation. Hammel was the film dept. liaison in the east, and at one time was responsible for most of the agency's legit operations.

Same office, last week, lost Ira Steiner of the record dept. Steiner, who joined the Ted Ashley agency, had recently worked in the video sector of the agency.

Situation at Music Corp. of America is currently static. There are occasional changes in personnel, but that's because of the fact that agency is trying out many new men, and some haven't been working out.

Miami Beach, Aug. 15. Negotiations are on for Harold Minsky to take over the Beachcomber, Miami Beach, on a deal which calls for the installation of a non-competitive show with the nearby Copa City. Ned Schuyler and Murray Welinger, who will operate the Copa City, are expected to sign a lease with Minsky this week or next. Under terms of the rental agreement, Minsky will not be permitted to use headliners that previously played at Copa City or the Beachcomber.

Minsky will install a burlesque type show same as he used at the Colonial Inn, Hallendale, Fla., last season, and he's slated to start operation sometime in December.

Minsky originally planned to repeat his season at the Colonial Inn, where a casino adjunct helped business considerably. Because of the Senate Crime Investigating Committee probe into Florida gaming activities, the political climate is regarded as too hot for any form of gambling. Negotiations are now on for the leasing of Colonial Inn for a Howard Johnson restaurant.

Other gaming stronghold, La Boheme, Hallendale, will also be leased by the Lansky interests to outsiders.

The Senatorial gander into Florida, incidentally, will deprive the Miami Beach hotels of a considerable slice of revenue which was ordinarily derivate from the bookmaking concessions. Bookie operations, even during the Hialeah track meet, will be too dangerous for the locals. The kind of coin that the bookie concession brought to innkeepers is illustrated by the fact that the betting rights at the Roney Plaza, Miami Beach, retailed for \$45,000, it was revealed in the Senate committee's findings. In prosperous years, the ante for small inns was around \$2,500.



VIC HYDE

Concluding
SAVOY HOTEL
London

Television August 10 and Then Starting Tour of Midwestern Fairs for Barnes and Carruthers Mgt.: MORRABIN, Des Moines

ALICE TYRRELL AND DICK WINSLOW

"A REFRESHING TOUCH OF HOLLYWOOD"

—Played Las Vegas' DESERT INN—
—Then MOCAMBO — (with a grin!)
Next, THE HOTEL HOLLENDEN:
(—saw our Cleveland friends agen!)

—Just closed at the BEVERLY HILLS:
We were headlined — (we weren't schills!)
Cincy papers that we read Liked us—here's what critics read:



The Cincinnati Enquirer

Beverly Hills

"Beverly Hills held opening classes last night for performers in its new review, and the report-card showed all 'A's.' The top scholars are Alice Tyrrell and Dick Winslow, a crackerjack comedy song team which has been making quite a score on television. Tyrrell and Winslow have excellent song material, and they know exactly what to do with it for the best results. Alice does some wonderful takeoffs on Hollywood stars, bringing her talent into play on 'A Hollywood Audition.' We've heard a lot of versions of 'Baby, It's Cold Outside,' and many of them left us just that way. But the Tyrrell Winslow treatment of this song is comedy at its best. It's all a make-believe drinking party that winds up with them oblivious of weather outside—or anything else for that matter." G. S.

The Cincinnati Post, Saturday, July 29, 1950

Nocturnal Notations

"Beverly Hills has come up with one of the brightest, most original song and comedy teams ever seen in the local night spots. It's Alice Tyrrell, a pert and talented blonde, and her equally talented husband, Dick Winslow, who was one of the original 'Our Gang Comedy' kids. Dick is the guy responsible for the team's spritely and original material, and, believe me, you have never really appreciated 'Baby It's Cold Outside' until you have heard the Winslow-Tyrrell version. They have another priceless bit about a Hollywood audition which is not to be overlooked. These are kids I hope will visit often."

Friday, August 18th
we open at the
CHEZ PAREE!!

The Cincinnati Times-Star

New Show at Beverly Hills NITE SIDE

"Alice Tyrrell and Dick Winslow, a couple of talented young people whose previous visit to Cincinnati we well recall, give extra distinction to the new show that was unfolded Friday night at Beverly Hills. They lend the kind of comedy to a song that makes the audience bend an ear to catch every word. They have a wealth of good material and their voices are suited to a 'T' to their type of singing. Winslow is responsible for the lyrics of a number of their songs, which include 'How About That,' 'You Made Me Love You,' 'A Hollywood Audition' (in which Miss Tyrrell does some great travesties on Judy Garland, Deanna Durbin, Lily Pons, etc.), 'Sunflower,' 'Baby, It's Cold Outside' and 'Basin Street.' If you can't rave about this act, you'd better stay at home. It's one of the best."

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Night Club Reviews

Cafe Rouge, N. Y.

(HOTEL STATLER)

Jan Garber Orch (12) with Kitty Thomas and Roy Cordell, Jimmy Flora Orch (3); \$1.25-\$2 cover.

Such is the peculiar nature of the band business that Jan Garber, one of the country's better-known maestros, is playing his first New York date in seven years at the Cafe Rouge. Last time Garber was in New York was 1943, when he played the Lincoln Hotel. Since then, he's confined most of his activity to the Coast and Midwest.

Garber has found that the payoff in the band business lies in playing for the dancers, and that is just what he does. Arrangements are comparatively simple, revolving around fox-trot rhythms. In one respect, Garber's absence from New York for the past few years is unfortunate—he has few rhumbas and other Latin arrangements in his book, and the band suffers through this factor. While in the Midwest, a band can easily get away without Latinos, New York is quite different, and aside from the demand for Latino dance numbers, the change of pace helps a band to effect a sense of variety.

Otherwise, the unit is tailor-made for dancing. Bulwark of the band is a solid three-man rhythm section. Melody lead is taken by the four saxes, with phrasing filled in by trumpets and trombones. On some numbers, altos are used to make a syrupy-type lead, with muted trumpets doing phrasing. On most, however, saxes and brasses are mellow, with tenors blending with brass.

Most numbers are arranged for vocals. Kitty Thomas has developed lots of poise and grace on the stand. Her voice doesn't carry as strongly as it might, but it shows good rhythmic sense. Roy Cordell has a warm, vibrant voice and a feel for a ballad. Two combine nicely on novelties. Bill Kleeb and Nick Barile, two of the three

trumpeters, handle rhythm and novelty vocals effectively.

Band is neatly attired, and Garber fronts well. Jimmy Flora unit moves over from the cocktail lounge for intermission dancing. Chan.

Ciro's, Hollywood

Hollywood, Aug. 9.

Patti Page, Dick Stabile's Orch (9), Geri Galian Rhumband (5); cover \$1.50, \$2.

Platterist Patti Page is making her Coast bow with this date. She's an instant click, whamming over a solid 25-minute show that was sometimes torrid and sometimes tender, but always tuneful.

Hefty response quickly erased traces of Sunset Strip jitters as the blonde looker purveyed eight neatly-paced numbers ranging from "I Wanna Be Loved" to "Back in Your Own Backyard." Backed by Dick Stabile's orch's deft handling of effective arrangements, she had no difficulty with the crowd, to most of whom she was only a name on a record label. Sole fault, an easily-corrected one, lay with the p.a. system which was spasmodically too loud.

Possessed of a good voice and an ability to sell with ease, Miss Page has the added advantage of apparently relishing the chore. And the chirp wisely keeps the patter to an absolute minimum so that there's little lag in the proceedings.

Opening night, her whilom platter-partner Frankie Laine—who had preceded her into this Strip bistro—joined her for a smash finale duet on "If I Were You Baby, I'd Love Me."

Stabile crew, in addition to showbacking, alternates with rhumbat combo of Geri Galian to dispense dansapation and each merits attention. Kap.

Bimbo's 365 Club, S.F.

San Francisco, Aug. 9.

Bob Evans Mort Herold, The Taylor Maids, Jean Devlyn Dancers (6), Derle Knox Orch (7); minimum \$1.50.

This is better than average standard fare with the sum total tied into a neat little revue supplemented by spritely dance interludes. The 45-minute stanza leads off with a dance opener by the Devlyn line, niftily costumed, in a slick ensemble.

Opening specialty is by the Taylor Maids, three harmony singers who please with "Hoop-De-Doo," "In the Rain" and follow with an effective "Charlie My Boy." Girls do well but would garner better impact by improved microphone savvy. Voices good, likewise appearance.

Mort Herold, accordionist, grabs good audience reaction with fast numbers, particularly a flashy "Flight of the Bumble Bee" closer.

Bob Evans in ventro routine provides good laugh session. Chatter is clever and Evans' technical stuff, including voice work and handling of dummy, is excellent. Offs to sock hand.

Show closes with dance routine by Devlyn girls, an "Oh You Beautiful Doll" parade.

Music by Derle Knox combo is okay on show backing and dance sessions. Ted.

Bop City, N. Y.

Louis Jordan and Tympani Five, With Gwenn Weeks, Slam Stewart Trio, Lester Young Orch (6); admission 98c. table minimum \$2.50.

Bop City's summer business remains on a fairly high plane. Current show is excellent summer musical fare, having a pair of humor-laden combinations that hit audience risibilities.

Of the three instrumental groups on tap, Louis Jordan and his Tympani Five, and the Slam Stewart Trio hit maximum response. The Lester Young Sextet, which has played the majority of the season at the nearby Birdland, offers serious jazz studies, which frequently command respect through some excellent musical ideas capably executed. Young at the sax, has the knack of breaking up a standard composition into some interesting elements and putting it together in an altogether different form. Instrumentation assisting Young comprises trombone, trumpet and a rhythm section.

Jordan, of course, is one of the better showmen in the musical field. He has a crew of capable sidemen, each with distinctive personalities, that blend both instrumentally and showmanship wise into an entertaining outfit that keeps the pewholders at a high pitch. Jordan carries most of the vocals and stresses humorous content. His "Saturday Night Fish Fry" and perennial "Caldonia" are the highlights. Vocalist Gwenn Weeks gives added color to the group with a pair of tunes of which "C'est Si Bon" rips down the house with some capable assists from the maestro. The group had to beg off.

Slam Stewart's trio gets maximum response with a free-wheeling and irrepressible form of tune-stering. Aided by electric guitar and piano, Stewart's bass viol becomes a comedic vehicle that causes a steady round of laughs. Maestro accomps with a series of za-zu-zas both harmonic and discordant that are masterpieces of humor in this vein. His guitarist also pitches in with laughs for an altogether satisfying session. Jose.

Venetian Room, S. F.

(FAIRMONT HOTEL)

San Francisco, Aug. 8.

Andrews Sisters, Ernie Hecksher Orch. (12); cover \$1.50, \$2.

The Andrews Sisters, making their initial appearance in a hotel supper-room, seemed a trifle ill at ease, probably due to the new medium, but once they overcame the various distractions, really went to town on their song session. After a tepid start they hit the jackpot with a brace of comedy items, "The Peony Bush" and "Hawaii" to insure rapt attention for the remainder of their routines. Gals intersperse most of the numbers with slick comedies that had the opening night audience laughing and applauding.

Held on for 45-minutes of clowning and harmonizing, they gave them everything in their book. After an easy "Hoop-de-doo," they segued into "Piano Roll Blues," "Beer Barrel Polka" and other items that have established them with vaude and radio audiences for happy returns. Encoring with "What's Gonna Be With TV," "Apple Blossom Time" and a Jolson medley, they walk off a solid hit.

Ernie Hecksher's Orch provides nifty backing for trio as well as giving out with danceable terp tunes. Ted.

Mocambo, Hollywood

Hollywood, Aug. 9.

June Hutton, Larry Storch, Eddie Oliver Orch (8), Latinaires (5); cover, \$1.50 \$2.

First double bill at this Sunset Strip spot in a considerable period is a sure-fire combination entry, neatly paced to provide 45 minutes of effective entertainment.

June Hutton, who recently moved out as a single after years of canarying with the Pied Pipers, registers solidly in her local bow. Stint probably will learn her some film bids. She's a blonde looker with a nice set of pipes, an easy manner and plenty of professional polish. Wisely, she paces her 15-minute stint to let her show off her ability to rock a rhythm tune or baby a ballad. Arrangements are ideally suited for her pipes and she stays away from overdone ditties that are too familiar. Best of her routine at opening show was "Hoop-Dee-Dee" and a languorous larynxing of the Rodgers-Hart oldie "My Romance." Finale is "I Love the Guy," deftly delivered and tagged out with special lyrics to serve as a fine bow-off thank-you tune. Comedies of Larry Storch pro-

vide a hilarious half-hour before he's permitted to depart. Material is all new and with a high laugh content. After smacking over slick characterizations of a British film, a "facts of life" father-to-son talk, a funeral oration and a devastating takeoff on the male half of a French dance team, he gets off with a laffilled portrayal of a loaded lady. Storch has cut his impressions of top film names down to an absolute minimum, but they're still potent as he combines good material with a keen sense of timing. Extremely mobile face heightens the impact.

Newly returned to the podium is Eddie Oliver's musicrew which does a standout job of backing for Miss Hutton in addition to neatly sharing the terp chores with the longtime holdover Latinaires. Kap.

Clover Club, Miami

Miami, Aug. 13.

Gus Van, The Belmonts, Ray Mott & Pedro, Carlyle Dancers (6) with Rudy Tronto, Woody Woodbury, Buddi Satan; minimum \$1.50, \$2.50.

In for limited engagement, Gus Van with his vet approach to songology is clicking at this mainland spot. Sporting top hat and tails, he offers a nostalgic group-ing of the old time hits he (and partner Joe Schenck) were associated with years ago. Plenty of the older set dropped in for his preem and with the younger element equally enthusiastic to keep him on for several encores.

In supporting layout, the Belmonts display ballroomology in top fashion. Fresh looking youngsters manage lifts and spins in smooth, easy manner for solid appreciation.

Hand to hand balancing of Ray Mott and Pedro is standard stuff which would look better in a vaude house. However, they interline stunts with some comedy to that pays off.

Carlyle dancers hold over in their East Indian dances, with Rudy Tronto soloing to solid returns. Woody Woodbury doubles from his piano-song stint in the lounge in the emcee slot and handles the intros well. Buddi Satan is on hand in the adjoining Vagabond Room with his bop-accented pianistics. Tony Lopez and his orch handled the show backgroundings capably. Larry.

El Cabash, K. C.

(BELLERIVE HOTEL)

Kansas City, Aug. 11.

Fifi D'Orsay, Joe Vera Orch (5); cover \$1, \$1.50.

Fifi D'Orsay is back on the club circuit after a recent retirement, and date in the supper room of the Bellerive is her first in Kansas City in 10 years. She proves very much the husky-voiced, vivacious songstress with the French accent for which she has long been noted. Her name evidently has some b.o. lure, as the Casbah turnout was big for her opening Friday night.

Show she is doing is principally a line-up of Continental songs, spaced with nostalgic reminiscences of her film work embellished with the D'Orsay mannerisms, and ably abetted by Joe Vera and his crew. Vera begins the proceedings on his own with snappy pianology on "Yankee Doodle Rhumba" and "This Thing Called Love." The French-Canadian singer (who never saw Paris) then takes over to begin with "If You Want To See Paris," in which she works in a French hillbilly for unusual twist. Follows up with "C'est Si Bon," "Bon Jour Monsieur" and "J'Attendrai" alternating French and English lyrics and selling them all the way.

Summed up as moderately well paced show, despite obstreperous mike which acted up throughout the routine. Customers gave their approval heartily. Quin.

Shelburne Lounge, N. Y.

(HOTEL SHELBERNE)

Milton Page, Harry Smith; no minimum or cover.

Formerly a showcase for name acts, the Shelburne Lounge recently returned to a policy of more modest priced entertainment. Change was instituted by a group which took over the Hotel Sheraton from the Sheraton hotel chain early this year and re-named it The Shelburne. Holding over from the old regime, however, are the filimly dressed hostesses who are a show in themselves.

Currently on the podium in this softly-lit room are organist Milton Page and pianist Harry Smith. They spell one another to make the music continuous and occasionally play in unison. Both players have a nicely balanced repertoire that includes an occasional pop, standard or Latino composition.

A onetime Roxy theatre organist, Page has also played at several of the tonier eastside cafes. He shows fine coordination on the instrument and works in excellent tonal effects similar to those produced by a giant theatre console. Smith is equally adept on the '88.

Business reportedly is holding up well under the new policy despite the fact that summer trade is traditionally sparse. Although the Lounge is somewhat off the beaten track, there's no reason why pop prices and continuous music won't build word-of-mouth and a steady clientele after Labor Day. Gilb.

Oasis, L. A.

Los Angeles, Aug. 9.

Count Basie Orch (7), with Damita Jo; \$1.50 admission.

The Bevhills bunch is beating a path to this East Side L. A. spot these nights, occasion being the Southern California unveiling of Count Basie's new septet, down 10 crewmen from his big aggregation of last March. He broke it in up in San Francisco.

A rocking rhythm keynotes Basie's new format, with himself (Continued on page 47)

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Ohio Niteries to Censor Floorshows After Liquor Bd. Bars Strip Acts

Columbus, O., Aug. 15.
Ohio liquor license holders were told Friday (11) to preview all acts they book, because if any of them permit indecent performances in their clubs or cafes they will lose their permits.

Frank M. Krebbs, liquor board chairman said, "From now on we will expect every permit holder to know the entire routine of every act of entertainment before it is put on, in order to prevent indecent floor shows from being shown in his place of business."

Krebbs sounded his warning during a hearing in which Nick Politis, operator of the Wonder Bar in Zanesville, had his license revoked for 60 days for "permitting lewd, lascivious, indecent and obscene" shows. Only reason for not revoking the license entirely was because of Politis' past good record and because he said he didn't know what the show (a striptease) was in advance.

Krebbs put most of the blame on "unscrupulous" booking agents, and added:

"The board has no power over these agents who foist lewd shows on permit holders. They should be put out of business. Since we cannot control the booking agent, we shall consider it the duty of every permit holder having floor shows to review and censor his own shows and to make sure they do not encroach upon the law or board regulations."


Al & Belle Dow agency, N. Y., has taken over the bookings of two Montreal niteries. The Copa will use Latin singles while the Top Hat will use moderately priced layouts.



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Vaude-Niteries Dates

New York

Margaret Phelan signed for the opening of the Maisonette of the St. Regis Hotel, N. Y., Sept. 19... Kitty Kallen set for the Wedgwood Room of the Hotel Waldorf-Astoria, N. Y., Oct. 2. Another act still to be signed... Carl Brisson slated for the Oval Room of the Copley Plaza, Boston, Sept. 13... Jerry Baker tapped for the Aquashow, Flushing Park, N. Y., Aug. 22... De Mattiazis slated for the Capitol theatre, N. Y., Christmas show following a series of Coast cafe dates.

Hollywood

Rosalind Courtright precedes a tour of the Statler hotel chain with a two-weeker at the Desert Inn, Las Vegas, opening Sept. 19... Mary McCarty and the comedy-terp team of Steve Condos and Jerry Brandon open Friday (18) at Ciro's... Eileen Barton, who checks into Ciro's Sept. 8, inked a three-year wax pact with National Records... Bill McArthur opens at the Blue Angel, N. Y., Sept. 7 for an eight-week stay at \$300 per session... Modernaires, Chang Wah Troupe, Johnny O'Brien and John Molenari join Dick Haymes for a two-niter at the California State Fair in Sacramento, Sept. 7-8... Patti Page, who winds at Ciro's Thursday (17) heads back east with successive weeks set at the Radio City Music Hall, Minneapolis and the Riverside, Milwaukee.

N.Y. Bop City Shifting Format to Musical Tabs

Bop City, N. Y., will change its format starting Sept. 15 from musical combinations to a floorshow policy for the run of a special musical to be written for this spot. Mervyn Nelson will write and direct "The Jazz Train," which will utilize a Negro cast. Fletcher Henderson will write and conduct the score and Bob McIntosh will do the costumes.

Unit, booked by Music Corp. of America, is slated for four weeks and options at Bop City before being "booked elsewhere." Layout is being peddled around \$6,000, which compares favorably with some of the higher priced musical aggregations that have played the spot.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 15. A yearly event that really gives the gang at the Variety Clubs hospital a real time of it, is the annual picnic by the Sisterhood of the Jewish Community Center of the colony. Among patients attending were Walter (CBS) Romanik, Otto Hayman, Tillie Astrow, Mabel Burns, Genie Reed, John Rosenberg, Jack Wasserman and Ben Schaffer.

After two months of observation, Phillip Yagalloff (Transfilm Corp.) checked out with a green-light to return to work.

Bob Dillon and Jack Gallagher in from Philadelphia to chat with Dolly Gallagher (Warner Bros.) who's showing nice progress.

Otto Hayman, former theatre manager, received his first good clinic report, which ups him for meals.

Vernice P. Moore, after two months of observation, received an all-clear and left for Somerset, Ky., her hometown.

Continental Shows played here for a week under the auspices of Veterans of Foreign Wars.

Blanchet Memorial Literary Contest was held at the Saranac Lake Study & Craft Guild. Taking top first prize for best poem was Sam (RKO) Kelley, Variety Clubite for his "The Reincarnation of Charlie Higgins."

Joe Dwyer, president of Local 1, IATSE of N. Y. C. in last week to visit Victor Gamba and Johnny Nolan, and found both doing O.K.

Harlyn Dickinson, artist, planned in from N. Y. C. to bedside chat with Jean DeBaudoin.

The committee of "We the Patients" spared nothing in giving the colonists a real treat via annual Lawn Party and entertainment at the Variety Clubs hospital. Lawn Party was an alfresco affair where southern fried chicken and all the trimming was served. The shindig was followed by an entertainment given by the patients.

Write to those who are ill.

Atlantic City's Summer Biz Dips, Resort Men Blame War Jitters

Atlantic City, Aug. 15.
What looked to be a promising season prior to Memorial Day has turned out to be a disappointing summer for this resort's hotelmen, nitery operators and other amusement impresarios. A survey shows that this year's take is off anywhere from 10 to 30% in comparison to grosses racked up in 1949.

Cafes and luxury spots particularly are taking it on the chin. Sam Singer, Club Harlem's bon-

face, disclosed that his trade has slumped between 25 and 30%, and other spots are experiencing similar declines. Customer disinterest has even affected the lesser bistros, which have done well in other years regardless of the economic situation.

Major factors contributing to the gloomy picture include a general tightening of amusement spending due to the Korean war, a local ban on gambling, which has kayoted most casinos, as well as a drop in convention business. Summing up the season to date, Hotel Assn. exec secretary Frank Amstutz points out that "there's no luxury bnying this year. Those coming here spend for food and lodging—nothing more."

Steel Pier is running about even, according to manager Richard Endicott, with no loss or gain for the season. In other phases of the resort industry here, several film theatres along the boardwalk report attendance slightly off, and hotel business is "spotty." Said to be hurting the hostilities' take are a flock of motels in the area, where visitors are spared the nuisance of tips and garage fees.

STANLEY, PITT, RESUMES VAUDE BILLS SEPT. 29

Pittsburgh, Aug. 15.
Downtown Stanley theatre, WB deluxer, will play its first stage show on 1950 week of Sept. 29, when team of Dean Martin and Jerry Lewis comes in. House hasn't had a flesh attraction since October, 1949, when Danny Kaye broke the all-time attendance and money record.

As a matter of fact, Martin-Lewis make only the third in-person attraction Stanley's had since early 1949. Jack Carson show was the other one. It's the same theatre where both of comics' "Irma" pictures have played.

Fischer, Lederer Reach Accord in Splitup

Clifford C. Fischer and Hans Lederer settled differences in an arbitration held by the American Guild of Variety Artists, last week. Both agents agreed to stipulations which split up acts signed to the agency. Fischer, who retains the corporate title of International Theatrical Corp., retains the acts that he has handled for many years, while Lederer, who since leaving Fischer has joined the Lew & Leslie Grade Agency N. Y. office, retains the acts that he originally brought into the office. Commissions on dates obtained by Lederer while with Fischer will go to ITC. Agreement also stipulated payment of \$1,000 by Lederer to Fischer.

Smith, Kalcheim Dissolve, To Agent On Own

Agents Eddie Smith and Jack Kalcheim, who partnered early this year, have dissolved agency partnership.

Smith and Kalcheim have already divided their roster of acts. Smith will retain the office.

Albany's 1-Day Vaude

The Colonial theatre, Albany, is slated to resume stageshows Aug. 26 on a one-day weekly basis. It's planned to go into three days weekly around Labor Day and a full week in late September or October.

Only act set so far for the opening show is Pansy the Horse.

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Music Hall, N. Y.

Music Hall Symph (Raymond Paige, conductor), George Dyer, Glee Club, Rockettes, The Szonys (2), Nonchalants (3), Glenn Burris, Jessica Haist, Corps de Ballet; produced by Leon Leonidoff; settings by James Stewart Morcom; Costumes designed by Frank Spencer; lighting effects by Eugene Braun; "Sunset Boulevard" (Par), reviewed in VARIETY April 19, '50.

Though lavishly staged and lighted, the current Music Hall show has more than its usual quota of slow spots. It remains for the continental dance team, the Szonys, to cop the top laurels with their smash ballet-styled terps. But what this show needs is some more pointed comedy.

Because of the necessary slow maneuvering of the various intricate stages, much of the show suffers in the pacing, and consequently in the entertainment result. It may be okay for a first-timer to watch in awe the shifting stages as they get into position for subsequent setups, but it is by now a commonplace element for frequent Music Hall-goers. If the entertainment were less languid, perhaps the aforementioned impression might not prevail.

There are only two outside acts currently, the Szonys and the acrobatic-comedy Nonchalants (3). The Szonys, the phenomenal brother-sister team which made its American debut just a couple of years ago and has since clicked so big in TV, practically stopped the show. The girl is elfin-like in her ballet stuff, and he does some amazing, effortless lifts. Their music is no small factor in their sockeroo.

The Nonchalants, male trio, have some cute stunts and a gift of gab that goes over nicely. But they're not enough to hold up the sole comedy end of the show.

Otherwise, the rest of the layout comprises the theatre's standard but still eye-arresting equipment, such as the Rockettes, the corps de ballet, etc. Kahn.

Chicago, Chi

Chicago, Aug. 11.
Martha Stewart & Blackburn Twins, Pat Henning, Billy Eckstine, Louis Basil Orch.; "Louisa" (U).

Chicago bill is one of the better ones seen at this house in many sessions. Acts are all topflight in own right and there's a happy absence of building toward the headliner. In this case it's warbler Billy Eckstine, slotted in third position, who gets good share of the plaudits. Singer opens with an easy version of "I'm in the Mood for Love," passing to breezier "It's Almost Like Being in Love." However, it is not until "My Destiny," that he gets rolling, pulling in tremendous returns. Patriotic ballad, "I Like It Here," also goes over. Recitation-type lyrics are neatly handled and tolerance theme goes big with the patrons. Eckstine encores with "My Foolish Heart" and "I Wanna Be Loved" for sock closer.

Opener of Martha Stewart and the Blackburn Twins almost stopped the show. Act is topnotch show pacer, with the lads teeing off with some nifty vocalizing and precision tapping. Then introduce Miss Stewart for solo on "Who Cares," followed by nice tap and singing on "Ain't She Sweet." Trio close with sock "Dearie," then begoff after encore of "Teach Me to Shimmy," with trio giving out with some nice Charlestoning.

Short, balding comic, Pat Henning, uses shapeless hat and constant digs at the management to get constant belly-laughs. Employing burlesque house type delivery, he bags heavy returns from an exaggerated Bette Davis takeoff, as well as neat impressions of pic gangsters.

Louis Basil does smooth job of backing throughout, particularly during Eckstine stint. Mel.

Palladium, London

London, Aug. 8.
Donald Peers, Nicholas Bros. (2), Ethel Smith, Stump & Stumpy, Max Bygraves, Two Berty Borrest, Jose Moreno, Les Marchants (2), Palladium Tiller Girls (16) Woolf Phillips & Skyrockets Orch.

Donald Peers, who has the distinction of being the first British headliner of the season at the Palladium, is one of the country's top pop vocalists, with a reputation as a money-maker on the provincial vaude circuits. He also has a big radio following, and his disks have been best-sellers for a long time.

Throughout his 35-minute act Peers essays a jovial note and cues his songs primarily to please the galleries, who represent the bulk of his fans. With a pleasant voice, and eliminating unnecessary patter, he opens with his theme, "In a Shady Nook," and follows

through with other items such as "Jealous Heart" and "Enjoy Yourself" for continuous applause.

Current layout while departing from the traditional Hollywood headliner, includes three transatlantic acts. Nicholas Bros., Ethel Smith and Stump and Stumpy. Miss Smith, who established her popularity here last year, got a typical welcome-back reception. Her routine on the electric organ, which comprised half a dozen tunes, remains a sock interlude. Her "Tico, Tico" and "Parade of Wooden Soldiers," particularly, win happy returns. The fast rhythm tap-terping of the Nicholas Bros. again proves to be tops. One of the highspots is a vocal interpretation of "Lady Be Good," sung by one of the brothers while the other batons the orchestra. Routines by Stump and Stumpy, colored duo, are of a more robust kind, mixing song, dance and patter for solid reception.

A conventional but pleasing routine from the Tiller girls opens the bill. The number two spot has Jose Moreno, whose adroit juggling on a slack wire is a perfect combination of speed and balance. Two Berty Borrest have added some new stunts to make their aerialist act a slick offering. Held over from the previous bill, comedian Max Bygraves offers a generous series of entertaining yarns. Has a pleasing voice and nice personality.

Apart from Miss Smith and the Nicholas Bros. the second half of the show has another colorful routine by the Tiller girls and a novel act by Les Marchants. Culminating feat in this turn is to set six diabolos spinning simultaneously. Presentation attains the usual high standard, with Woolf Phillips and Skyrockets Orch again making an effective contribution. Myro.

Capitol, Wash

Washington, Aug. 11.
Meribeth Olds, Betty Jane Watson & Jerry Austen, Ross & La Pierre, Pierre D'Angelo & Ana; "Peggy" (20th).

An eavesdropper, listening in from the outside, could attest to the balance and consistently high entertainment level of current Capitol show. Audience response is so enthusiastic throughout, that there's no mistaking the appeal of the four act layout.

Show stopper honors go to Betty Jayne Watson and Jerry Austen, husband-wife team of warblers. It isn't often that Capitol payees hit the rafters for a song act, so that it should be doubly gratifying to the young team that they score so well. Austen, late of "Finian's Rainbow," and his frau, from "Texas Li'l Darlin'," are typically musical comedy in their style, their good looks and handling of show tunes. Their presentation is well planned and animated, giving each song meaning and the illusion of a show setting. If there is a bit too much bounce to Miss Watson's style, it is at least backed up by a full, rich soprano. Austen's baritone is a clear and pleasant complement to his mate's more flashy style and pipes. Routine is a hep one, with accent on the popular and the romantic. Austen opens with "It's a Most Unusual Day," brings in his femme partner for "Oh, What a Beautiful Morning." They mingle voices in "I Wanna Be Loved," "All the Things You Are" and a medley of half a dozen love tunes. Soft touch is added with a lullaby, "Sleep Little Darling," and finale, an "Oklahoma" medley, sends them off with cheers.

Headliner Frank Ross and his blonde stooge, Anita La Pierre, do an able job in the comedy slot. The old Ross "one man jukebox" routine, with comic doing a gagged takeoff on band instruments, always clicks here. Except for some new tunes, there's little new material in the act, but payees seem to go for the old stuff. Ross even gets laughs for his oft repeated pantomime ribbing of his femme partner while she sings a French dialect number. Best bets of a bell ringing act are the Ross imitations of pair of trumpets and a sax, and the "jam" session, with the gal singing "St. Louis Blues" to accompaniment of the Ross orch.

Meribeth Olds paces show with her perpetually amazing contortioning. Gal literally turns herself inside out, doing the impossible by sitting on her own head, walking all over herself and reversing the functions of her arms and legs. Much of it is grotesque to watch, but galleries love it and whistle for more.

Pierre D'Angelo and his eye-filling partner, billed merely as Ana, make a satisfying finale for a well rounded bill. Their terp act, though strictly conventional, is graceful and easy on the eyes. Love.

Palace, N. Y.

Andrews Twins, Walters & Priscilla, Serge Flash, Lois Lee, Mantan Moreland (2), Peggy Taylor Trio, Archie Robbins, The Sing Lee Trio (3), Don Albert House Orch.; "Story of G.I. Joe" (reissue) (ELC).

Blend of oldtime turns with a number of more contemporary acts results in a well balanced bill at the Palace this week. There's nothing outstanding about the layout, yet its overall impact is strong enough to generate a favorable reception.

For those with a nostalgic bent, ventro turn of Walters & Priscilla as well as Serge Flash's juggling recalls memories. Spotted in the deuce, Walters and his femme partner elicit a good response with the patter and novelty singing of their boy and girl dummies. Flash scores with his Indian club tossing and familiar ball balancing.

Vocal department is held down by Lois Lee, who appeared in "High Button Shoes." Trim in a strapless gown, she does an okay "Ciri Biri Bin" but her soprano tones tend to make "Some Enchanted Evening" too dramatic. For a bow-off she does "Donkey Serenade."

Negro comic Mantan Moreland, who works with an unbilled stooge, hasn't much of an act. Nevertheless his gags and patter extract a fair salvo. He feigns a bit of hoofing and manages to draw chuckles over some business about a whiskey bottle. Peggy Taylor Trio—gal and two male partners—sock across with some neat adagio work. Splits and twirls of Miss Taylor net solid plaudits.

In next to closing is Archie Robbins. Comic is w.k. to vaude and nitery patrons in the N. Y. metropolitan area. His mugging, topical gags and general buffoonery register well. However, one of his lines about an orange drink chain should be dispensed with since it's not in good taste. Sing Lee Sings, oriental threesome of two males and a girl, click with their acrobatics. Fine climax is a sequence where one of the lads, sits on pyramided chairs balanced atop four bottles on a table top. Reviewed under New Acts are the Andrews Twins, who open the show. Don Albert's house band, per usual, creditably backs the bill. Gibb.

Olympia, Miami

Miami, Aug. 13.
Jan August, The Honeydreamers (5), The Seldens, Johnny Barnes, Shavo Sherman, Les Rhode House Orch.; "Rocketship X-M" (Lip).

Stubholders are going all the way for the layout on tap this week, with Jan August copping maximum mitt honors and Shavo Sherman runner up.

The nimble fingered pianist scores with his subtle, easy approach to the Steinway ideas he projects. Blending of his repertoire is adroit and intelligently balanced, with his disclick "Miserlou" and "Bewitched" standouts. Off to solid applause.

Shavo Sherman hasn't shown here for several years, but rating him on this stand, the bookers missed a bet in not playing the small guy sooner. His impressions are sharp and incisive, with the Durante carbon main howlmaker and palm getter.

Teefoff spot is neatly handled by Johnny Barnes, whose eccentric taps remind of James Barton. Lad sets a nifty pace and hits the applause meter for a high score.

The Honeydreamers are a well staged, cleverly arranged act. Styled somewhat on the Kay Thompson idea in groupings, routine however, is spread around for all of the group to show their talents. Specials are their toppers, their music comedy ideas setting handsomely with the stubholders. Juggling stint of the Seldens is standard, and click via graceful handling. Les Rhode and house orch are okay on the backgroundings. Lary.

Steel Pier, A. C.

Atlantic City, Aug. 10.
Fran Warren, Jack E. Leonard, Lynn & Margot, 4 Evans, The Ericksons, Johnny McConnel House Orch (16); "Captive Girl" (Col).

Fran Warren, songstress, and Jack E. Leonard, rotund comedian, co-feature the bill of five acts here. Leonard, doubling as emcee, sets house in good humor with lines of gags and brings on Lynn and Margot. Pair have slick musical act, utilizing furniture as musical instruments. Sock finish has Lynn playing "Anchors Aweigh" on music stand converted into a trombone, while partner accompanies on xylophone for nice getaway. Four Evans, family team of

hoofers, click in their dance routines. Youngsters introduce parents, who reprise yesteryear routines, while younger team gives out with more modern interps. Foursome combine for challenge stuff for solid returns.

Miss Warren opens with "Envy" and has the payees with her from the start. In strapless evening gown, the red haired songstress, follows with "Take Me Out to the Ball Game" and winds with medley of "Dancing in the Dark" and "Wonderful Guy" to loud applause. Encores with "Over the Rainbow" for begoff.

Leonard in own slot wows 'em with his patter and jokes. His fast line of chatter builds up to a sock stanza and sends him off to heavy applause.

The Ericksons (5) a nifty acro act, concludes the show with balancing and gymnastics. Walk.

New Acts**BERNICE PARKS**

Songs
25 Mins.
Versailles, N. Y.

Bernice Parks, were it not for an enforced long layoff because of illness, might well be a socko singing single name today. She has been hors d'combat for almost five years, because of the physical setback, but returns importantly into the showcase nitery where she first showed to important big time advantage.

Now more on the russet side, than brunet, she is still a personable thrush with a fetching chassiss who can stand the intimacy of cafe closeups and deliver. What shortcoming there exists, at the moment, is due only to an uneven routine which is readily remedied.

She makes a novel audience entrance with "S Wonderful," thence into a novelty Piaf-Boyer-Chevalier - Trenet - Hildegard routine about the French trend in songalog, followed by "Do It Again," a Latin ballad, "How Come You Do Do," "Where Can We Go?" (the DP song, including a Yiddish verse), "Bewitched" (utilizing the peripatetic hand mike), another French ballad, a NSG audience number, "Mighty Lak A Rose," which is a slower-upper, and a rhythmic spiritual which takes off to only so-so results when she rates a sum total rousing finale. That's where the poor routine figures, and the elimination of "Rose," the better lyric editing of the DP ballad, and a little touch here and there are a cinch to correct it pronto, if not already done so.

Miss Parks has come a long way since she chirped with Russ Morgan's band, and the years have been exceedingly kind to her voice, face and figure. Emile Petti's orch is a fine asset, alternating with Panchito's rhumba. Due back in September is Edith Piaf. Abel.

ANDREWS TWINS

Dancing
5 Mins.; One
Palace, N. Y.

Andrews Twins, personable blondes, open the show at this house. They display fair terping but their routines have a sameness that fails to excite audience interest.

Attractively attired, the girls hoof mostly in unison. At the finale they toss in some challenge stuff that proves effective. Turn needs more animation and fresher routines before it's ready for better bookings. Gibb.

New WB Decree

Continued from page 3

out of both branches of the company. Informed opinion, however, is inclined to discount these reports. Apparently, their efforts are still directed towards working out a formula which would keep them in production-distribution while permitting them to unload their theatre interests at a substantial figure.

Treasury Dept. has withheld approval of the old plan although it was dumped in its lap early in the year. Debenture plan required a favorable ruling to the effect that the new bonds were a capital gain and not personal income. Without that ruling, the Warners as well as other stockholders would be forced to pay a big part of the value of the bonds in levies.

Debentures under the plan as proposed in the decree would have represented some 70% of the value of the theatre chain, or about \$55,000,000.

Night Club Reviews

Continued from page 44

Oasis, L.A.

on the keys, of course, Gus Johnson on drums and Jimmy Lewis beating the bass. Soloists and ensemblists blow everything from bop to an almost-symphonic "Out or No where," the latter beautifully clarinetted by Basie's sole day windjammer, Buddy DeFranco. Backing them, no matter what their metier, is that solid beat.

Basie showcases music for all tastes, and all tastefully arranged: bop, "progressivism" in the Keaton vein, straight rhythm out of Glen Miller's book. His 35-minute stint could have used more of his own languid 88ing, although he upped the ante from one to two solos for the midnight show, and Damita Jo, in at the spot on a separate deal (at \$350 weekly against Basie's \$1,500-plus-half-the-door-admissions), hasn't learned how to pull her weight with a nitery audience, successful as she is on records. Her two contributions are "You Were Meant for Me" and "Until the Real Thing Comes Along." Pipes and material are there; all she needs is prope. salesmanship.

Basie's bop original, "Donna Lee," leads off frantically, with De Franco and hot saxist Wardell Gray spotlighted. Triple-tonguing by trumpeter Clark Terry and some neat ensembling put "Popper's Wonderful Thing" across. Gray lutes his reeds, mild and mellow, for "These Foolish Things."

Crew's Columbia etching, "Golden Bullets," hits the target under potent prodding by Lewis. Terry, De Franco and Gray, with Damita Jo slotted here for some much-needed vocalizing after all that roof-raising. Then Basie, batting "Sweet Lorraine" back and forth with Terry—actually he evening's high. "Nowhere," next to closing, and a real gone windup with "One O'Clock Jump." Mike.

Bellevue, Casino, Mont'l

Montreal, Aug. 12.
Will Mahoney, Boy Foy, Niriska, Charles Julian, Betty Sawyer, Marguerite LaPorte, Line (12), Bix Belair Orch, Julian Reyes Quartet; admission 50c-\$1.

Maintaining the hottest pace in what is otherwise a dull cafe season, the management of the Bellevue follow the "smash" success of their hoked-up "Carmen" with Will Mahoney and Boy Foy heading current layout.

Mahoney is playing Montreal for the first time in many years and packs a terrific wallop with the Casino patrons. Comic has added a good-looking gal for dressing but clincher is still his xylophone routine which receives biggest reception given any artist at this spot for sometime. As an added boff, Mahoney teams with well-stacked partner for a gimmicked boxing stunt with each wearing a set of bells on wrists and ankles. They rang out tunes in the mock boxing bout. Solid hit.

Of all the jugglers the Casino has brought in none can touch Boy Foy who reprises all the socko tossing tricks and makes everything just that much harder by whamming them over while riding unicycles. In a room such as this, which is loaded at all times with vauders, the Foy presentation is standout.

To heighten production numbers, Madame Kamarova brings in Niriska who, with many yards of tissue silk on long rods which are in turn fastened to her arms, weaves some fancy patterns which are made more effective by clever lighting and staging. Sight impact scores with payees and followup production with line using Niriska as focal point is highlight of revue.

Chirp efforts by Marguerite LaPorte receive usual offhand interest given any vocalist in this room in spite of gal having looks and plenty of power. Terpsisters Betty Sawyer and Charles Julian fail to impress mainly because Julian follows Sawyer and similarity of both interpretive tap sessions conflicts. Bix Belair handles a complicated show score adequately and divides customer hoofing sets with the Julian Reyes group. Newt.

Manson Switches to GAC

Eddy Manson, harmonica act, and Professor Backwards have been signed by General Artists Corp.

Manson, formerly with Music Corp.-of-America, also signed a personal management contract with Jerry Levy, who manages Shep Fields' orch.

Berkshire Festival, 'U.S. Salzburg,' In Record \$243,100 Take For 6-Wk. Season

Lenox, Mass., Aug. 15.

The Berkshire Festival, at Tanglewood, near here, closed its 13th season Sunday (13) with a record take of \$243,100 for its six weekends of concerts and some added lustre to its tag as the "Salzburg of America." Take was about \$8,000 more than last year's previous record-breaker. Largest crowd of the season—12,600—attended Sunday's final concert, which, Serge Koussevitzky conducted. Attendance for the six-week season was 178,700, with top longhairs mingling with tourists from widespread areas at what has now become the leading summer music attraction in America.

Festival this year was interesting for several sidelights to the regular draw of concerts by the aced Boston Symphony Orchestra. Setup consisted of three pairs of Bach-Mozart concerts in the 1,160-seater theatre-concert hall the first three weekends, and nine concerts the last three weekends in the 6,060-seater Shed. At some concerts there was more overflow audience on the lawn than in the Shed.

Koussevitzky, who quit the Boston symph a year ago after 25 years' service, but who retained directorship of the Festival (and its school, or Music Center) which he founded, was back after a year for two of the final three weekends, and received a boisterous welcome. His protest at the hiring of Victor de Sabata for a pair of concerts on grounds of the latter being an "outsider," also stirred things up a bit.

Mrs. FDR's \$18,800 Draw

Engagement of Mrs. Eleanor Roosevelt to narrate Prokofiev's "Peter and the Wolf" with the orch on its special "Tanglewood on Parade" day (to raise funds for the Center), and subsequently record the work with the orch for Victor, proved a 10-strike. The special "Parade" concert drew 8,800 people (as against last year's 5,000), with \$18,800 taken in for the Center. (Mrs. FDR donated her services for "Parade" day. She also split her recording fees, half going to the Center, half to the Wittwyck School for Boys.)

The Festival, with its nine concerts, made a profit, but due to the expenses of the Music Center, or school, which is run for six weeks in conjunction with the Festival concerts, the overall season ends in a deficit. Same was true this season. This year the Center's students numbered 395, but 156 of these were on scholarship.

The Center, in addition to tuition of about \$135 from the paying students, and the \$18,800 from "Parade" day, also received about \$27,000 from Friends of the Berkshire Music Center, these being voluntary contributions from music-lovers for the privilege of attending the many varied student concerts. Attendance at these events (which is different from the Festival series of paid concerts) totaled 50,000.

The Bach-Mozart series presented in the 1,160-seater theatre (with sometimes 3,000 more on the outside lawn), set a new record this year with a 23,500 attendance. Breakdown of the Festival's \$243,100 receipts is: Bach-Mozart series, \$41,100; Shed series, \$177,000; "Parade," \$18,800, and Pension Fund rehearsals, \$6,200. Top for the Shed Concerts was \$5 (with \$6 for boxes), and \$4 for the theatre (Bach-Mozart) series. General admission to the grounds was \$2, with \$1 charge for the Festival rehearsals.

'Dollar Down' Preems

At Malden Bridge, N.Y.

Malden Bridge, N.Y., Aug. 15. "A Dollar Down," comedy by Richard Kirk, former Albany newspaperman and present member of the publicity staff of the New York State Department of Commerce, will be tried out at the Malden Bridge Playhouse, beginning Wednesday (16). Virginia Calhoun and William Sturges have the leading roles. Supporting cast includes Louise Woodruff, John Lasell, Warren Frost, Jean Bruno, Paul Bresnold, Edgar Clerk and Robert Juergens. Eunice Osborne is director; Stuart Lancaster is scenic designer.

Play is the first premiered at Malden Bridge.

Walter Back in Berlin After 17-Year Exile

Bruno Walter, bounced out of Germany in 1933 and out of Austria in 1938 by Hitler, flew to Germany Monday (14). He'll conduct in Berlin and Frankfurt for the first time in 17 years, and in Munich, (where for 10 years he headed the Munich Opera) for the first time in 28 years.

The noted maestro will also conduct at the Lucerne and Salzburg Festivals and in Sweden, returning to the U. S. Oct. 18. Season stints this year include conducting opera at the Met Opera House, N. Y., and guest symph appearances with the Philadelphia Orchestra, Chicago and San Francisco Symphonies. Columbia Artists Mgt. is booking.

Longhairs Are Switching Managers in Migration Wave; Arrau Is Latest

Signing by James A. Davidson Mgt. of pianist Claudio Arrau for the 1951-52 season, is latest in a marked series of management switches by top concert talent this year. Artists frequently change managers if bookings or attendance fall off, or for personal reasons, but there hasn't been so prominent a series of moveovers in the last decade.

Managers say these changeovers usually work in cycles, pointing out that there was a similar wave of migrations about 10 years ago. Whatever the reason, there have been almost a dozen changes in managers this season by leading concert performers. Arrau, after 10 years with National Concert & Artists Corp., is switching to Davidson next year. So is Jennie Tourel, longtime with Columbia Artists Mgt. Helen Traubel left Davidson this spring, to go to Columbia. Gladys Swarthout switched to Columbia. Gregor Platigorsky and Enzo Mascherini moved over to Sol Hurok. Ferruccio Tagliavini left Columbia for Jack Adams & Co. Biggest switch of all was Vladimir Horowitz, who is quitting Annie Friedberg for David Libidins for 1951-52.

State Dept. 'Tanglewood' Pic Set For U.S. Release

"Tanglewood," 20-minute film about the Music Festival and music school at Tanglewood, Lenox, Mass., which the Film Division of the U. S. State Dept. made last summer for overseas propaganda showing, is now being prepped due to hyped interest for domestic release. Film had a special showing in conjunction with the International Ladies Garment Workers Union pic, "With These Hands," at the Gotham, N. Y., recently. It's planned now to distribute the music short domestically late this fall via a major distrib. with Metro as possibility. State Dept. wants to add more narration to the pic for the U. S. showing. Pic has been shown in four countries abroad already.

Pic was shot last summer, during the Festival season, by MPO Productions, Inc., for the State Dept., on a \$50,000 budget. Shooting took two weeks, with Larry Madison in charge. Joe March scripted; Irene Wilson edited, and Boris Kaufman was cameraman. Crew of 25 worked on a seven-day basis, day and evening, utilizing the full Boston Symphony Orchestra and Tanglewood's advanced student orchestra. Pic shows scenes of Tanglewood and its various school activities, as well as showing the BSO under Serge Koussevitzky in several orchestral selections, one with a large student chorus.

Blondell for Marblehead

Boston, Aug. 15. Joan Blondell has been signed to appear at Marblehead Playhouse, week of Aug. 28 in "Happy Birthday."

This will be Miss Blondell's initial appearance hereabouts this season, although she toured the New England area last season in the same play.

BERGER MULLS ARENA SHOWS FOR HOTELS

Ralph Berger, former operator of the now defunct Latin Quarter, Chicago, is currently in New York surveying arena-type theatre operations for installation in midwest hotel ballrooms.

Berger declares that several hotels are interested in the plan and he'll probably cast several shows for routings at the inns.

N.Y. Stadium Concerts Suffer \$85,000 Deficit; B'way Music Best Draw

If the recently-ended Lewisohn Stadium, N. Y., concert season hadn't been curtailed by one week from its scheduled eight weeks to seven, the season's deficit, it's estimated, would have gone over \$100,000. As it was, the season, which closed Aug. 5, ended with a deficit of over \$85,000. Rainouts threatening weather and slim attendance accounted for the loss. The curtailment was the first in the series' 33-year-old history.

The al fresco concerts of the N. Y. Philharmonic Symphony, managed by Mrs. Charles S. Guggenheimer, always run at a deficit, with last year's (1949) loss being about \$65,000 and 1948's red reaching \$84,000. Mrs. Guggenheimer usually raises part of the expected losses before and during the season from civic-minded citizens. This year, she raised about \$75,000, and \$2,000 more has come in via the recent appeal to the public for \$1 donations to offset the deficit.

Broadway music, interestingly enough, led in attendance draw at these usually longhair concerts. The Gershwin and Rodgers & Hammerstein evenings drew the top crowds, of 23,000 each. Night of Italian opera and the Ballet Theatre night drew 19,000 each. The Sigmund Romberg evening pulled 17,000. Bad weather cut into some usually strong longhair nights, as with Mischa Elman appearance.

Sadler's in 100G Frisco. Advance 2½ Months Off

San Francisco, Aug. 15.

Adding to fantastic advance sales around the country, the Sadler's Wells Ballet of England, not due here for two months and a half, already has an advance of \$100,000 in the till for the 16 performance engagement at the Opera House Oct. 30 to Nov. 12. Troupe can do about \$175,000 here on the run.

Sadler's is leaving London Sept. 5 by air for N. Y., to open a 20-week tour of the U. S. and Canada, starting with three weeks at the N. Y. Met Opera House beginning Sept. 10. Troupe has been touring England, and will return to the Royal Opera House, London, for one week, Aug. 21-26, before setting out on its second American tour.

London (Ont.) Theatre Offers Script Award

London, Ont., Aug. 15.

The local Little Theatre has offered \$1,000 for the best play written by a Canadian resident in Canada. This is the biggest award ever offered for playwriting in the Dominion. Scripts must be submitted to the committee of three judges, before next Dec. 31.

The wealthiest Little Theatre in Canada, the London group two years ago offered a scholarship to a young actress to take a dramatic arts course at the Royal Academy in England. The girl, Olga Landiak of Fort William, Ont., won the best acting awards at the Dominion drama festival that year.

The Little Theatre owns debt-free its own playhouse and the land on which it stands. The group's income last year was \$63,478, of which \$48,550 came from 10,000 membership fees. Production of the six-play season cost \$5,987. Gross receipts from road shows were \$49,821. Rental revenue was \$4,310. As of April 30, cash on hand was \$175; accounts receivable, \$131; Dominion of Canada bonds, \$16,480; prepaid expenses, \$2,005.

The theatre's surplus account totals \$89,690.

Hot Air Club in 2d Half Century Of a Clambake That Made Good

By JOSEPH C. SHEA

When You're At a Loss For A Story—Try Your Own

Guilford, Conn., Aug. 15.

Autobiographical inspiration for a legit play is apparent in "You Have to Be Crazy," next week's trout production at Lewis Harmon's Chapel playhouse here. The comedy is by the producer's authoress-wife, Charlotte Buchwald.

Among the accurate details of the piece are that it's about a husband-wife team operating a summer theatre in a Connecticut resort town, where attendance was steadily dwindling until the guest-star policy was dropped for a resident company operation at pop prices. Scenes include a New York apartment, the lobby and facade of the summer theatre and a bare-stage during rehearsal.

An earlier comedy by Miss Buchwald, "Sex Is Out," was tried out here in 1946 and subsequently sold to RKO.

Singers Thebom, Valdengo Plane to Coast for Stints In Metro's 'Great Caruso'

Blanche Thebom arrived in N. Y. by plane from Paris Monday (14) and re-planned promptly to the Coast. She's to work for two weeks at Metro recording and filming for "The Great Caruso." Contralto, managed by Sol Hurok, spent part of the summer singing with the Glyndebourne Opera Festival in England, scoring a particular success in "Cosi fan tutte."

Also, flying to the Coast last Friday (11), for a stint in "Caruso," was Giuseppe Valdengo. Young Italian baritone will record a series of operatic sequences for the pic, doing roles identified with Antonio Scotti, a Caruso singing contemporary. Mario Lanza has the title role in "Caruso." Peter Herman Adler will conduct and stage the operatic sequences in the pic. Coming season will be Valdengo's first full one with Columbia Artists Mgt. (Judson, O'Neill & Judd division) and the bureau has completely sold him out for opera and concert dates this year. Baritone is due back in N. Y. Aug. 28 for a Firestone NBC broadcast, then flies back to Hollywood for further work on "Caruso."

Celler May Shelve Probes Due to Korean Conflict

Washington, Aug. 15.

The Korean war may interfere with plans of Rep. Emanuel Celler (D., N. Y.) for his monopoly sub-committee to conduct hearings in New York on the Shubert control of legit theatres and the place in the concert artist field held by Columbia Artists Mgt., the booking agency. Celler announced last week that the committee would swing its emphasis, in the future to a probe of practices impeding defense production.

However, when the House voted to exempt theatre tickets from price ceilings, Celler opposed this amendment to the price-control standby powers voted to the President. Celler claimed he had paid \$60 a seat to see "South Pacific." He has charged that the Shuberts are responsible for high prices ticket agencies get for hit shows.

'Whistle' Ends OSU

Columbus, Aug. 15.

Arena style staging was carried to its logical conclusion last week in Ohio State U.'s Stadium theatre production of Robert E. McEnroe's "The Silver Whistle" when the audience found itself seated within the walls of the poor house garden. The theatre under the giant tiers of the stadium was redesigned so that the garden walls included the entire audience of 410. The production was kudos by newspaper critics and is being given two extra performances.

"Whistle" was the final play of a six-production season. All were done in arena style.

Estimated total take for the 26 performance season is more than \$8,000. Three plays, "Life with Mother," "Born Yesterday" and "Silver Whistle" were sold out for every performance. Prof. John H. McDowell is director of the series.

Expediently named, according to dissident wives of some of the members, the Hot Air Club begins its second half-century next Sunday (20), with the traditional steamed clams, corn, lobster and watermelon at the Riviera Beach Club, Brightwaters, L. I. This 51st annual outing of a group of theatrical pressagents, managers, general managers, a producer and an actor or two, booking agents, theatreowners, a music publisher, a railroad passenger agent, and secretary of the Actors' Fund, will mark another nostalgic journey for this unique organization.

Of the 20 charter members, two are alive today: Dan A. Considine and Sargent Aborn. The former, living in Florida, was a press agent and company manager, and in the '30s was business manager of the Boston Red Sox. Sargent Aborn and his brother Milt managed an opera company in the Century theatre and produced operatic companies for the road, including "The Bohemian Girl." He is now an executive with Tams-Witmark music library.

R. H. Burnside, musical comedy producer and former managing director of the famed Hippodrome, N. Y., is president of the executive committee of 10 members, including Fred R. Zweifel, Victor Leighton, George Leffer, Victor Kiraly, Louis Lotito, Augustus Pitou, Sam Reiter, Ben H. Atwell, Elliot S. Foreman and Robert Campbell.

The club is unusual in that it has been in existence more than 50 years without a constitution or elected officers. There are no dues. Copies of Robert's Rules of Order are never thumbed by committee members, as there are no bylaws.

The only times the members meet are at the summer clambake or at the winter beefsteak dinner on the last Saturday in January. This break in the year's silence between clam eating was instituted in 1936 at a memorial dinner for the late D. W. "Doc" Haynes, a popular Broadway press agent and charter Hot Air member.

The president of the executive committee is selected by the 10 committee members; this choice is announced to the diners at the conclusion of the watermelon and coffee course. The new appointee then has his brief hour of glory. The only time this honorary officer has his name on the club roster is when it is printed on the menu of the following summer's dinner. That day he hands the bottle of hot air over to his successor, whose name is supposed to be secret until that moment.

No Speech Complaints

There can be no complaints about lengthy speeches, as this after-dinner orate was abolished two years ago, though not for the reason some members hold, that one member made the same speech every year; namely, "When I was with Charley Hoyt."

Robert Campbell points out that the Hot Air Club has "existed half a century on sentiment alone. Only the tie of good fellowship binds the members together." Sentiment is notably expressed on page one of each menu for the clambake. It is headed "Always in Our Memory" and this year it will list the 106 names toasted in perpetuity by the surviving members.

Many of the 140 members hail from such distant roadshow centers as Los Angeles, Chicago, San Francisco and New Orleans. This year will bring out delegations from Philadelphia, Boston and Baltimore, ranging in ages from 30 to 85, who will board the buses in front of The Lambs on 44th street, N. Y., at 10 o'clock Sunday morning, Aug. 20.

The club had its beginnings in July, 1898, in the bar of the Fifth Avenue hotel, N. Y., but was officially organized in July of the following year. This hostelry, located at 24th street and Fifth avenue, next door to the Madison Square theatre, then controlled by playwright Charles H. Hoyt, was The Lambs and Sardi's of its day as headquarters for producers, press agents and managers.

That July evening, some of the more important regulars were enjoying the "children's hour" at the Fifth Avenue hotel bar. Several had been successfully engaged during the afternoon at the Coney Island Jockey Club. Others had

(Continued on page 50)

D.C. Show Biz Beehive As 'Kate' Bows At Watergate; Other Strawhat News

Washington, August 15. "Kiss Me, Kate," under the aegis of Saint Subber and Lemuel Ayres, opened last night (14) for a two-week run at the Watergate, town's government-owned outdoor amphitheatre. National company of the Cole Porter musical, fresh from its record-breaking, 33-week stint at the Shubert theatre in Chicago, is scheduled for 14 performances on consecutive nights, with time out only for rain.

Musical was originally set to come here as a presentation of Fortune Gallo, whose success with outdoor opera at the Watergate in July prompted him to book the theatre-on-the-Potomac for a later date. Snarls between Gallo and show's producers resulted in the former's exit a few weeks ago.

The 6,000-seat amphitheatre, scene of summer symphony concerts, is scaled from \$3.60 to \$1.20. Actually, at least 1,000 side seats are impractical for viewing. Top potential is said to be \$60,000, but with a low rental of \$500 nightly, including all services by National Capital Parks, which controls the property, a comfortable profit can be made on far less.

"Kiss Me, Kate" brightens a show biz horizon already seething with activity. Besides Olney theatre, which is continuing its boom biz with the current "One Woman Show" of Hildegard, local drama columns list five non-Equity legit productions.

Topping the non-professional circuits is "Faith of Our Fathers," the Paul Green historical drama at the new 4,000-seat Sesqui Amphitheatre. Debuting this week is the 250-seat, year-round Arena, theatre-in-the-round at the converted Hippodrome, erstwhile art house in the Sidney Lust film chain. New project, the brain child of Edward Magnum, ex-George Washington U professor of speech and drama, and his frau, both of whom will produce, is financed by \$10,000 subscribed by local backers. Tomorrow night's (16) preem will be revival of Goldsmith's "She Stoops to Conquer."

Another new project, now in its (Continued on page 52)

'Detective' Profit 107G; More Due From Pix Sale; Morris Takes to Subway

"Detective Story," which folded Saturday night (12) at the Broadhurst, N. Y., after a run of 581 performances, has thus far paid a profit of \$107,000 on its \$75,000 investment, and will distribute another \$33,000 from the down payment on the film rights. Because the star, Ralph Bellamy, has a television series, the original production will not tour, but Chester Morris is heading a company slated to play the subway circuit.

The Howard Lindsay-Russell Crouse production of the Sidney Kingsley melodrama opened in the spring of 1949 at the Hudson, N. Y., at a cost of approximately \$65,000 (including bonds). It played to substantial profits until the general boxoffice slump on Broadway last spring, when business steadily dwindled. With the sale of the Hudson recently to NBC, the play was moved to the Broadhurst, N. Y., where the guarantee was \$4,000 a week. In the last five weeks it lost about \$13,000.

Although the meller received favorable notices and was a popular hit in New York, it failed elsewhere. A touring edition starring Morris had a disappointing engagement in Chicago and folded a few weeks later at a loss of about \$50,000. A London production also closed in the red after a few weeks' run. The film rights were sold to Paramount for \$285,000, plus a percentage of the profits.

Kingsley received 10% of the gross as author and 2% as director, besides having a share of the profits. Bellamy got 10% of the gross as star.

'ANNIE' DALLAS FINALE

Dallas, Aug. 15. Final production of the current Starlight Operetta season at the State Fair Casino will be "Annie Get Your Gun," which will open Monday (21) for a two-week run. Carol Bruce, Earl McVeigh and Carlson will be featured.

Rep. Klein Prepping FDR Memorial Theatre Bill

Washington, Aug. 15.

Rep. Arthur D. Klein (D., N.Y.) will shortly introduce a bill for a \$5,000,000 Franklin-D. Roosevelt Theatre to be erected at the nation's capital, he announced last week. Measure will call first for \$100,000 for pre-construction surveys, architectural plans, etc.

Legislator explained in his formal statement last week that he would also ask that Congress provide funds from time to time to meet any deficits which the theatre might incur. It would be located on Government-owned land within the city.

Jurisdiction Snarls 2 Legits

Jurisdictional disputes, involving two incoming Broadway productions are slated for consideration today (Wed.) at a meeting of the international board of the Associated Actors & Artistes of America. The shows involved are the Michael Myerberg-Joel Spector production of the musical drama, "The Barrier," and the American Legion revue, "Red, White and Blue."

"The Barrier," with music by Jan Meyerowitz and book and lyrics by Langston Hughes, is described as an opera, which may lead the 4A's board to rule it in the jurisdiction of the American Guild of Musical Artists, as it did with "The Consul" and the dual-bill "Medium" and "Telephone." AGMA not only has higher minimums than Actors Equity, its legit affiliate, but permits only six performances a week for key members of the cast.

In the case of "Red, White and Blue," the jurisdiction is being contested by Equity and its vaudeville affiliate, the American Guild of Variety Artists. Because there is reportedly considerable bitterness over this show, the 4A's board may be unable to reach a decision at today's session, or if it does settle the matter, may not have time to settle the "Barrier" question.

'Oklahoma' to Shutter After 3 Yrs. in London

London, Aug. 15.

"Oklahoma" finishes its three years London run at the Stoll's theatre, Oct. 21.

It starts an extensive provincial tour Oct. 23, playing a minimum of three weeks in each town. Musical goes into most of Moss Empire and Howard & Wyndham's houses, and is booked as the Christmas attraction at the Opera House, Manchester, for six weeks.

On Oct. 24, Stoll's opens with season of ballet, starring Alicia Markova, Anton Dolin and Natalie Krassovska, who is currently appearing with Dolin in the provinces, during Markova's convalescence after an appendectomy operation. Season is for eight weeks.

Frisco Repertory Sets Strong Fall-Winter Plans

San Francisco, Aug. 15.

Director-producer Robert T. Eley today (15) announced extensive plans for the San Francisco Repertory Theatre's winter season, in 1950-51. Season will open with "Light Up the Sky" Sept. 12, to be followed by "Duet for Two Hands," Dalton Trumbo's "The Biggest Thief in Town" will follow the British import, which in turn will be followed by "Anne of a Thousand Days."

During the Christmas holidays, Repertory will appeal to Frisco school children with two weeks of "Rumple Stiltzkin," which will be presented in daily matinee performances at special prices. The New Year will find August Strindberg's "The Father," to be followed by "Happy Birthday."

'Cal. Story' at Bowl

Hollywood, Aug. 15.

"The California Story," a pageant-spectacle depicting the history of the Golden State, will be presented in Hollywood Bowl Sept. 8-12 by the California Centennials Commission with Val Rosing directing from a script prepared by Jack Moffitt.

Meredith Willson will conduct the Bowl Symphony Orchestra and Frank Allen will assist him in prepping the score. Production will be supervised by Lloyd D. Mitchell, with Norman Manning as production coordinator.

Preminger Pix Stint May Slow 'Wound' Production With Financing Snarl

Hollywood, Aug. 15.

Otto Preminger, who was slated to stage and co-produce the new Ken Englund-Sidney Field play, "Deep Seductive Wound," may have to withdraw from the deal because of a film assignment. He has notified co-producer Jule Styne that he cannot bring in any financing and will not be able to take on the directorial stint until he completes a new screen commitment. As a result, the entire setup for the legit is now uncertain.

Styne reportedly wants to bring in another co-producer, or go ahead with the presentation on his own, with Leo Robin as silent partner. (He and Robin have collaborated on the music and lyrics of several films and legit shows.) Englund is understood to be anxious to retain Preminger as stager, if not as co-producer, and may insist on delaying production of the play until he is available. A decision will probably be reached this week.

Preminger's terms as director call for a down payment of \$5,000, plus 3% of the gross from the original company. He would also get \$2,500 down, plus 2 1/2% of the gross, of any road companies he might direct, and 2% of the gross for those he did not direct.

ATLANTIC CITY SHOW BIZ PROTESTS CITY THEATRE

Atlantic City, Aug. 15.

The Amusement Men's Assn., composed of owners or operators of piers, motion picture houses, etc., is definitely opposed to the city using luxury tax funds to erect a modern legitimate theatre. They so advised Mayor Joseph Altman after a meeting last week. Action was taken following publication of plans for re-building the old Garden Pier. The plans provide for such a theatre, but are only tentative.

Amusement men say that business so far this year is dwindling, and they certainly aren't in favor of having money they contribute to the city through luxury and municipal taxes being used to erect a business which will be in competition to them. They also point out that the plans as they stand now will mean a \$1,000,000 outlay.

The Garden Pier was seized by the city when its owners were delinquent in their taxes. The big building, housing a dance hall and theatre, has been leveled. The city is preparing to get bids to improve the property through re-decking and the construction of additional buildings.

There has been considerable agitation here for some time for a small theatre to be owned by the city and used by local dramatic groups. It would be available for pre-Broadway openings.

Catholic U. Group Sets 15,000-Mile Legit Tour

Washington, Aug. 15.

A company of Players, Inc., including 16 actor and technician graduates of Catholic U. speech and drama department, will make an eight-month, 15,000-mile tour of 29 states and Canada this season, offering a repertory of "Much Ado About Nothing," "Macbeth" and "Arms and the Man." It will travel in two stations wagons and truck.

Group, which completed a 7,000-mile tour of 15 states last season with "Much Ado," is cooperative and non-profit. The "Much Ado" production was directed by Walter Kerr, while Alan Schneider will stage "Macbeth."

Lloyds of London May Underwrite Show-of-Month, Theatre Parties

Harry Delmar Takes Over Davis' 'Brooklyn' Revue

Librettist Eddie Davis and producer Harry Delmar will reunite with the latter's decision to produce "So This Is Brooklyn," the revue authored by the radio gag writer. Davis was previously associated with Delmar in "Follow The Girls," the Gertrude Niesen legit hit of several seasons back.

Book author just got his release from Albert Johnson, who had "Brooklyn" originally, when the latter decided to go ahead with his own musical version of "Huckleberry Finn," ahead of the Davis show.

Logan Precedent On 'Trees' Coin

As a guarantee against loss for the backers of "Wisteria Trees," which reopened Monday night (14) at the Martin Beck, N. Y., author-director Joshua Logan is taking no royalties until the production cost is earned back and has underwritten the operating deficit for any losing weeks. As far as known, it's the first such action in Broadway history.

Thus far, the unpaid royalties of 10% as author and 3% as director are understood to total about \$35,000, which Logan has placed in a special contingency bank account. He has yet to receive a cent for his contribution to the show, including the extended pre-Broadway tryout tour last spring. In addition, the author-director has reportedly paid approximately \$6,700 to cover operating losses for the show on the losing weeks prior to its recent layoff, during the general boxoffice slump.

Helen Hayes, as star of the play, has taken a reduction in her regular terms of 10% of the gross. Her action, like Logan's, was at her own suggestion and with the understanding that it would not be publicized. With the exception of the star, the entire "Wisteria" cast has continued to receive full salaries. Miss Hayes is a major backer of the production, having brought in \$30,000, and Logan is also one of the small number of investors.

Principally because of Logan's action, "Wisteria" stands a likely chance of repaying its \$100,000 investment. Besides the \$35,000 in Logan's contingency account, there is estimated to be about \$7,000 in operating profits, \$25,000 in bonds and deposits and electrical equipment valued at \$40,000 owned by the production. The show actually cost about \$110,000 (including bonds and deposits) to bring to Broadway.

Harris As Ziegfeld, N.Y., Treas.; Other Shifts Due

Lewis Harris, until recently treasurer of the Biltmore, N. Y., becomes treasurer of the Ziegfeld, N. Y., effective Sept. 4. He succeeds Daniel Melnick, who has held the Ziegfeld assignment for five years. New assistant treasurer will be Irving Morrison, formerly at the Lyceum, N. Y., replacing Jack Wolff. Before deciding on a new spot, Melnick will take at least a month's vacation at his Newcastle (N. Y.) farm.

Numerous other boxoffice shifts are understood due Sept. 4, with the start of a new contractual period in the contract between the Treasurers & Ticket Sellers union and the League of N. Y. Theatres. However, the identities of those involved won't be announced until then.

Arnold at Fitchburg

Worcester, Mass., Aug. 15.

Edward Arnold will appear in the Guy Palmerton production of "Apple of His Eye" at Lake Whalom Playhouse, Fitchburg, for a week, beginning Monday (21). Palmerton will present "Love on Approval" at his Worcester Playhouse for a week starting next Tuesday (22).

Deal is in the works for Lloyds of London to insure the Show-of-the-Month Club against losses of up to \$10,000 on commitments of tickets on incoming Broadway shows. The British underwriting firm has not actually accepted the business, nor even quoted a rate, but has notified Sylvia Siegler, SOMC president, that it is interested in such a deal and has asked for details of the proposed setup.

Insurance on advance ticket orders for subscription groups or on theatre party bookings would presumably hypo these forms of box-office sales, since the possibility of heavy loss on flop shows is a limiting factor in SOMC show selections and theatre party agent deals. It's figured that the coverage would also be a protection for producers, as few if any party agents would otherwise be financially able to make good for advance orders if patrons failed to buy a substantial portion of tickets for bought-out houses. Similarly, without an insurance cushion, SOMC might be bankrupt if one heavily-booked show were to be a quick flop.

If Lloyds accepts SOMC business, it's expected that the firm may also insure various other such outfits. Also, the possibility is seen that some form of insurance might be obtained by managers for Broadway productions, provided the risk were minimized by a substantial party bookings and advance mail orders.

With at least two new subscription groups now soliciting memberships, Miss Siegler last week reopened her membership lists. The new groups are the Hit-of-the-Month Club, organized by several ticket brokers, with Rose Goldstein, a former SOMC employee in charge, and the Ticket Club, which has a sort of agency setup with a \$10 "security" fee.

The SOMC rolls were recently closed at nearly 6,000 members, but additional spot applicants are now being accepted for not only the SOMC itself but also for the balcony subsidiary and the Opening Night Club. In addition, Miss Siegler is about to launch a subscription-outfit to obtain tickets for a number of shows for out-of-town visitors over a period of a week or so.

'Charley' Likely to Tour Even if Bolger Vamps; \$135,000 Profit So Far

Even if Ray Bolger doesn't return to the show, "Where's Charley?" will almost certainly go on tour this fall. If the star does return, the musical may resume its Broadway run before going on the road. If not, a replacement, perhaps a singer-comic, will be sought for the road. In any case, co-producers Cy Feuer and Ernest H. Martin plan to reopen the Frank Loesser-George Abbott musical version of "Charley's Aunt." They also figure on ultimately cashing in on the film rights to the property.

With Bolger due to take an extended rest starting Sept. 9, the musical will shutter at the St. James, N. Y., with the physical production going into storage. Nobody from the supporting cast will be placed under contract, as it's figured that if any take other assignments before the show is ready to reopen, suitable replacements can be engaged. Bolger will be given at least a month's vacation before the question of his return will be decided. If he elects to resume the stint, he will be able to do so pretty much at his own time.

The musical, which opened Oct. 11, 1948, has thus far paid a profit of \$135,000, and has about \$54,000 in additional assets. It was financed at \$200,000, plus an over-call of \$50,000 (which was not actually used, however), and cost just under \$180,000 (exclusive of bonds). Until the recent general boxoffice slump, the show had never grossed less than its approximate \$28,000 operating nut. During the 95-week run, Bolger has missed only one performance. He gets 10% of the gross against a guarantee of \$2,500. His wife, associate producer Gwen Rickard, shares in the show's profits.

Star System

Continued from page 1

Playhouse, Coonamessett, Mass., is about the same, while the Cape Cod Music Circus at Hyannis, Mass., according to Aldrich, is doing "phenomenal" business for its first season, with "absolute capacity" every night since its second week.

Biz at the Princeton, N. J., summer theatre, director Herbert Kenwith reports, is "far ahead this year." It's been better than 1949 at the Berkshire Playhouse, Stockbridge, Mass., and at Chapel Playhouse, Guilford, Conn. "So far we are ahead of last year and in the black," says Guilford's Lewis Harman.

Richard Skinner, in his third season at Olney, Md., reports that this is his best summer to date. Of the first six shows, he says, three were complete sellouts, and the others better than 80% of capacity. Biz at the Spa summer theatre, Saratoga Springs, N. Y., has been 30-40% better this July than last year, with August shaping up as still better due to the racing season. Milton Stiefel reports business same as last year at his Ivoryton, Conn., Playhouse.

War Scare Seen

On the other hand, biz at the Ogunquit, Me., Playhouse, is not as good as last year, with producer Maude Hartwig saying "we believe war is the answer." Sara Stamm, at the Casino Playhouse, Newport, R. I., admits biz is "much worse" than 1949, while Theron Bamberger, of the Bucks County Playhouse, New Hope, Pa.—one of the east's ace strawhats—advises that his biz this season is off about 10%. From Lakewood Playhouse, Skowhegan, Me., producer Melville Burke reports that from June through mid-July biz was \$3,000 below last season, though his last three weeks were capacity. Burke said local biz was bad due to adverse industrial conditions and high taxes.

The use of stars had the managers sharply divided. Princeton's Kenwith calls stars "a very definite need," adding that without a star system his theatre "would perish." Olney's Skinner says he misses having a larger resident company, "but the public buys star names." John Huntington at Saratoga, is "wedded to that star system, whether I like it or not," although he claims certain star salaries have gone so high as to be out of sight, so that he's turned down several attractive names for that reason. So has Newport's Sara Stamm.

Stockbridge's William Miles has kept his operating expenses below 1949's, due to the absence of high-priced stars. "The necessity of playing a star every week is a definite menace," he says, "because there aren't that many bonafide stars with real drawing power available to the medium-size theatres." "Many so-called stars who have passed their earning capacity," adds Mrs. Stamm, "demand large salaries, and as long as larger theatres pay, the rest of us seating only around 500 must suffer."

Skowhegan's Burke sees the star system "a deadly menace to permanent organizations who look to the future." "We have been much happier this season," reports Guilford's Lewis Harmon, who threw out the star system completely this season for a resident stock setup. "No star headaches, particularly having the star walk in either Sunday or Monday for a Monday night opening."

Astronomical Salaries

"Stars this year have been asking astronomical salaries," says New Hope's Bamberger. "A real star who draws is worth money," he adds, "but if a strawhat can live without them it's better off." The Cape's Aldrich concurs. "The star system has been a great help," he says, "in establishing summer theatres and bringing them to their present importance, but from now on I am beginning to feel that we might do just about as well without stars. This is a problem that all summer stock managers will discuss in the fall."

Most managers found salaries much too high, especially for stars. One producer, Guilford's Harmon, thought television was a factor. "Because of tele," he said, "talent is more independent about taking summer theatre jobs, asking salaries higher than they are worth." As for television's effect on their boxoffice this summer, most man-

agers reported no signs of any as yet.

Most producers resent the increase in package shows, seeing them a threat to resident troupes, local directors, etc. "Package shows are all right for those managers who are satisfied to be real estate operators," says Harmon, who sees them also as a threat to talent, narrowing the number of acting jobs. Burke finds them too costly. "For me," says the Spa's Huntington, "they're a necessary evil." Kenwith found there were too many this season, expressing a preference for directing the shows at his theatre himself.

High royalties and the increase in rehearsal pay have sent this season's cost of production up, says Ivoryton's Stiefel. Mrs. Hartwig sees these two items as too high for the limited income of a summer theatre. "Managers paid ridiculously high royalties," said Aldrich, "for two plays, 'Born Yesterday' and 'Harvey.' They failed to live up to expectations and never did capacity anywhere, therefore being way overpriced."

Assorted Beefs

Managers also took occasion, via VARIETY's survey, to get assorted beefs or conclusions off their chest. "There is a dangerous growing practice among producers of new tryouts," writes Mrs. Stamm, "of including such expenses as their own and various members of their families and staffs, as well as authors, in attending performances at summer theatres where they try out, plus such expenses as typing of scripts, etc., for which they would ordinarily pay in regular road tryouts."

Ogunquit's Mrs. Hartwig is confident about the future of strawhats. "If a high standard of entertainment is maintained," she says, "there is a market." Saratoga's Huntington, worried last year about business, feels differently this season. He added a couple of musicals to his straight play list, he says, "partly to get the jump on some tent or arena theatre that might want to move into my area and crucify me the way a couple of other managers are getting it."

"Summer stock is losing its casual, easy-going aspect and becoming big business," writes Bamberger. "Year in, year out, it costs a little bit more to operate than the year before. Rising costs and diminishing business—that's a bad combination. If all concerned don't watch themselves the summer circuit will be down in the cellar with Broadway. It's too delicate an institution to stand much tossing around."

Aldrich, while citing the satisfactory record at his own houses, is pessimistic on business in general for barn producers. "Grosses are lower and costs are higher with many of them," he says. "It's not a very satisfactory situation for summer stock managers. In fact, I prophesy that 90% of all summer theatres operating will end up in the red or at best break even."

"As for my own particular problems, I have found Equity most cooperative this summer (even if they are certainly at fault when they do anything to increase operating expenses in these uncertain times). I feel that if Equity will continue to confer amicably with summer theatre managers, the summer theatre goose will not be done away with in the same manner its Broadway sister has been killed."

Malden Bridge Biz Fair

Schenectady, N. Y., Aug. 15. Director Eunice Osborne and actors William Sturgess, Virginia Calhoun and Louise Woodruff, of the Malden Bridge Playhouse, near here, appeared with Howard Reig on a 15-minute telecast over WRGB, Schenectady.

Miss Osborne said that the war situation had somewhat affected the Playhouse and others of the kind, as well as resort hotels, but that "business is pretty fair with us." Miss Woodruff, a Schenectady girl, has worked on WRGB programs. Reig comes from Nassau, near Malden Bridge.

George Balanchine, artistic director of the N. Y. City Ballet Co. and stager of "Where's Charley?" dances, was signed to do a ballet for Sadler's Wells Co., titled "Concerto for Trumpet and Orchestra,"

Strawhat Notes

Tim Herbert and Don Saxon, comedy team, will appear in "Roberta" at the North Shore Music Theatre, just outside of Chicago, for one week beginning Tuesday (22). Duo remain at the theatre the following week to play the comedy leads in "Desert Song."

Harold Berman, VARIETY's Baltimore mugg, visited his son, Borah, of the Spa Summer Theatre publicity staff, in Saratoga Springs, N. Y., over the weekend. Sylvia Sidney, starring in "Goodbye, My Fancy" at the Berkshire Playhouse in Stockbridge, Mass., last week had a birthday, and producer William Miles gave a party for her in the theatre's greenroom.

"The Web and the Rock," being tried this week at the Spa Summer Theatre, Saratoga Springs, N. Y., will be presented next week at the Playhouse in Marblehead, Mass. This is a change in booking.

Ruth Webb, singing principal with "On the Town," presented at the Spa Summer Theatre, Saratoga Springs, N. Y., last week, was granted a marriage annulment from husband, Richard B. Ober. She's been living in Albany the past year.

Dick Charlton and Ann Lee, operating the Sombbrero theatre in Phoenix, Ariz., during the winter, have inked Gloria De Haven for a revival of "Girl Crazy," slated for production early in the season. Cast illness delayed the Circle Players revival of "What Every Woman Knows" in Hollywood with Sydney Chaplin, Ruth Conte and Lynne Baggett toplined.

Hot Air

Continued from page 48

been doing research work at the library. But Robert Arthur, press agent for Hoyt's shows, had attended a clam bake at Jim Villepigue's Tappens at Sheephead Bay. He told his cronies about this remarkable event. Among his listeners were Edward G. Cooke, who was the first advance agent for "Ben-Hur" and later general press representative for John Golden; also A. W. Dingwall, general manager for Jacob Litt, theatre operator in Milwaukee, St. Paul and Minneapolis. Arthur's description awakened a desire among his pals for a clam bake of their own.

"Ecce homo," said Cookie. Whereupon "Sandy" Dingwall gave Cooke a beau jeu, beau retour, walked over to the big chair in the Amen Corner of the bar and settled down, exclaiming: "That's a lotta hot air . . . say, that's a good name for a club. Let's start one."

Initial Clambake

So before the boys could start to sing "Auld Lang Syne"—which might be the theme song for the Hot Air Club—a resolution was made to find a site for a summer meeting place. The organizational clambake was held the last Saturday in July, 1899, at Price's Place at Pleasure Bay on the Shrewsbury river.

For the first five years, the bakes continued at Price's. These early safaris were all-day excursions; the members travelled via boat to Atlantic Highlands, train to the Monmouth Beach station and then carriages to Pleasure Bay.

These first affairs, held outdoors with a professional bake-master attending the steaming mounds of seaweed-covered food, were gastronomic events. But after five years at Price's, some adventurous members forced a change in the site so that the next hot air contests were held at Benny Singer's hotel, also on the Shrewsbury. Next, actor Eugene O'Rourke was host to the club at his Bide-a-Wee Inn at Long Branch, followed by Otis Harlan at his Port-Au-Peck resort and Billy Burns' Silvermine Inn on the Shrewsbury.

One summer the outing was held at Karoylis on the north shore of Long Island. But the quality of the air did not seem the same, and after this sampling of other brews, the boys returned to the original site along the Shrewsbury river. During the depression, with the high cost of hot airing, the clambake was forced to move indoors. Later the club went back to Long Island; this time at the Engineers Golf Club, Roslyn. For the past five years the bakes have been at the Riviera Beach Club.

Inside Stuff—Legit

Lawrence Langner and John C. Wilson, associated in the operation of the Westport (Conn.) Country Playhouse, are using house ads in the strawhat's playbill to enlist backing for tryouts there that subsequently get to Broadway. Understood four or five patrons have expressed a desire to put money in such ventures. Box sunk in the cast biog section of the theatre program has a teaser head reading, "Ever Wanted to Be an Angel?" Rest of the text says, "Here's your chance! Subscribers interested in investing in Broadway productions tried out at the Westport Country playhouse will have the first opportunity. Please inquire at the boxoffice."

Thus far, no Westport tryouts are definitely slated for New York presentation, although several are mentioned as possibilities. Last season's "Texas, Li'l Darlin'" was tried out at the spot and the previous season "Silver Whistle" opened an extended tryout tour there.

For the second time in recent weeks, the playbill for the Bucks County Playhouse, New Hope, Pa., carried a pointed yarn last week by producer Theron Bamberger. This time the yarn related how the writer, who was readying a Broadway production at the time, agreed to see two young job-seeking graduates of the American Academy of Dramatic Art. In their innocence, the pair appeared not at his office, but at his apartment at 8:45 next morning. Stumbling to the door in dressing gown and slippers, Bamberger invited the two in and, as there was a part in his show that either one could play, gave the job to one of them—at a \$25 salary, the Equity minimum at that time. The one chosen was Martin Gabel, now an established actor-director-producer in legit, films and radio. His less fortunate companion was playwright-director Garson Kanin.

Municipal auditorium, New Orleans, is managed by William A. Coker, not Irwin Poche, as recently reported. Spot is playing a number of legit shows this season.

Legit Bits

Elisabeth Bergner was slapped by the N. Y. State Tax Commission last week with a \$1,665 judgment for unpaid income tax. The actress is currently in Australia, but is set for a London engagement this winter.

After getting "Mister Roberts" off to an indicated click start in London, Joshua Logan went to Liverpool to catch the try-out of "Accolade," by and with Emlyn Williams. He'll probably take an extended rest in France and Italy before returning to the U. S. . . . Irving Kyser, treasurer of the Alvin, N. Y., is convalescing at the upstate farm of Daniel Melnick, treasurer of the Ziegfeld, N. Y. Given only a thread-thin chance of surviving last year, he is slowing recovering from almost complete paralysis, and is expected eventually to make a complete recovery. Doctors still haven't diagnosed his ailment. Incidentally, the theatre is keeping him on full salary. . . . Lawrence Tibbett, signed to co-star with Muriel Kahn in the Michael Myerberg-Joel Spector production of the Langston Hughes-Jan Meyerowitz musical, "The Barrier," will get 10% of the gross, with a guarantee of \$1,500, for a six-performance week. An alternate will be engaged to sing the two matinees.

Joseph Harris is company-managing "Tickets, Please" for two weeks as stand-in during the vacation of his father, Charles Harris. . . . Marie Powers was to sail yesterday (Tues.) on the Queen Mary to sing her original title role in the film edition of "The Medium," being produced in Italy. Her leading part in "The Consul" is being sung by Lydia Summers. . . . Hugh Sinclair has succeeded Rex Harrison in the leading role of the London edition of "Cocktail Party." . . . Dave Rosen broke his toe last week while in the boxoffice of the Harris, Chicago. . . . Edward Blatt, has been submitted for membership in the managers' group of the Assn. of Theatrical Press Agents & Managers, under the "new blood" clause. . . . Harry Shapiro is company manager of "Live Wire" and Bernard Simon is associate to pressagent Max Gendel on the Michael Todd production. . . . Walter Fried is manager and James Proctor p.a. of "Giacca and Smile." . . . Samuel J. Friedman is pressagent for "Pardon My French" and Karl Bernstein has the same assignment for "Affairs of State." John Murray Anderson's "Almanac," "Guys and Dolls" and "King Lear."

Ticket broker Joseph Newman back last Saturday (12) from European vacation. . . . Following the current "Medium" and "Telephone" double-bill, the next offering at the Arena, N. Y., will be Shaw's "Arms and the Man." . . . Paul Foley, who staged-managed three seasons' tour of "Harvey" and directed the Australian production, returned last week from Down Under. . . . Tommy LaBrum, Philly adman and p.a., sneaked into town last week to attend the Lambs' Gambol, bringing hotel manager Jack Hardy with him to arrange a rate at the Lambs Club. . . . Screenwriter-novelist James Hilton, whose wife Alice is a stage manager with the Barter Theatre, has bought a tract of land at the group's home base, Abingdon, Va.,

where he may ultimately build a home. . . . Helen Tamiris will stage the dances for "Bless You All," the Harold Rome-Arnold Auerbach revue being produced by Herman Levin and Oliver Smith. . . . The first of the new season shows to be backed by the Authors League of America investment pool will be "Guys and Dolls."

Sherlee Weingarten, Theatre Guild casting director, back from a four-week vacation. . . . Hugh Reilly, who just completed a strawhat stint in "The Long Days" at Westport, Conn., inked for Universal International's "Lights Out."

Oscar Hammerstein, II, went to St. Louis over the weekend to attend the Rodgers & Hammerstein nightly programs this week and next at the local Muny Opera in Forest Park. Richard Rodgers, with a recurrence of his chronic back ailment, couldn't go. . . . Vivian Blaine will play a lead in "Guys and Dolls," the Frank Loesser-Jo Swerling-Abe Burrows musical with Robert Alda and Sam Levene. . . . A Seidel Night will be held Sept. 23 by the Lambs to celebrate the 60th anniversary of William Farnum's stage debut. The actor will fly from the Coast for the occasion.

Mrs. William Fields, wife of the pressagent, is ill in New York, but is expected to be well enough by the weekend to return to their Sheffield (Mass.) home.

Joseph C. Shea will pressagent, Clarence Jacobson will be company manager and David Jordan executive assistant to producers LeRoy Prinz and Owen Crump of the American Legion revue, "Red, White and Blue." . . . Harold Jacoby has rejoined "Lend An Ear" in Chicago as company manager. . . . Before starting rehearsals of his "The Shrike" production, Jose Ferrer will make a series of lectures in connection with the film edition of "Cyrano de Bergerac," in which he stars. . . . Ken Parker, playwright-skater recently in "Howdy, Mr. Ice of 1950," will have a dramatic role in the film, "Fire Island, N. Y." He's currently playing a Boston nitery date. . . . Jo Mielziner will design the scenery and Howard Da Silva will have a leading part in the Rodgers & Hammerstein production of John Steinbeck's "Burning Bright," with Barbara Bel Geddes. . . . Marsha Hunt, costarred in the upcoming Festival Theatre presentation of the Lynn Riggs comedy, "Born in Texas," will have a leading part in Kermit Bloomgarden's production of the James Gow-Arnold d'Usseau drama, "Legend of Sarah," which Benn W. Levy will stage.

French film actress Denise Darcel will appear in the Olsen-Johnson revue, "Pardon Our French." . . . Actress Trescott Ripley returned over the weekend from a stay on the Coast. . . . Shirley Yamaguchi, Chinese-Japanese actress-singer, may have leading role in "Messer Marco Polo," the Stanley Gilkey-Donald Oenslager musical production of the Donn Byrne novel, with book by Robert Nathan, score by Robert Emmett Dolan and lyrics by Johnny Mercer. . . . Eleanor Wilson is playing the romantic lead in "The Circle" next week at Newport, R. I., in support of Florence Reed. . . . George S. Kaufman and his actress-wife, Leueen MacGrath, have collaborated on "Story of a Woman," which Max Gordon has announced for production this winter.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 11th week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|---|-------------|-------------|
| BROADWAY | | |
| Number of shows current | 15 | 13 |
| Total weeks played so far by all shows | 197 | 169 |
| Total gross for all current shows last week | \$335,200 | \$342,900 |
| Total season's gross so far by all shows | \$4,446,400 | \$4,268,600 |
| Number of new productions so far | 3 | 2 |
| ROAD | | |
| (Excluding Stock) | | |
| Number of current touring shows reported | 8 | 7 |
| Total weeks played so far by all shows | 99 | 109 |
| Total road gross reported last week | \$275,800 | \$168,000 |
| Season's total road gross so far | \$2,600,800 | \$2,684,000 |

Cool Weather Helps Chi Boxoffice; 'Ear' \$17,500, 'Roberts' \$17,600

Chicago, Aug. 15.

Unseasonably cool weather, plus the heavy influx of weekenders out-of-towners for Friday night's (11) All-Star football game, helped swell the take of Chi legities. "Roberts" showed the biggest gain. "Two Blind Mice" bows out of the Harris Sept. 9, and "The Innocents" moves in Sept. 18. Other reports have Mae West in "Diamond Lil" opening at the Blackstone Sept. 11. Shubert may bring in "The Lady From Paris" in October, to keep the house busy until the November arrival of "South Pacific."

Estimates for Last Week

"Lend An Ear," Great Northern (20th wk) (\$4.94; 1,500). Up slightly to fair \$17,500.
"Mister Roberts," Erlanger (2nd wk) (\$3.71; 1,334). Continued heavy matinee biz plus fine week-end brought in good \$17,600.
"Two Blind Mice," Harris (14th wk) (\$3.71; 1,000). Not too well fed with \$10,000.

'Kate' \$31,200

In Hub Finale

Boston, Aug. 15.

"Kiss Me, Kate," wound up an eight-week stint at the 1,700-seat Shubert-Saturday (12), grabbing a satisfactory \$31,200 for the final week.
With the exception of Hub strawhats, town will have no legit until September. Olsen and Johnson opus, "Pardon My French," is skedded to preem at the Opera House, Labor Day night (Sept. 4), and the Ethel Merman starrer, "Call Me Madam," is pencilled in at the Shubert for early September with no date set as yet.

'Pinocchio' Poor \$22,000 In Pitt Stadium Bow

Pittsburgh, Aug. 15.

Bottom dropped out of outdoor business at the Pitt Stadium last week when "Pinocchio," next to the closing show of the season, dipped to a new two-year low of \$22,000. Only 15,000 people showed up for five performances, one of them having been rained out. The Civic Light Opera Assn. does one operetta annually designed for kid appeal, and hit some b.o. peaks over the past with such items as "Wizard of Oz" and "Babes in Toyland." But "Pinocchio" failed to catch fire anywhere along the line and wound up considerably in the red, dropping about \$8,000 under the previous low for 1950.

Current and final production is "Annie Get Your Gun," which opened last night (Mon.) to a terrific advance sale and should come close to the opening week's take of \$67,000 on "Kiss Me, Kate" with any kind of a break in weather. "Annie" cast is headed by Sandra Deel, Milton Watson, William O'Neal, Betty Anne Nyman, Art Barnett, Ruth Gillette, Truman Galge, Howard Malone, Burton Mumaw and Bettina Rosay.

Show in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).
"Call Me Madam" (M)—Leland Hayward; George Abbott, director.
Hollywood
"Affairs of State" (C)—Richard W. Krakeur and Fred F. Finklehoff; Louis Verneuil, director.

Current Road Shows

(Aug. 13-26)

"Death of a Salesman" — Biltmore, L. A. (14-26).
"Kiss Me, Kate" — Watergate Stadium, Washington, (14-26).
"Lend An Ear" — Great Northern, Chi. (14-26).
"Lost in the Stars" — Curran, S. F. (14-26).
"Mister Roberts" — Erlanger, Chi. (14-26).
"South Pacific" — War Memorial, S. F. (14-26).
"Summer and Smoke" — Geary, S. F. (14-26).
"Two Blind Mice" — Harris, Chi. (14-26).

Lawrence Sets Westport Record With \$11,871 'Joy'

Westport, Conn., Aug. 15.

Gertrude Lawrence set a new house record for the Westport Country Playhouse last week, grossing \$11,871 for eight performances in Arthur Macrae's British comedy, "Traveller's Joy," with Dennis King costarred. The actress also broke the house record the previous week in the same play at the Cape Playhouse, Dennis, Mass. The previous mark here was \$11,820, set last season by Helen Hayes in "Good Housekeeping."
Current bill at the Playhouse here is Lillian Gish in the R. C. Sherriff play, "Miss Mabel." Next week brings Eve Arden in "Over 21," a replacement for the cancelled tryout of "In the Summer House." James Bowles play in which Ruth Gordon was to have starred under the direction of Garson Kanin.

Arden's \$12,750 Breaks Boston Barn's Record

Boston, Aug. 15.

Eve Arden's appearance at Boston Summer Theatre in Ruth Gordon's "Over 21" last week broke an 11-year house record, when the play grosse \$12,750. At this intown strawhatter.
Originally skedded to close out its summer tour here last week, play has been so successful that Miss Arden has added an extra two weeks to her itinerary. She's currently appearing at the North Shore Playhouse, Beverly, filling the spot vacated by Gertrude Lawrence, who was forced to cancel her "Traveler's Joy" due to a back injury.

'WIDOW' \$14,900, CAPE

Hyannis, Mass., Aug. 15.

Top gross of the season here so far was pulled last week by "Merry Widow" at Richard Aldrich's Cape Cod Music Circus here. The tent-show-in-the-round played to virtual capacity at all performances, for receipts of nearly \$14,900 for the six performances. With fewer press ducats for the opening of "Desert Song" last night (Mon.), this week's take is expected to top \$15,000, which is about the limit for the spot.

The Cape Playhouse, at nearby Dennis, had a near-capacity gross of \$10,400 last week with Brian Aherne in "Dear Brutus." The current bill, opening last night, is "Light Up the Sky," in which director Arthur Sircorn has inserted several musical numbers by Fay McKenzie.

Aldrich's third Cape strawhatter, the Falmouth Playhouse at Coonamessett, got a satisfactory \$9,000 last week with Stuart Erwin in "Harvey." Current is ZaSu Pitts in "Post Road." All three operations are scheduled to close Sept. 2, although the Hyannis spot may play an additional Sunday night performance, Sept. 3, provided local church representatives don't object.

'Whoopee' Neat \$42,000 In St. Loo Despite Hobbles

St. Louis, Aug. 15.

"Plagued by a four-day wildcat strike of bus and streetcar operators ending early Monday (14) and rain on three consecutive nights, "Whoopee" wound up its one-week stand in the Municipal Theatre Assn.'s al fresco setup in Forest Park Sunday (13) with a neat b.o. record. About 60,000 people paid in an estimated \$42,000. Johnny Morgan, a new face in the open-air theatre, Evelyn Wyckoff, Virginia Gibson, Edwin Steffe, Leonard Elliott, David Atkinson, Evans Thornton and Lynn Jeolsson scored in lead roles. Gene Melnitchenko and Wilson Morelli clicked in their interpretative dance routines.

A skedded appearance of Richard Rodgers along with Oscar Hammerstein, 2d, for the opening performance last night (Mon.) for the presentation of some of the hit tunes from their collaborations was cancelled because of Rodgers' illness. Hammerstein made a short spiel from the apron. With the orch augmented to 70, the Rodgers & Hammerstein musical festival teed off a seven-night run before an opening-night crowd of 9,200 and a gross of approximately \$4,000.

'Salesman' Up to \$22,500, 'Rose Marie' Fine 52G, 'Rio Rita' \$48,000, L.A.

Los Angeles, Aug. 15.

Biz perked last week, boxoffice gains being reported by each of the three houses alight.

Sole finalist was "Rio Rita," third of the Greek theatre attractions, which wound its two-week stand with a pleasing total of \$85,000.

Estimates for Last Week

"Death of a Salesman," Biltmore (2d wk) (1,636; \$3.60). Nosed up to \$29,500.
"Rio Rita," Greek theatre (2d wk) (4,400; \$3.60). Up to okay \$45,000 for an \$85,000 total in two frames at the open-air house.
"Rose Marie," Philharmonic Aud (2d wk) (2,670; \$4.80). Up to a very good \$52,000, exceeding expectations.

Strawhat Tryouts

THIS WEEK

"Angel from Hell" — Green Mountain playhouse, Middlebury, Vt. (14-20).
"Big Deal" — Wellesley (Mass.) Summer theatre (15-19).
"Borned in Texas" — Casino theatre, Newport, R. I. (14-19) (Reviewed in VARIETY this week).
"Clear Glass Door" — Parkway theatre, Burnsville, N. C. (18-19).
"Country Girl" — Lakes Region playhouse, Gilford, N. H. (14-19).
"Dollar Down" — Malden Bridge (N.Y.) Summer theatre (16-20).
"Golden Cuckoo" — Provincetown (Mass.) playhouse (14-19).
"It's a Living" — Greenbush theatre, Blauvelt, N. Y. (15-20).
"Little Blue Light" — Cambridge (Mass.) playhouse (15-20).
"Miss Mabel" — Westport (Conn.) Country playhouse (14-19) (Reviewed in VARIETY, July 12, '50).
"Once an Actor" — Ogunquit (Me.) playhouse (14-19) (Reviewed in VARIETY, Aug. 2, '50).
"One's a Crowd" — Stamford (Conn.) Summer theatre (14-19).
"See How They Run" — Westchester playhouse, Mt. Kisco, N. Y. (14-19).
"Theatre-by-the-Sea, Matunuck, R. I. (14-19) (Reviewed in VARIETY, July 19, '50).
"Web and the Rock" — Spa Summer theatre, Saratoga Springs, N.Y. (14-19) (Reviewed in VARIETY, this week).

NEXT WEEK

"Angels Unaware" — Pompton Lakes (N.J.) Summer theatre (21-26).
"Autumn Age" — Boothbay (Me.) playhouse (22-27).
"Barefoot at Canossa" — Sea Cliff (L.I.) Summer theatre (21-26).
"Don't Be Upset" — Ivy Tower playhouse, Spring Lake, N. J. (22-27).
"Homeward Look" — Show Shop, Canton, Conn. (22-2).
"Lightning in December" — Ford theatre, Verbank, N.Y. (23-29).
"Of Sugar and Spice" — Old Town theatre, Smithtown Branch, L.I. (21-26). (Reviewed in VARIETY, Jan. 11, '50).
"Once an Actor" — Grist Mill playhouse, Andover, N. J. (21-26) (Reviewed in VARIETY, Aug. 2, '50).
"Touch Not My Pocket" — School of the Theatre, Gloucester, Mass. (25-26).
"Web and the Rock" — Marblehead (Mass.) playhouse (21-26) (Reviewed in VARIETY this week).
"You Have to Be Crazy" — Chapel playhouse, Guilford, Conn. (21-26).

B'way's Seasonal Upsurge Starts; 'Peep Show' \$38,600, 'Kate' \$35,500, 'Happy' \$17,700, Rainer-Lady' \$6,900

The expected boxoffice upturn arrived on Broadway last week and virtually all shows shared the improved pace. Attendance was better all week, with plenty of activity indicated for this week and an increase of advance buying for the balance of the summer and early fall. Business is expected to increase even more this week and the improvement is likely to continue through the fall period.

"Detective Story" folded Saturday night (12) and the Festival Theatre's "Lady from the Sea" is due to shutter Saturday (19), to be succeeded Monday (21), by "Borned in Texas," also for a two-week engagement. "Where's Charley?" winds up Sept. 9, when Ray Bolger leaves for a rest. "Mister Roberts" and "Wisteria Trees" reopened Monday night (14) after four-week layoffs and "Texas, Li'l Darlin'" resumes next Monday night after a five-week hiatus. Premiering tomorrow night (Thurs.) is "Live Wire."

The total gross for all 15 shows last week was \$335,200, or 71.49% of capacity. The previous week's total gross for 15 entries was \$307,100, or 65.16% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Cocktail Party," Miller (30th wk) (C-\$4.80; 940; \$21,600). Previous week, \$10,700; last week, nearly \$11,400.
"Death of a Salesman," Morosco (79th wk) (D-\$4.80; 914; \$23,800). Previous week, \$10,600; last week, \$12,200.
"Detective Story," Broadhurst (73d wk) (D-\$4.80; 1,160; \$29,212). Previous week, \$9,500; last week, \$13,800; closed Saturday night (12) after 581 performances.
"Gentlemen Prefer Blondes," Ziegfeld (36th wk) (M-\$6; 1,628; \$48,244). Previous week, \$41,700; last week, almost \$45,200.
"Happy Time," Plymouth (29th wk) (C-\$4.80; 1,063; \$29,019). Previous week, \$15,200; last week, nearly \$17,700.
"Kiss Me, Kate," Shubert (84th wk) (M-\$6; 1,361; \$38,000). Previous week, \$31,700; last week, \$35,500.
"Member of the Wedding," Empire (32d wk) (D-\$4.80; 1,082; \$24,000). Previous week, \$12,900; last week, nearly \$13,900.
"Peep Show," Winter Garden (7th wk) (R-\$7.20; 1,519; \$53,000). Previous week, \$37,000; last week, over \$38,600.
"Peter Pan," Imperial (16th wk) (M-\$4.80; 1,400; \$34,500). Previous week, \$24,900; last week, \$25,900, despite about \$600 in refunds for the three performances at which Jean Arthur was out of the cast; moves Sept. 19 to the St. James.
"South Pacific," Majestic (70th wk) (M-\$6; 1,659; \$50,186). All the house will hold again; \$50,700.
"The Consul," Barrymore (22d wk) (M-\$4.80-\$6; 1,066; \$28,000). Previous week, \$12,000; last week, \$12,900.
"Tickets, Please," Coronet (16th wk) (R-\$4.80; 998; \$26,000). Previous week, \$13,400; last week, topped \$14,000.
"Where's Charley?" St. James (95th wk) (M-\$6; 1,509; \$33,700). Previous week, \$26,500; last week, bettered \$30,200.

Stock
"Lady from the Sea," Fulton (1st wk) (D-\$3; 976; \$15,092). Initial week, over \$6,900, after previous week's \$4,000 for the "Parlante" finale; "Borned in Texas" is due Monday (21) as the Festival Theatre's third offering.

"Medium" and "Telephone," Arena (4th wk) (M-\$3; 500; \$10,600). Previous week, \$6,200; last week, about \$6,400.

Opening
"Live Wire," Playhouse (C-\$4.80; 819; \$18,740). Play by Garson Kanin, presented by Michael Todd; financed at \$50,000, cost about \$60,000 (including \$6,000 in bonds and deposits) and can break even at approximately \$12,000; opens tomorrow night (Thurs.).

Reopening
"Mister Roberts," Alvin (CD-\$4.80; 1,360; \$34,276). The Thomas Hegg-Joshua Logan smash, presented by Leland Hayward with Henry Fonda starred, having laid off four weeks, resumed Monday night (14) for the 126th week of the

run; had been generally topping \$25,000 gross recently.

"Wisteria Trees," Beck (D-\$4.80; 1,214; \$33,000). Anton Ghekhov-Joshua Logan play, presented by Logan and Leland Hayward, with Helen Hayes starred; having had a four-week vacation; relighted Monday night (14) for the 17th week on Broadway; had been grossing around \$20,000 before the general boxoffice slump.

Future Dates

"The Barrier," Sept. 16, Mansfield; "Daphne Laureola," Sept. 18, Music Box; "Southern Exposure," Sept. 26, Music Box; "Black Chiffon," Sept. 27, 48th Street; "Season in the Sun," Sept. 28, Cort; "Affairs of State," Oct. 2, Royale; "Giocanda Smile," Oct. 3, Lyceum; "Call Me Madam," Oct. 9, Imperial; "Curious Savage," Oct. 10, Booth; "Legend of Sarah," Oct. 11, possibly Fulton; "Lady's Not for Burning," Nov. 8, Royale; "Guys and Dolls," Nov. 9, 46th Street; "Ring Around the Moon," Nov. 23, Martin Beck; "Out of This World," Nov. 30, Century.

Pacific' \$82,000 In 2d Frisco Wk.

San Francisco, Aug. 15.

"South Pacific" continues to stack up unprecedented biz, topping \$82,000 for its second stanza at the 3,252-seat Opera House. With all ads carrying note that standing room only is available, Wednesday and Saturday matinees of last week grossed over \$20,000 between the two. When show moves on after its sixth stanza, it will have grossed over \$100,000 on combined L. A. and Frisco runs. House is scaled from \$2.40 to \$4.80.

"Lost in the Stars," with Todd Duncan, opened at the 1,550-seat Curran (7) to fine crit reviews and audience reaction. Final offering of Civic Light Opera season chalked up about \$36,000 for its initial week. House is scaled to \$4.80 and capacity is \$40,000.

The 1,775-seat Geary which was to remain dark until Sept. 4, when Maurice Evans moves in with "Devil's Disciple," reopened with a sudden three-week booking of the first local offering of the Actor's Co. with Dorothy McGuire, John Ireland and Una Merkel in "Summer and Smoke." House is scaled to \$3.60.

Ives Sets House Record In N.H. With \$5,600 'Holiday'

Gilford, N. H., Aug. 15.

Burl Ives, starring in the Maxwell Anderson-Kurt Weill musical, "Knickerbocker Holiday," set a new house record of \$5,600 last week at the Lakes Region Playhouse here. Previous mark was \$3,300. Tryout of "Country Girl," by Clifford Odets, is current here.

Last week was the second successive one that Ives had broken a strawhat gross mark, as he chalked up a take of \$6,700 in the same show the previous stanza at the Westchester Playhouse, Mt. Kisco, N. Y. Singer has an open week currently, but plays the Olney (Md.) theatre next week, is tentatively set for the week of Aug. 28 at the Norwich (Conn.) Summer Theatre and is booked the week of Sept. 11 at the Bucks County Playhouse, New Hope, Pa.

Following a concert tour with his program of folk ballads, Ives will play the Christmas-New Year week at the new Century theatre, Hollywood, in "Knickerbocker Holiday."

Rathbone 10G, Olney

Olney, Md., Aug. 15.
Basil Rathbone in "The Winslow Boy" added another sock take to Olney theatre's record last week. Drama-racked up a hefty \$10,000 in the 750-seat house, with some, though not all, of the side temporaries taken up for each performance. Take was somewhat below the Rathbone draw of last season, Hildegard's "One Woman Show" opens tonight. Burl Ives in "Knickerbocker Holiday" is due next week, with Judith Evelyn in "Angel Street" following Aug. 29. Latter is a substitution for Laraine Day, who bowed out of the commitment.

Strawhat Reviews

The Web and the Rock

Saratoga, Aug. 14.
John Huntington production of drama in three acts (eight scenes) by Lester Cohen, based on novel by Thomas Wolfe. Stars Kay Francis; features Joel Ashley. Directed by Richard Barr. Settings by Donald Shirley. At Spa theatre, Saratoga, N. Y., Aug. 14, '50.
George "Monk" Webber..... Joel Ashley
Mrs. Esther Jack..... Kay Francis
Jim Plemons..... Robert Gallagher
Jewish Gentleman..... Kenneth Rosen
Sylvia Messerschmidt..... Virginia Colt
Young Actress..... Dana Kraus
Jimmy Wright..... Roderich Winchell
Rosalind Bailey..... Katherine Jones
Henry Mills Fontaine..... John Huntington
Hatch..... Frank Myers
Betty Shannon
Mrs. Van Elstrom..... Ruth Saville
Her Bodyguard..... George Snowdon
The Girl..... Gwyneth Dunn
Foshall Edwards..... Clyde Waddell
Young Writer..... David Roikouff

Lester Cohen deserves kudos for his courage in transferring the turbulent, tumultuous career of Thomas Wolfe from the printed medium to the oral one. Unfortunately, the transference of the controversial talent of Wolfe results in an uneven script that will require plenty of spade work before it might be ready for New York aisle-sitters. Too much time has elapsed since Wolfe's passing to find a special audience that might be interested in the fidelity and reality of the characters to their prototypes, and any novel-adapted play must always run the gauntlet of an audience's preconceived ideas of the characters taken from the tome.

The playwright has used only a small slice of Wolfe's voluminous autobiographical work as the narrative for his play—the struggle to obtain publication and recognition and the great love of Esther Jack and her bitter, humiliating struggle to gain that goal for him. The play's strength is in the audience interest in those scenes that lose none of the power and poetry of Wolfe's writing. These scenes have been capably translated by the playwright, but unfortunately there are some episodes that bog down terrifically and detract from this strength.

In using the episodic format the dramatist doesn't permit himself the opportunity to limn out full-rounded characters in auxiliary roles, which results in a lack of cohesion detrimental to sustained interest. A prolog listed as scene one could be deleted without loss or combined with the epilog (the last scene) in which the playwright conveys the possible answer to George Webber's (Wolfe) reaching for life and constant striving to understand it and his own complex nature.

Joel Ashley as Webber (Wolfe) gives the top portrayal of his career. Type-cast for several seasons as the pleasant leading man to the distaff stars, he takes full advantage of his opportunities in playing the egotistical, petulant, selfish, childish and bewildered novelist. His best scene is toward the play's close, relating his inner struggles to reach the unfathomable in life.

Kay Francis in the part of Esther Jack, costume designer, underplays her role with the result that in several scenes of tumultuous overtones she appears to be over-acting. Further playing will un-

doubtedly correct this, as the role is one of great possibilities. Robert Gallagher, as the realistic and cynical friend, renders a natural, pleasant comedy relief. Richard Barr, sure on past directorial stunts, misses in many spots on this one. Re-writing and re-casting would do no harm to this basically interesting script.

Russ.

Borned in Texas

Newport, R. I., Aug. 14.
Sara Stamm presentation of Festival Theatre production (Sam Wanamaker and Teresa Hayden, in association with Harriett Ames) of comedy in three acts (four scenes) by Lynn Riggs. Stars Marsha Hunt, Anthony Quinn. Directed by Wanamaker. Settings by Carden Bailey, from designs by May Callas; costumes, Paul du Pont. At Casino, Newport, R. I., Aug. 14, '50.
Pap Rader..... Frank Tweddell
Buzzy Hale..... Clifford Carpenter
Hannie..... Marsha Hunt
Red Ike..... Martin Newman
Black Ike..... Wright King
Texas..... Anthony Quinn
Marshall..... Joseph Boland
Neb..... Dudley Sadler
Judge..... Daniel Reed
Mrs. Foster..... Jane Hoffman

With all due respect for human frailty, "Borned in Texas" should have been allowed to lapse in Texas. There is nothing in the piece which merited bringing it as far as Newport.

Inconsequential in dramatic content and portent, the piece has as its central characters, a Samsonish Texan (Anthony Quinn) and a high-spirited, wanderlust divorcee (Marsha Hunt). The plot is laid in Oklahoma Territory early in the present century, and gives the producers a chance to ring in some Tobacco-Roadish characters—a father who likes to travel the country covered-wagon style, a weak-kneed farmer the gal in the case had married and divorced, and a pair of not-too-strong-in-the-haid twin boys.

The rootin-tootin Texan goes for the gal in a big way when he runs across her pappy's camp after shooting up the town and breaking jail. After a hefty exchange of melodramatics, he becomes putty in her hands, and before you can say Texas, he is giving himself up and going back to a non-existing jail.

The second act is much livelier than the first, and features a farcical courtroom scene in which the judge (Daniel Reed) has some of Newport's staid first-nighters guffawing. Tex finally realizes that the gal doesn't want him weak and welcomes him as a change from her former "empty britches" husband, and finally takes over.

If nothing else, the piece is boisterous. Most of the roles are overplayed. Quinn at times lapses into a Brooklynes Texan. Miss Hunt does fairly well in keeping in character, and Carden Bailey's opening and closing act set, from a design by May Callas, is particularly effective.

Malo.

Jose Echaniz has been reappointed conductor of the Grand Rapids Symphony Orchestra for the 1950-51 season, his third year with the organization.

Play Out of Town

One Foot in Heaven

Pasadena, Aug. 15.
Pasadena Playhouse production of comedy in nine scenes by Irving Phillips, based on novel by Hartzell Spence. Directed by Lenore Shanewise. Set by Scott McLean. At Playhouse, Pasadena, Cal., Aug. 14, '50; \$2.40 top.
Rev. Frazer Spence..... Don Holladay
Dr. Romer..... Robert Rence
Rev. William H. Spence..... Don Donaldson
Mother Spence..... Caroline Green
Hartzell..... Ralph Cookson
Eileen..... Penny Rader
Mrs. Cambridge..... Katherine Sims
Mrs. Jellison..... Betty Flint
Mrs. Digby..... Jill Taylor
Major Cooper..... Kenneth Smith
Mrs. Sandow..... Gall Bonney
Louise..... Patricia Tilton
Maria..... Genevieve Johnson
Ronny..... Don Clark
Lettie..... Judie Rogers
Beulah..... Genevieve Johnson
Mr. Yerkes..... Helmut Hornmann
Bride's Father..... Graydon Spalding

As its 850th main-stage production, the venerable Pasadena Playhouse is offering this new Irving Phillips dramatization of Hartzell Spence's bestseller of a decade or so back. It's a warmly human piece of the trials and tribulations of a small-town parson's family, generously larded with laughs.

As a Broadway offering, of course, it has little to offer since most of the cream was skimmed off by the film version. It should, with a little tightening, serve effectively as a strawhat offering however, the one-set compensating somewhat for the 20-person cast.

Tale is told by young Rev. Frazer Spence as part of a talk on the anniversary of the opening of the new church which his father struggled and plotted to build. Actual play covers a space of about 17 months, beginning when the elder Rev. Spence arrives in Laketon, Ia., to take over the church, inheriting a broken-down parsonage and church cliques from his bachelor predecessor, who decided it was easier to become a foreign missionary. Tightening is needed, especially in the final two scenes, but the work involved is by no means great.

Current production boasts a splendid set by Scott McLean and more or less adequate performances by the cast under Lenore Shanewise's direction. Many of the thespians are students and not yet sufficiently authoritative to handle the characterizations involved.

Kap.

Initial Contract

Continued from page 1

and Slack, who negotiated the deal in principle, will return east. In any event, it is expected they'll be back in New York for the final inkling, time of which will be determined by the extent of changes required in the draft—if no major snag suddenly develops.

Holding up the deal, which involves something over \$7,000,000 for transfer of Hughes' 24% stock interest in about 100 houses, has been warranties required on both sides by the fact that actual switch in control won't take place until next Jan. 1. These were worked out by Slack and Brandt's attorney, Milton Weisman, and put in contract form by Weisman at the end of last week.

D. C. Show Biz

Continued from page 49

third week, is the 400-seat Canvas theatre in nearby Silver Springs. Financed at a reported \$5,000 by a local realtor, tent theatre is presenting "How On Earth," an original musical by Hal Gould, a local boy fresh from a brief career on the 20th lot.

Brace of strawhats which have weathered recent seasons are the Cross Roads, in nearby Maryland, which is currently offering the Rhinehart chiller, "The Bat," and the McLean, in McLean, Va., where "Private Lives" is running. Latter are both amateur stock.

B.o. score, except for Olney, is yet to be tabulated. Question as to whether this town can support so much legit activity will be decided within the next fortnight.

'Harvey' Boff at Bucks

New Hope, Pa., Aug. 15.

Topdrawer stock production of "Harvey," starring resident character man Henry James, proved to be one of most profitable weeks of Bucks County Playhouse to date. With Enid Markey co-starred, the Mary Chase comedy was the third best grosser of the season and only \$20 under take of ZaSu Pitts in "Post Road." Faye Emerson in "Parisienne" is season high to date.

"Harvey" drew standees to seven out of eight performances with opening only one not requiring the SRO shingle. Paul Foley staged, with the company including Elaine Ellis, Gene Blakeley, Harry Mahaffey, Ruth and Carl White, Charles Mendick, Isabella Hoopes, Mary James and Alva Lou Harrington.

Margie Hart and Sam Levene opened last night (14) in "Light Up The Sky" to a boff advance. Trade for remainder of season through mid-September looks bullish.

'Fancy' \$5,355, Stockbridge

Stockbridge, Mass., Aug. 15.

"Goodbye, My Fancy," starring Sylvia Sidney, pooled a turnaway \$5,355 at the 436-seat Berkshire Playhouse, Stockbridge, last week. Top was \$2.94.

'Sari' at Lambertville

Lambertville, N. J., Aug. 15.

Emmerich Kalman's "Sari" proved an unknown item last week to Music Circus patrons, and despite a good press ended in a \$2,500 drop over the previous week's "No, No Nanette" at St. John Terrell's tent.

Starring Virginia Haskins, Robert Smith and Florence Ames, "Sari" mystified the hit-tune conscious Music Circus public unfamiliar with the 1914 idlie. Featured were George Lipton, Eileen Schauler, Howard Ross and Rowan Tudor of the permanent troupe. Robert C. Jarvis staged, with Charles Evans designing decor for circular stage presentation of the operetta.

"Brigadoon," opening tonight (15) with Dorothy MacNeil, James Jamieson and Wilton Clary starred, has the heftiest advance to date. Only a few singles are left for the entire week.

'M'Lord' 4G in Andover

Andover, N. J., Aug. 15.

Nigel Bruce in "Yes M'Lord" drew around \$4,000 in seven performances at the Grist Mill Playhouse here last week. Strawhatter suffered competition from the Sussex County Fair and Horse Show which ran for five days and nights last week.

"Harvey," starring Burgess Meredith, is current, with the try-out production of Rosemary Casey's "Once An Actor" skedded to follow.

Meredith \$9,400, Chevy Chase

Chicago, Aug. 15.

Burgess Meredith in "Harvey" took in a great \$9,400 last week at the Chevy Chase strawhatter in suburban Wheeling, Ill.

Despite the big b.o., producer Marshall Migatz felt Meredith would have done better in another play, as "Harvey" has already played a total of 45 weeks in Chi Loop legions.

'Town' \$6,100, Saratoga

Saratoga, N. Y., Aug. 15.

"On the Town," starring Nancy Walker, did an estimated \$6,100 at a \$3 top at the 570-seat Spa theatre at Saratoga Springs last week. "Knickerbocker Holiday," with

Burl Ives, hit \$5,800 the week before, producer John Huntington reported.

Ohio Barn in Season Bow

Youngstown, O., Aug. 15.

The Canfield Players, in existence for 14 years, last week (9) opened their barn theatre on Route 62, one mile north of Canfield (near Youngstown), offering "Love Rides the Rails" or "On Board the Mail Train." Play was presented Wednesday through Saturday, and will reopen for three more performances Wednesday (16). The Canfield Players are directed by Harold R. Crites of Youngstown College.

"January Thaw" will run Aug. 23, 25, 26, 30, Sept. 1 and 2. Plans are under way for an expanded season in 1951.

'Town' Poor at Princeton

Princeton, N. J., Aug. 15.

Raymond Massey in "Our Town" proved a poor boxoffice draw at the Princeton summer theatre (McCarter) here last week. Producer-director Herbert Kenwith attributed the slump in attendance to shutdown of many gasoline stations during the gas price war here and the vacation exodus.

Current show, "Blind Alley," starring Zachary Scott, is the final presentation of Kenwith's season.

Play Abroad

Captain Carvallo

London, Aug. 10.

Laurence Olivier's production of new 3-act play by Denis Cannan. Directed by Bernard Gilman. At St. James' theatre, London, Aug. 9, '50.
Anni..... Jill Bennett
Smilla Darde..... Diana Wynyard
The Baron..... Anthony Pelly
Professor Winkle..... Peter Finch
Captain Carvallo..... James Donald
Caspar Darde..... Richard Goulden
Private Gross..... Thomas Heathcote

Following his initial successful production of "Venus Observed," Laurence Olivier is offering "Captain Carvallo" as his second managerial venture here. Play is patchy and involved, dealing with opposing factors in a mythical disputed territory somewhere in Europe. Chief credit goes to the cast and excellent direction which bring life and a modicum of realism to otherwise preposterous situations.

Locale is a farmhouse where distant "noises off" indicate the disruption caused by opposing political forces. A swaggering captain of the occupying army comes to arrange a billet and promptly attempts to attach the scalp of his comely mature hostess. Unused to rebuff, he respects her chastity and is shocked when she suddenly changes her attitude and lures him to an assignation.

He later learns she has accomplished this to save his life, as her husband and fellow-partisan blow up his quarters. There is a "Kermesse Heroique" touch about this love passage, but Diana Wynyard is not a second Francoise Rosay. She is appealingly demure as the virtuous farmer's wife, but not dazzling enough to attract the eye of a man much younger than herself. Though James Donald is commendably manly in this role he never quite convinces with his sudden genuine love-making and moral conversion in the Shavian tradition.

Peter Finch gives the most satisfactory performance as a professor turned conspirator. Richard Goulden, as the complacent husband, displays his usual dithering charm and provides most of the play's humor. Anthony Pelly gives a fine characterization in the minor role of an amorous Baron, while Jill Bennett and Thomas Heathcote make a delightfully human pair as the maidservant and her seducer.

Clem.

Sandra Deel, in Pittsburgh doing the title role in "Annie Get Your Gun," closing show of the summer season at Pitt Stadium, will stay over in Pitt next week for a booking at Jackie Heller's Carousell. Nifty figures on a free publicity ride via coverage of legit in the local dailies the last fortnight.

AN ANNOUNCEMENT

The Vail Scenic Construction Co. and the Robert W. Bergman Studios have been consolidated into a single firm to be known as

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SIBYL BOWAN

in "ROBERTA"

NORTH SHORE MUSICAL THEATRE
EVANSTON, ILL.—WEEK OF AUG. 22

Literati

McCall's Prestige Drive

McCall's, which currently ranks fourth among the "women's service" books, will drive hard in the coming year to rebuild some of the prestige lost to the Ladies Home Journal in recent years. Hence, a variety of new faces have been added to the editorial staff. But the new campaign is full-scale and includes sales promotion and space-peddling as well.

All of these strands of management activity have been centered in Otis Weise, who after 21 years in the editor's seat is now also enthroned as publisher. He has the full authority and responsibility for putting McCall's over.

Spivak Sells American Mercury

Lawrence E. Spivak, owner and publisher of the American Mercury since 1939, who sold the monthly last week to a group headed by Clendenin J. Ryan, estimates he poured over \$1,500,000 into the mag from his other publishing ventures in the years he held it. This type of magazine hasn't been profitable for years, and Spivak says he kept it going as a public service medium. Now he feels he can do a better pubservice job via his "Meet The Press" program, which was on Mutual until recently for five years and is still on NBC-TV, and save the coin drain. Editing the Mercury, he adds, was a full-time job and his other interests wouldn't permit. (About \$500,000 was reportedly involved in the Mercury's sale to Ryan).

The 27-year-old-mag was founded by H. L. Mencken and George Jean Nathan, who sold it to Paul Palmer in 1934. Spivak came into the mag as Mencken's biz manager, stayed with it as Palmer's general manager, then becoming owner and publisher. When he bought it, the circulation was about 30,000. He brought it up to 75,000, with 45,000 as the average. Spivak publishes a series of monthly mystery magazines, including Ellery Queen's Mystery Magazine (with five foreign editions), Fantasy & Science Fiction, Mercury Mystery, Best Seller Mystery and Jonathan Press Mystery, and is starting a new one, next month—Detective, mag of true crime cases. He'll publish under title of Mercury Publications, and may also go into full-length books. He's issued a few successfully already. Charles Angoff, the Mercury's m.e., reportedly will stay with the Spivak organization. He won't continue with Merc under its new setup.

The Ryan group takes over in January and is expected to continue the monthly along similar lines as at present. Ryan is a wealthy civic leader, onetime secretary to the late Mayor Fiorello H. La Guardia, who is interested in N. Y. political reform movements.

State Dept. Gets Comics

Fred W. Danner, Akron printer and politician, is donating 1,000,000 comic books to the U. S. State Dept., for distribution overseas, as a result of a suggestion by Drew Pearson. The comic books will describe the American way of life, and will be printed in five languages just as soon as the State Dept. has completed the text and art work, now under way.

Pearson suggested in a column that the U. S. bombard foreign countries with plane loads of leaflets telling America's story. Danner wrote to Pearson, suggesting instead that the popular comic book medium be used. He offered to print 1,000,000 such volumes, at his own expense, and donate them to the Government. Danner said it will cost him "several thousand dollars" to print the book and provide the paper for them. The job will be done by the Danner Press, which prints comic books for several publishers.

Anne Ford's Switch

Anne Ford, for 12 years publicity head of Little, Brown & Co., becomes associate editor in charge of public relations of Harcourt, Brace & Co. effective Oct. 1.

Before entering the publishing field, she was advance agent for the Theatre Guild and prior to that was drama editor and asst. drama and music critic of the Boston Herald.

Shy Scripter

Eden Phillpotts, author of "The Orange Orchard," current on the London stage, is one of the least known and most unusual of writing men in the world. British author is now 87 and has written more than 250 novels plus a great number of stage plays including the much-repeated comedy, "The

Farmer's Wife." He still grinds out two books a year and lately has turned to a new medium, radio, to do scripts for the BBC.

With all this activity, Phillpotts is a recluse, and has never been interviewed. He lives on a farm in Devonshire and there is record of his having made only one public appearance, when about 40 years ago he unveiled a tablet honoring another author who had been kind to him in his youth. He has never attended a theatrical performance of most of his plays.

'Reel Benchley' Due in Oct.

"The Reel Benchley," which A. A. Wyn will publish in October, contains the narration which the late Robert Benchley wrote for the Metro film shorts in which he appeared. Tome is illustrated with stills from the pix. Shorts covered are "How to Sleep," "The Romance of Digestion," "How to Train a Dog," "No News Is Good News," "How to Be a Detective" and "The Courtship of the Newt."

Howard Dietz has written a foreword in which he gives details of his first meeting with Benchley, whom he calls "the wisest man I have ever known."

New Republic's Shift to D. C.

The New Republic is moving its editorial offices from N. Y. to Washington in mid-September, and will also print in D. C. Bruce Bliven and Robert L. Hatch will be the only two editors to remain in N. Y. Jack Weeks, the managing editor, has resigned rather than make the switch and is continuing his freelance short-story writing pending a new contract.

Mag has been printed in Brooklyn by the Steinberg Press, which also prints its rival political weekly, the Nation.

Ideal Authors Fund

Very little news about the Authors Fund finds its way into print but those familiar with the practices of "charities" assert that the Authors Fund is very near the ideal for practicality, quick response and scrupulous regard for pride. Writers in need of assistance are interviewed in a private room in an obscure N. Y. east side hotel and no one except him and the interviewing representative ever knows that a transaction has taken place.

The Fund is separately set up, apart from the Authors League of America, for legal and other reasons, but derives its capital from League personages. Quite a number of name authors have remembered the Fund with bequests in their wills. Money is used on a revolving basis and re-payments have been excellent through the years. Oddly enough, the beneficiaries who fail to reimburse the Fund if and when financially able to do so, are usually writers not members of the Authors League.

Hobson's Choices

"Theatre 2," by Harold Hobson (Longmans, Green; 15 shillings), is a second edition, covering January, 1948, through July, 1949, of the Sunday Times of London drama critic's (and Christian Science Monitor correspondent's) diary-style account of West End legit (with what appears to be his first visit to Broadway). Although the book offers little for the average American reader, the author's opinions of New York (including his by-now-familiar, curious reaction to several Broadway shows, notably "Mister Roberts") may be of moderate interest in trade circles.

On the basis of this volume, London critics do more hobnobbing backstage and in theatrical hangouts than is customary in New York. And, slightly beneath the surface of British politeness, there appears to be a blend of patronizing and resentment of the American stage. Nevertheless, Hobson has caught something of the same chatty theatrical flavor that makes Ward Morehouse's writing of the Broadway scene unique. Hobe.

CHATTER

Bob Sylvester penned a piece about Joe Frisco for Argosy mag. Gloria Swanson's book, "Glamour After 40," will be published by Prentice-Hall.

Kate Cameron in Hollywood for gander at the film situation for the N. Y. Daily News.

Stanley Flink succeeded Jeanne Stahl as the Hollywood correspondent for Life mag.

Raymond Loewy re-designed Omnibook's cover effectively with the September issue.

E. R. Coblenz, currently publisher of the San Francisco Call-

Bulletin, celebrated his 50th anniversary in the Hearst service.

Lilian Ross in Hollywood rounding up material for a New Yorker profile on John Huston.

Margo Jones, director of Theatre '50, has completed the manuscript of a book on Theatre-in-the-Round to be published in the autumn by Rinehart.

Richard Carlson's tales of his African adventures with "King Solomon's Mines," recently published in Collier's, will be reprinted by Reader's Digest.

Anatole Chujoy, editor of Dance News and Dance Encyclopedia, to lecture on "American Dance and Dancers in Europe, 1950" at the Jacob's Pillow Dance Festival, Lee, Mass., next Monday (21).

Pittsburgh Courier, Negro newspaper with a national circulation of 300,000, has expanded to three sections—news, magazine and color comics. Enlarged Courier will be unveiled at a luncheon in the Ambassador hotel, N. Y., today (16).

Yank 'Tourists'

Continued from page 1

derin," both of which are most appropriate.

CBS' Bill Downs fell in with local custom, trying to raise a mandarin-style beard, but has come off a sophisticated version of Man Mountain Dean.

N. Y. Herald Trib's Homer Bigart, always up to his neck in things like this, thinks little of the countryside. He was caught in one of his telegraphic quotes: "If I-I-I c-could s-save f-f-face, I'd g-go home n-now!"

N. Y. Times' Bill Lawrence has cranked up three complete and two half-finished parodies on "I'm Looking Over a 4-Leaf Clover," none of which would please the original copyright holder, but are quite up to the subect matter, which is Korea.

Everytime AP's Hal Boyle starts off with a comparison to Africa or Europe of the 1942-45 era, he is immediately drowned by a jeep-load chorus of "I hate the reminiscences of old men."

NBC's William J. Dunn is invariably odd man outed into being the beer picker-upper for the entire press corps.

CBS' Ed Murrow, now here, is glad that he once was some shakes of a miler in college which gives him a head start during alerts.

AP's Pat Morin, vet of the Hollywood beat, is deep in the heart of Tokyo, with ear tuned to barbed-wire circuits which bring in tidbits from outlanders here.

Marguerite Higgins, N. Y. Her-Trib's glamourite, is a celebrity hereabouts, hospital nurses reporting proudly she was in for a shower a few nights back.

Bob Stuart, Mutual, came up from Manila and was met by his recording equipment, which was painstakingly hitchhiked to him by MBS' Abe Schechter's friends, making four changes of hands to get over the Pacific.

Lush White Beds

Continued from page 2

show girls who are featured regularly at all dances and galas. They were followed by Anny Fraternali of the noted circus family. Mme. Rene Faure of the Comedie Francaise then read a poem in tribute to the occasion. The four Freres Jacques, song satirists, were well received. A minor sensation were four Egyptian acrobats, Les Ramses. Samia Gamal, a dancer of the Royal Opera in Cairo, was well received. Other acts, including comedian Jacques Tati and ballet dancer Janine Charrat, preceded the star of the first half of the show, Fernandel, French comic, who succeeded in putting the audience in good humor.

"Lady" Patachou, protege of Maurice Chevalier, made the error of thinking that she was in her Montmartre cabaret, and in asking the 900 guests of this dignified social event to join her in singing ribald Montmartre songs, she committed one of the faux pas of the season. The reaction was a negative coldness.

Bernard Bros. Sock

The triumph was the sole American act, the Bernard Bros., who received an enthusiastic reception, and were called back for encores. The ball was terminated by a display of fireworks, as inevitable a part of a Riviera gala as champagne. Music for dancing was fur-

SCULLY'S SCRAPBOOK

By Frank Scully

Black Tom, N. Y., Aug. 12.

I was reminded of Dr. Thomas Roy Peyton when "Lost Boundaries" played its dates, and his career comes to mind again with Joe Man-kiewicz's production of "No Way Out," which avant gardists, who have seen the picture, assure me tops all others in the field.

This is good news, but as long as picturegoers will pay for this sort of enlightened entertainment Hollywood should keep producing it. Several studios have not tried their hand at even one. These should volunteer, instead of grinding out interminable backstage musicals which are becoming a bit of a bore.

The Surgeon Who Entertained

If they feel they don't know anything else, perhaps the Peyton story will help them over the hump. For his story is that of a doctor who could play a beautiful piano routine, and every time he was blocked in one profession found the door wide open in the other.

He played in nightclubs in Canada and all over Europe while doing post-graduate work in proctology. At the Kit Kat Club in Montreal he followed in Texas Guinan and used the same red piano she had used. But he had no work permit. He had to entertain on the cuff. When patrons found out about it they began throwing him money. He averaged \$60 a week this way and supported his wife and two children in New York, as well as himself, while doing post-graduate work at the Royal Victoria hospital.

His father was the first Negro policeman appointed to the force in Brooklyn. He himself was the first Negro to graduate from Long Island Medical College. From then on he was to learn that America will give amazing educational opportunities to almost anyone, regardless of race, creed or color. But after that a hoard of bigots seem to pop up everywhere to prevent one from succeeding in a profession he has mastered. This is especially true of Negroes and the medical profession. Dr. Peyton was welcomed in far more places as a pianist than he was as a doctor of medicine. In Canada he was recommended to the top men in his specialty in London and Paris.

He first went to Dr. Bensaud of the University of Paris. But he had to earn his living, meanwhile, so he looked up George Lattimore, who had a nitery on the Rue Pigalle. He met Josephine Baker at the Folies Bergeres and she invited him to dinner at her chateau near Le Visinet. She waved butlers, retainers and batmen aside and received him at the door in person. Behind her he heard a blast of le jazz hot from a recording device.

Dinner With Josephine Baker

The dinner was strictly in the royal manner, an endless variety of hors d'oeuvres, whole pheasants garnished with legumes variees, a variety of cheeses, wines and, for dessert, fresh wild strawberries. Leaving the dining table, they strolled to a drawing room for liqueurs and cigars. Josephine's husband of the moment, a count, went around kissing hands. It showed how easy it is for almost anybody to acquire the routines of the haute monde given a fistful of francs and a long run in a good show.

What Josephine Baker had accomplished by her singing and dancing Dr. Peyton vowed to achieve as a proctologist. But instead of making it possible for others to sit pretty he soon found himself out of funds, and hopping around for a job. He got one at the famed Boeuf Sur Le Toit. Then began a strange career of trying to cling desperately to his post-graduate work and support a family at the same time from what he could make as a nightclub entertainer. He brought his wife and children to Paris, and together they traveled wherever he got a booking—Switzerland, Italy, the south of France and, finally, Monte Carlo.

After two years of this musical-medical hegira, Dr. Peyton finally got to London. By then his letters of introduction to the best proctologists looked a little dog-eared, but these men welcomed him and showed him all their techniques.

Between these rounds of hospitals he played a comedy role in Alexander Korda's "The Ghost Goes West." They put him in kilts, which is always good for a laugh. He next got a bit in "Red Moon of Cuba," but nearly got canned because he spoke flawless English. So he switched to, "Ah jes' knows what you-all wants, suh," and got back on the payroll.

He next landed a booking at The Elephant and Castle theatre, a 5,000-seater. Here his piano act was a smash success. He was offered 40 weeks in the provinces, but the surgeons under whom he was studying couldn't go on tour with him, so he had to stick close to Harley street. He made some records for Decca, put his son in an English public school (that is, a private school) and took an engagement at the Cocomat Grove.

After he had completed his studies and with money in his purse, he, his wife and two children, returned to America. He sought an appointment in the Harlem Outpatient Clinic, but his old tutor had died, and with him had died all interest in all the added knowledge Dr. Peyton had gained abroad, for the alleviation of human pain.

Believing he might do better on the Coast, he took his family to Los Angeles, where the loosening of restrictive covenants against those who are not Aryans, made him feel he might do better. He did well, too, except that the restrictive covenants still operated in hospitals and in the medical societies.

Too Old For New Tricks

After several years of trying to break down these barriers he made a decision to pull up stakes and go to Brazil, where he had been invited to address a medical convention. Among those who congratulated him on his paper at the convention was Dr. Alexander Fleming, the discoverer of penicillin.

When he beheld a statue of a black Madonna holding a white child in her arms, he decided that Brazil was what he was looking for all the while. But he found by now that he was too old to learn new tricks. Having mastered English, French, German, he just couldn't take on Portuguese, and so he returned to America to lick his wounds.

When he told me his story, I urged him to write it. I even gave him a title, "Shadow on the Sheet." He has just privately printed his story with even a better title. He has called it "Quest For Dignity." And among the 50,000,000 Negroes who have been born in America since they first were imported as slaves, none is more deserving of that dignity than Dr. Thomas Roy Peyton.

nished by the three orchestras of Aime Barelli, Louis Frosio and Aime Lartigau. The three-hour floor show was produced by Henri Astric, artistic director of the Sporting Club, in conjunction with P. L. Guerin and Rene Fraday.

An absence of Hollywood and Broadway names, in contrast to the ball last year in Cannes, was evident in the guest list. Orson Welles had reserved a table, but didn't show up. With the exception of Chevalier, Sacha Guitry and Mistinguette, the guests were predominantly members of the international set and the French aristocracy. Mrs. Norman Winston and Madame Elsa Schiaparelli, re-

cent victims of a jewel robbery, still came.

Among the guests were Count and Countess de Polignac, Duke and Duchess d'Arenberg, Fritz Mandl, Archduke Robert Habsburg, Princess Bourbon-Parma, Prince Orleans-Braganza, Prince de Hesse, Lord Willoughby de Broke, Baron and Baroness James de Rothschild, Marquis and Marquise de la Falaise, et al.

An estimated 9,000,000 francs (\$28,000) profit was realized from the gala, two-thirds of which will go toward maintaining hospital beds for tubercular children in France, the rest for the aid of indigent newspapermen.

Broadway

Coast producers Lewis & Young, now east, gandering shows, talent, etc.

Harry Hershfield on his annual fishing trip to the Thousand Islands.

Ann Sheridan planes back to the Coast tonight (Wed.) after two-week vacation.

Noel Meadow due back from a Saranac sabbatical in early fall, completely cured.

Metro star Kathryn Grayson due in from the Coast Friday (19) for a two-week visit.

Consuelo Flowerston, former performer and mother of thespian Nina Foch, into importing business.

Joey Adams emcees auction this week at Coq Rouge to benefit Journal-American sandlot ball fund.

Nick (& Arnold) Prounis, co-owner of the Versailles, in Flower-5th Ave. hosp for third operation. Samuel Rosen, partnered with Si Fabian, announced engagement of daughter, Helen, to Dr. Jacob Yellin.

Warren Stevens, recently signed by 20th-Fox, goes to the Coast Aug. 21 and reports to the studio Sept. 4.

Disk jockey Peter Potter back to the Coast today (16) after guesting on Robert Q. Lewis' "ABC's of Music" show.

Messmore Kendall, prez of the Capitol theatre, and Mrs. Kendall off to Canada Monday (14) for a two-week fishing trip.

Carlton Alsop has joined David E. Green Associates, public relations outfit. He's husband of screen actress Sylvia Sidney.

Milton Berle quickened to London and Paris to see his twice-divorced ex, Joyce Matthews, whom he squired about both capitals.

Jack Benny, Mary Livingstone, Phil Harris, Alice Faye and playwright Michael Arlen in from Europe Sunday (13) on the Queen Mary.

Howard Dietz, Metro's ad-pub veepee, planes to England Friday (18) for a two-week vacation. Dietz just returned from studio huddles on the Coast.

Manie Sacks flew hurriedly to the Coast yesterday because of the accidental death of the late Buddy Clark's 7-year-old daughter who was hit by an auto.

Will Mahoney will emcee some shows on the French liner S. S. Liberté's maiden voyage. Boat sails Aug. 25 and Mahoney will head for London Palladium date Sept. 4.

The newlyweds, Louis (Hearst columnist) Sobol and his Peggy, getting punchy from "the Hollywood party circuit," hence looking forward to returning Aug. 24 to N. Y.

Publicist Joel Preston planning to the Coast Tuesday (22) for confabs with Hollywood clients. He'll be there about two weeks and will return to New York via Mexico City.

Lloyd Bridges, who returned from a stint in W. Lee Wilder's Italian locationer, "Three Steps North," Monday (14), made a one-day stopover, then headed for the Coast.

Publicist Mack Millar flew west last night after a protracted sojourn in Europe with Frank Sinatra and later his son, Stuart, now a student at the Sorbonne, Paris.

Ray Milland, with his wife and two children, off to Britain on the Nieuw Amsterdam yesterday (Tuesday). He'll make "Full Circle" for David Rose's Coronado Productions in England.

Actress Thelma Ritter interrupted a Fire Island vacation to plane to the Coast over the weekend for several days of shooting additional scenes of Charles Brackett's "Matinee Season" at 20th-Fox.

Eileen Percy joined her husband, Harry Ruby, whose song-smithing career (with Bert Kalmar) was filmlogged by Metro in "Three Little Words." They'll remain east two more weeks.

Philip Gerard, Universal's eastern publicity manager, chaperoning a group of newspaper and mag writers to Phoenixville, Pa., today (Wed.) and tomorrow to o.o. locale shooting of U's "Lights Out."

Teddy Quartell replaces Don Sylvio, batoneer at Bill Bertolotti's, next week when Sylvio leaves for Santa Monica to fight complications arising out of his marriage to Margaret O'Brien's ma Gladys.

The Fitzgeralds advance-recorded their Monday a.m. stint this week in order to be clear for the annual clambake at their Hay Island (Conn.) home for their TV crew, that being the WJZ bunch's only day off on the week.

Film art director Leo Kerz planned this week to Hollywood to talk three pix deals. Returns to Gotham Friday (18) for possible retake of "Teresa," Metro film being produced by foreign department chief Arthur M. Loew.

New York over the weekend and planned out for the Coast almost immediately to star in William Wyler's "Carrie Ames," filmization of Theodore Dreiser's novel. Accompanied by his stepdaughter, Susan Holman.

Las Vegas

By Ken Frogley

Roy Doun, of Central Press Chi office, scouring Las Vegas for story material.

Freddie Martin's band making first appearance here as headliner at Last Frontier.

Ames Bros. at El Rancho Vegas. The Vagabonds currently featured in Flamingo Room.

Benny Fields followed Jimmy Durante into Desert Inn, after smash session by Schnozzola.

Carlton Young, longtime orch leader at El Rancho, has switched to similar post at Desert Inn.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Bob Snedecke on Lisa Perrin's houseboat.

Comic Jack Tati acting chauffeur for lawyer Barbara Barb.

Marthe Zenthy off to Rome for a date at the Casino Des Roses.

Al Hurwitz in from London to confer with agent Betty Stern.

Jeanette MacDonald in Cannes to shoot a pic, "Modes and Beauty."

Serge Lifar flying to Rio to catch up with remainder of French Opera Ballet.

Josie Remus and Janey Hamilton sharing chantoosing honors at Honey Johnson's niter.

Ludmilla Tchérina to London where she will play in the ballet pic, "Tales of Hoffman."

Actor-producer Louis Jouvet made a Commander-in-the-Legion of Honor. At the same time, Andre Bernheim was made a Chevalier.

Actress Gina Manes awarded \$3,000 damages for having been maimed by a lion during circus sequence in a picture, but only after eight years of litigation.

"Andalousie," Francis Lopez' show, which had been at the Gaite Lyrique for over a year, is being made into a pic featuring Luis Mariano.

Serge Lifar, ballet master of the Opera, had written and set a ballet on Anton Karas' "Third Man Theme." This ballet was to be shown on a "Nuit de Ballets" at the Palais de Chaillot. At the last minute they found they had just forgotten to ask Karas' permission, and the performance couldn't take place.

Chicago

Singer Gracie Barrie in town with hubby, Milton Kafka, for visit.

Dance director Wally Wanger in town to spot talent for a number of midwest fairs.

Actress Jeannie Bledsoe joins Chi "Lend An Ear" cast, taking over for Dorothy Babbs.

Tenthouse Theatre producer, Herb Rogers, planned to the Coast for a week on business.

Chicago Herald-American drama critic, Ashton Stevens, celebrated his 78th birthday last week with friends.

Vic Damone, currently at the Chez Paree, made guest appearance at camp in McHenry, Ill., for needy Italian youngsters.

John Forsythe, who has title role in Chi company of "Mister Roberts," joined sports announcer Bob Elson in announcing Tiger-White Sox games last week.

Actress Ruth Hussey, here with "Louisa" cast for pic's world preemning, celebrated eighth wedding anniversary with husband, tele producer Bob Longnecker, at the Chez Paree.

Pittsburgh

By Hal Cohen

Mrs. Maurice Spitalny in Wisconsin visiting her comedian-son, Jimmy.

Pat O'Brien's niter act practically set for Vogue Terrace, Sept. 25.

Ernest Williams, manager of Arcade theatre, in West Penn hospital for checkup.

Dick Ware, making first niter appearance here in nearly 20 years, held over at Copa.

John Glendenning in for lead in "Here Comes Mr. Jordan" at White Barn theatre.

Phil Mayer with Kalamazoo Community Playhouse as technical director and bit player.

Fritzie Zivic and Carnival Lounge have parted company and Jimmy Ackerman's the official manager again.

Jackie Heller back at his Carousell after two weeks on Cape Cod, and has as headliners, Mary Hatcher and Herky Stiles.

London

Harry Foster expects to visit the U. S. on business in October.

Joan Hyldoft set to star in Christmas Ice pantomime at Wembley Stadium.

For first time since 1939, the Cafe de Paris is staging cabaret entertainments, Kay Thompson going in first, opening Aug. 28. Booked four weeks.

Earl St. John, Rank production exec, sailing with his wife for a week's stay in U. S. during which he will launch the American version of "They Were Not Divided."

Larry Adler and Paul Draper open at the Theatre Royal, Dublin, Aug. 21, to be followed by a week at the Opera House, Belfast, starting Aug. 28. They go to the London Palladium for two weeks in September.

Kay Thompson is suing management of Les Ambassadeurs, Paris, for breach of contract. American singer was booked there for 12 weeks and only played four weeks after which the management shuttered the place.

Tom O'Brien, M. P., general secretary of National Assn. of Theatrical and Kine Employees, celebrates his 50th birthday Aug. 17.

Sadler's Wells Ballet does a single week at Covent Garden opening next Monday (21) before setting out on their American tour Sept. 5.

Riviera

By Margaret Gardner

Larry Adler guest soloist at Monte Carlo Sporting Club gala of Aug. 4.

Henri Salvador, star of variety show at Cannes' Theatre Aux Etoiles, Aug. 4.

Edith Piaf in her sole Riviera appearance Aug. 14 at Palm Beach Casino, Cannes.

"Holiday on Ice" troupe guests of honor at reception given by city of Nice before their departure.

Nat Pendleton's wife, Barbara, an entrant in the Monte Carlo International Tennis matches, which started Aug. 14.

Duke and Duchess of Windsor witnesses at wedding of American industrial exec Herman Rogers and Mrs. Lucy Wann in Cannes.

Argentine actress Tilda Thamar, now making a French film in Marseilles, married Aug. 10 to Spanish painter Alejo Vidal-Quadras.

Line Renaud, soloist at the Theatre Verdu in Nice, given three-week contract to make her American debut at the N. Y. Waldorf-Astoria in October.

Bucks County, Pa.

John Whartons weekendng at John Roots farms.

Lionel Stander and Ruth Mundy in for "Born Yesterday" rehearsals at New Hope this week.

Cy Feuer at George Kaufman's for confab on directorial stint on upcoming musical, "Guys and Dolls."

George Kondolf, TV producer, down to o.o. Henry Jones in New Hope production of "Harvey" for possible video spot.

Paul Whiteman sold Rosemont acreage adjoining his farm to Charles and Edna S. Leroy.

Bob Jarvis and George Lipton's daughters made stage bow last week in Music Circus production of "Sari." Jarvis is director, Lipton character lead in Lambertville stock.

Moss Hart caught opening of his "Light Up The Sky" Monday at Playhouse.

San Francisco

By Ted Friend

Arthur Fiedler in. Sherrill Corwin in for week of confabs.

John Farfield up from L. A. for opening of "Summer and Smoke."

The Louis B. Mayers and Clarence Browns doing the seven hills. The Carmen Cavallaro at Fairmont hotel, before planning to Hawaii.

Geo. A. Hickey, M-G Coast sales manager in for branch office meetings.

Mrs. Maxwell Anderson and Mrs. Kurt Weil with the Rouben Mamoulians at "Lost in the Stars" opening at the Curran.

Mike Newman and Sam Siegel advancing for Columbia on "711 Ocean Drive," with producer Frank Seltzer filling heavy schedule of interviews on radio and TV.

Philadelphia

By Jerry Gaghan

Singer Dick Merrick hospitalized for an appendectomy.

Buddy Williams orchestra will follow Woody Herman into Meadowbrook.

Jimmy McPartland and his combo at the Rendezvous for three

weeks, with Dizzy Gillespie slated to follow, Aug. 28.

The Barclay hotel (Rittenhouse Sq. inn) is doing over its Mirage and Regency Rooms, and adding a new cocktail lounge.

Pennsylvania State convention of the American Legion gave a spurt to the night club business in town last week, with the Legionnaires bringing action largely to the midtown bars.

The Mask & Wig Club, U. of Penn. dramatic group, will stage its annual musical at the Academy of Music, for the second successive year. Performances were previously given at the Erlanger theatre.

Jerry Colonna, Andy and Della Russell guest-starred at the "Johnny Night" benefit at Shibe Park (10), which drew a capacity crowd of 34,000. Proceeds went to the Variety Club's summer camp for handicapped children.

Bob Morton and George A. Hamid were in town to confer with Lulu Temple Shrine officials. Masonic group will stage Hamid-Morton Circus again, after previously announcing discontinuance of show. Shrine circus will make its 11th annual appearance here at Arena, week of Oct. 9.

Atlantic City

By Joe W. Walker

Mindy Carson tops Steel Pier vaude.

Crowd of 15,868 out as Atlantic City track opened.

Martin Cohen, producer of "Cat-skill Honeymoon," greeted patrons at Cinema where film is playing. Jimmy Casanova into Paddock International.

Sophie Tucker not to come here for 500 Club stint after all. Kitty Kallen booked Aug. 19th and Gracie Barrie for Aug. 22. Latter was date set previously for Miss Tucker, with Joe E. Lewis coming in Aug. 29.

Minneapolis

By Les Rees

Hotel Radisson Flame Room has Romo Vincent.

Old Log strawhatter offering "Torch Bearers."

Annual Roller Derby ensconced at Auditorium.

Tony Pastor into Prom Ballroom for one-nighter.

Mary Ann McCall and Georgie Auld into St. Paul Flame.

Dave Apollon back to New York to embark on TV activities.

"Polly with a Past" presented by Edyth Bush Little Theatre.

Pine Beach Playhouse strawhatter at Gull Lake, Minn., holding over "The Drunkard."

"Death of a Salesman" set for return engagement here in mid-October, earliest Lyceum legit booking so far.

Good news for theatres is current state employment service report showing that number of people now working in Minneapolis, 245,805, is at year's peak and factory workers are getting all-time high weekly wages.

Genoa

By Robert F. Hawkins

Andre Gide left Portofino after brief vacation.

Italian actress Doris Duranti on visit to Portofino.

Tenor Gino Bechi and producer Remigio Paone in from South America.

Elizabeth Taylor and husband motored to Milan and Como after a brief looksee at Genoa.

Claude Marchand and his group of ex-Dunham dancers two-daying at Genoa's Universale theatre.

Lope de Vega's "El Perro Del Hortelano" given an elaborate open-air staging in Villa Serra parc at Nervi. Tatiana Pavlova stars in an allstar Italian cast.

Ireland

By Maxwell Sweeney

Helen Hayes in from N. Y. on vacation.

Comedian Cecil Sheridan to England for vaude tour.

Maurice O'Brien will do season at the Gate, Dublin, this fall.

Canadian warbler Kay Kennedy pacted for season at Theatre Royal, Dublin.

Abbeyites Brian O'Higgins and May Craig inked for Paul Rotha's film, "No Resting Place."

Abbeyite Walter Macken heading for N. Y. soon for Broadway lead in M. J. Molloy's "King of Friday's Men."

Metropolitan Cinemas, newly-formed company, has taken over new 1,300-seater nabe house at Killester, Dublin.

John Welsh bows out of Longford Productions for role in English tour of "A Streetcar Named Desire" for H. M. Tennant.

Hollywood

Milton Spurling laid up with virus infection.

Sam Marx vacationing at Jackson Hole, Wyo.

Barney Gerard on vacation at Clear Lake, Cal.

Keenan Wynn opened a motorcycle shop in Burbank.

Lyn Osborn recovering from emergency appendectomy.

Irene Rich in from N. Y. guesting with the Earl C. Anthonys.

Whitey Mathews elected president of the RKO Studio Club.

Freddie Rich hospitalized in Long Beach, following a stroke.

Herbert Silverbergs celebrated their 20th wedding anniversary.

Benny Holzman at Malibu Beach, recuperating from major surgery.

Smiling Jack Smith returned from a two-month tour of Europe.

Reginald Denny back in town after a legit appearance in London.

Harold Hecht escaping Hollywood's hot weather at Lake Arrowhead.

Jose Ferrer to San Francisco to open a lecture tour covering 20 cities.

John Barrymore, Jr., east on a 22-city tour to ballyhoo "High Lonesome."

Fred Kohlmar, Mrs. Leo Spitz and Dave Johnston celebrated birthdays, Aug. 10.

Jack Martin returned from a tour of England, Ireland, France, Italy and Germany.

Ezio Pinza injured, but not seriously, when thrown by a horse on location near Monterey.

Edward Schellhorn guest of honor at a luncheon tossed by the Foreign Press Assn. of Hollywood.

Washington

By Florence S. Lowe

MPAA flack Tim Clagett on vacation.

Ruth Hussey due in next week to beat the drums for Universal's "Louisa."

John Murphy, head of Loew's out of town theatre division, in town for a look-see.

American Women's Newspaper Club tossing a party in honor of Hildegarde, currently strawhatching at Olney Theatre, Md.

Invitations issued by Spyros Skouras for a brasshat preem of "Farewell to Yesterday" at the Statler Hotel tonight (16), with local rep Tony Muto in charge.

Glittering preem of "Panic in the Streets" at Playhouse hosted by Federal Security Administrator Oscar Ewing and Dr. Leonard A. Scheele, Surgeon General of the U. S., both of whom cooperated on film's production.

Miami Beach

By Lary Solloway

Leon & Eddie's added Cliff Winchell to its show.

Leo Miller, VARIETY mugg from Bridgeport (Conn.) at Saxony here, after Caribbean trip.

Gus Van building a home here. Kirby Stone quintet set for Clover Club, opening Aug. 23.

Kitty Davis may close legit season after current run of "Harvey" and restore spot to its former niterly operation.

Alan Gale north on biz while his new Celebrity Club is being built. Sam Barken, his partner, will supervise construction.

Lenny Kent joined Martha Raye at Five O'Clock Club. Only spot, incidentally, doing solid biz. Majority of clubs experiencing unexpected drop despite plenty tourists in town.

Rome

By Helen McGill Tubbs

British actor Finlay Currie arrived from London to play in "Quo Vadis."

Leo Lanya, script writer, in Rome for film assignment.

"In Our Time," with Ida Lupino, is at the Flammetta.

Andre Mattoni is new head of Campidoglio Films in Rome.

Director John Wolff returned from Paris for film assignments in Rome.

Italian film, "Faddiji," selected for the Edinburgh Film Festival this year.

Arthur Walge, American wrestler, is here with his manager; will rattle in "Quo Vadis."

Barbara Stanwyck, in Paris, is expected to join her husband Robert Taylor here early in August.

Maria Montez due here soon to dub in her role in "Thief of Venice," film made in Italy last winter.

G. W. Pabst and his assistant, Peter Tomkins, off to the Island of Ischia to work on a forthcoming film script.

Arcoboleno theatre, where American, British and French films are shown in the original, closed for summer.

OBITUARIES

HENRY CLAY MINER

Henry Clay Miner, 84, founder of the Century Circuit, which operates a chain of motion picture theatres in Brooklyn and Long Island, died in Greenwich, Conn., Aug. 10. Although in semi-retirement for the past years, he had continued as chairman of the board of the Century chain.

Miner was the son of the late Henry Clay Miner, and with his father founded the Miner Cosmetics Co. in 1900, whose main product was makeup for theatrical folk until it later branched out with a general line of cosmetics.

Miner and his father were originally chemists and launched their first pharmacy on N. Y.'s Bowery, adjoining the People's theatre. Theatre owner was their landlord and when their lease was about to expire, they purchased the theatre to retain their headquarters. The People's had played mostly legit melodramas, which had not been faring too well because of the Bowery's transition from a nabe spot to a transient thoroughfare. Miner figured the transients needed a change of theatrical diet and installed burlesque in 1901. The younger Miner took over operations, and in 1903 introduced "Amateur Nights," wherein those seeking an opportunity for a stage

as managing director before going to Hollywood in 1941. All his subsequent pictures, with the exception of "Jacare" in Brazil, were made in the U. S. His first Hollywood production was "Where Are Your Children?" for Monogram. That led to a number of exploitation films such as "Are These Your Parents?" "Divorce," "Forever Yours," "Black Market Babies," "Allotment Wives," "Wife Wanted," "Black Gold," and "Blue Grass of Kentucky." At the time of his death he was readying "Blue Blood" as a Cinecolor special for Monogram.

Surviving are his wife and two stepsons, Donald and Robert Wolf.

JAMES H. COOPER

James H. ("Genial Jim") Cooper, 63, veteran radio newscaster and former vaude performer, died Aug. 8 in Columbus, O.

Cooper started out in vaudeville and later toured with stock companies. For 20 years he operated his own stock company. At one time he was manager of Gus Sun's theatre in Springfield, O., and also managed W. S. Butterfield's houses in Grand Rapids and Kalamazoo, Mich.

In 1928 he went to Columbus and was on the staff of WCAH, which later became WBNS. He was newscaster on that station until last June.

"Genial Jim," following an auto accident in which he was injured in 1940, set up a studio in his home and continued his six-a-week newscasts from there.

Survived by wife and daughter.

MRS. SIMEON FORD

Mrs. Julia Ellsworth Ford, 91, playwright and author, died at her home in Rye, N. Y., Aug. 14. Among Mrs. Ford's published works is "The Mist," a play which was produced at the Little Theatre, London, in 1913. The Julia Ellsworth Ford Foundation, with an annual award of \$2,000 for the best juve book of the year, was formed by Mrs. Ford in 1934 to encourage better books for youngsters. Color pix, for kiddie consumption, some of them based on stories and plays by Mrs. Ford, were turned out by the Foundation. "Snickerly Nick and the Giant," a play written by Mrs. Ford, had two productions in the U. S.

Surviving Mrs. Ford, the widow of Simeon Ford, hotel owner and humorist, are a daughter and two sons.

WILLIAM M. MCBRIDE

William M. McBride, 70, former veepee of McBride Theatre Ticket Offices, Inc., of New York, died at his home in Pelham, N. Y., Aug. 14, following a long illness. McBride had been active as a theatre ticket broker for about 40 years prior to his retirement about 15 months ago. He centered most of his business activity in org's Broadway-outlet on 43d street.

His brother John, president and treasurer of the ticket concern, survives. Also a wife and two sisters.

FRANK YARDON

Frank Yardon, 72, vaudeville trouper of a past generation, died Aug. 6 in Los Angeles. He had been in retirement since 1937.

Back in 1909, as a member of the team of Yardon, Perry and Wilbur, he introduced American ragtime into England. Later he entertained the army of occupation in France and Germany after World War I. His wife, Vera Yardon, one-time partner in his song-and-dance act, survives.

JEANNETTE LAFFERTY

Jeannette Lafferty, 25, of the Lafferty Sisters, radio songsters, died in Camden, N. J., Aug. 14, after shooting herself with a rifle, according to police. A note was found in her car in which she wrote: "I have failed miserably."

Miss Lafferty had appeared on radio shows with her sister, Beulah Lafferty.

T. ROBINSON DAWLEY

T. Robinson Dawley, 54, operator of the New York music and broadcasting school bearing his name, died in White Plains, N. Y., Aug. 12.

Dawley at one time published a weekly newspaper in Wallingford, Conn.

REGINALD BLAND

Reginald Bland, 72, violinist, died Aug. 7 in Pasadena, where he founded the Civic Orchestra and served as its director for 14 years.

Father, 84, of Alfred N. Sack and Lester J. Sack, operators of

the Sack Amus. Co. in Dallas, died Aug. 3 in Laurel, Miss.

Lamar Trotti, Jr., 18, son of the 20th-Fox producer-writer, was killed Aug. 10 in a traffic accident near San Clemente, Cal.

Harvey V. Myers, 47, scene painter for film studios, died Aug. 6 following a heart attack while fighting a forest fire near Castaic, Cal.

Mother, 72, of Dean Turner, radio singer, died at Bonham, Tex., Aug. 8.

Walsh Asks IA

Continued from page 2

So how could we, as labor leaders, ask our memberships to take cuts? Wage scales which in normal times might appear high are far below the income needs of the average family today. As in '49, so in 1950 I see no necessity or excuse for the International Alliance or any of its members to give ground."

Before considering any slashing of pay rolls, Walsh asserted that the local unions should have the right to examine the books, incorporation papers and similar documents of theatres in question. Books would disclose hidden profits and existence of non-working family members on the payroll, he said. It would also disclose no reduction in realty and film rentals, and "that the light companies charge as much as ever for electricity and that the dealers in all sorts of supplies needed to maintain the house have not come down. Why is it that labor, and labor alone, is being asked to take the rap?"

Walsh agreed that production abroad has been only a minor cause for unemployment in Hollywood. He said he has been careful not to pressure producers "prematurely and recklessly" to curtail overseas filmmaking. "The money they have spent in England has been money earned by American pictures at British box-offices and then restricted to use in that country because of Britain's extreme shortage of dollars," Walsh conceded. "Even if it were not spent for making pictures in London, it would not necessarily be available for making those pictures in Hollywood."

As a matter of business judgment, Walsh said he has taken the position "that the state of affairs within the past two years did not warrant our intruding upon the rights of free enterprise by attempting to tell the employer where he must produce his films." However, when the British wanted an incentive and penalty clause in the new Anglo-American film pact to encourage production in Britain, Walsh felt it called for his protest. "When governments start telling producers where to make pictures, than I believe that labor—even at the risk of intruding upon the rights of free enterprise—may be warranted in using its power to help call a halt."

IA's TV Battle

After detailing the IA's actions to win the television field, Walsh labelled the coming battle as long and hard. "But I am convinced we will not always be battling against odds as high as present. There is a developing tendency for television to move more and more into the theatres, both as a point of origin and a point of exhibition, and likewise more and more into Hollywood. As that continues, our position will be strengthened—until eventually, I feel sure, we will come out on top."

Walsh does not believe the legit situation "is by any means bad." He sees the League of New York Theatres "in a tough bargaining mood these days." The League's demand for pay cuts will be taken up anew after the convention ends. As for vaudeville, Walsh is ready to offer encouragement by keeping the demands of his locals down to help its expansion.

On Monday, Roger M. Kennedy, IATSE veepee and manager of Local 199 in Detroit, urged members to "go home and make a supreme effort to organize the TV stations in your area." He plugged for the IA to take over all crafts in video. William Green, American Federation of Labor prez, also spoke, putting in a pitch for national price controls. Roy Colvin, exec director of Theatre Equipment Dealers Assn., and David Newman of Detroit Motion Picture Exhibitors Assn. were among Monday's gabbers.

MARRIAGES

Alys Mary Truitt to Walter Golubie, Pittsburgh, July 28. He's an accordionist with Pitt bands.

Clarissa Ramsdell Clement to Sherman Ewing, Jr., Choteau, Mont., Aug. 12. He's son of the N.Y. theatrical producer.

Paula Howard to Arthur Rice, New York, Aug. 8. Bride is secretary to Richard Mills at Mills Music and also niece of Eugene and the late Willie Howard.

Yvonne Lucienne Gruder to Chester F. Casanave, Aug. 12, Larchmont, N. Y. He is the son of Charles L. Casanave, film distrib and exec veepee of Fred Astaire Studios.

Arlene Foreman to Dr. Manny Stillerman, Chicago, Aug. 5. She's secretary to theatre booker Charles Hagan.

Jennifer Howard to Samuel Goldwyn, Jr., Berkeley, Cal., Aug. 16. Bride is daughter of the late playwright Sidney Howard; he's son of the film producer.

Sue Casey to John Durant, Santa Barbara, Aug. 12. She's an actress and he's a film editor, both at Metro.

BIRTHS

Mr. and Mrs. Paul Shannon, son, Pittsburgh, Aug. 6. Father's a KDKA announcer.

Mr. and Mrs. Ted Erdel, daughter, Pittsburgh, Aug. 7. Father is vocalist, known as Ted Perry.

Mr. and Mrs. Leo Carlin, daughter, Pittsburgh, Aug. 5. Father is asst. treasurer of new Nixon (former Senator) theatre, Pitt.

Mr. and Mrs. Budd Boetticher, daughter, Van Nuys, Cal., Aug. 8. Father is a film director.

Mr. and Mrs. Herb Ströck, daughter, Hollywood, Aug. 8. Father is president of IMPRO.

Mr. and Mrs. Duane Bogie, daughter, Chicago, Aug. 3. Father is Chi NBC-TV producer.

Mr. and Mrs. Don Marcotte, son, Chicago, Aug. 6. Father is Chi NBC music librarian.

Mr. and Mrs. Dirk Courtenay, son, Chicago, Aug. 5. Father is a disk jockey.

Mr. and Mrs. Foster Liederbach, daughter, Kansas City, Aug. 7. Father is asst. manager of the RKO Missouri Theatre, K. C.

Mr. and Mrs. Leo Samuels, son, New York, Aug. 11. Father is an exec with Walt Disney Productions in N. Y.

Mr. and Mrs. Warren Low, daughter, Burbank, Cal., Aug. 9. Father is executive film editor for Hal Wallis Productions.

Mr. and Mrs. Ben Norman, daughter, Hollywood, Aug. 3. Father is a director at Geller Theatre Workshop and TV producer.

Mr. and Mrs. Edward Paul, son, Hollywood, Aug. 7. Father is musical director for Jerry Fairbanks Productions.

Mr. and Mrs. Alfred F. Corwin, daughter, New York, Aug. 11. Father is N. Y. publicity manager of Motion Picture Assn. of America.

Mr. and Mrs. Tommy Riggs, son, New York, Aug. 14. Father known for his "Betty Lou" characterizations, is a vaude, TV performer.

U. S. Film Short

Continued from page 2

Reds has resulted in a strong protest lodged with the Israeli government by the U. S. Embassy.

Outbreak took place in the Orion theatre, which had advertised the short. Some 20 commies rushed to the screen on its showing to shout their opposition and distribute literature denouncing the extension of medical aid to the UN by Israel. Projectionist halted the show.

Orion will not show the film again. It turned down an offer of police protection by the government.

Zanuck's Korean Short

Washington, Aug. 15.

Darryl F. Zanuck promised President Truman yesterday (14) to turn out a quick short explaining the Korean war to the American people. Picture is expected to be ready for the screen within four weeks, he told newsmen. Title will be "Why Korea?"

Zanuck met Mr. Truman at the White House.

Zanuck also conferred with major general S. B. Akin, signal corps head, on the Army's increasing wartime film needs. The facilities of Hollywood and other commercial centers will be called upon to speed production of training films. At present these pictures are being made almost exclusively at the signal corps photographic center in Long Island City.

AFL Exec Board

Continued from page 2

a heated discussion Equity reps walked out of the meeting. Since then, they've pacted a security agreement and AGVA has retaliated.

Further Disputes

In addition, further disputes are to be settled. AGVA is divided with the rest of the 4A's affiliated on Theatre Authority, benefit control organization of that group. Variety union has forbidden its members to play shows gratis. Should it permit a benefit, it wants the right to make its own clearance.

In addition, the fight on the organization of the burlesque performers is to be resolved. AGVA wants to absorb the Brother Artists Assn. (nee Burlesque Artists Assn.) because no contracts exist between major bump-and-grind parlor operators and the union. Plan is being fought by Tom Phillips, BAA head.

The various jurisdictional disputes, the AFL will be told, are hurting performers' livelihood. The sub-standard pay on some television stations and networks will be cited as an example. AFL convention will also be told that the increasing costs of maintaining all the 4A's affiliates puts a heavy burden on performers. Tendency has been to increase dues in recent years. In addition, establishment of TVA will ultimately force actors to pay for upkeep of another union.

Another factor that indicates that the AFL will put a stop to the 4A's internecine squabbling is the failure of the 4A's to do anything about a resolution passed by the AFL executive board in 1940 which recommended that the 4A's amalgamate all its affiliates. Around that time, the 4A's retained Bernard Reis to make a study on possibilities of uniting all the unions. After several months of surveying the situation, Reis recommended immediate amalgamation, citing vast economies in operation, more effective service for the membership and a greater power inherent in a "one-card" union. The Reis report was immediately shelved.

Battle for the television jurisdiction is currently in the hands of the National Labor Board. Unless 4A's affiliates, other than AGVA, take up active resistance at the AFL confab, passage of the resolution is held to be virtually certain.

Flynn's Snag

Continued from page 2

as a breach of its contract. 20th-Fox is also serving a similar notice on its contractee, Micheline Prelle, who is co-starring in the picture. She is Marshall's wife.

Although the Gallic film industry felt that the government was lax in permitting a Yank producer to flout regulations, it's now revealed that the French administration wasn't fooled after all, but is fully acquainted with the transaction, reportedly through regularly tapping trans-Atlantic telephone and cables. Meantime, it's launching a thorough investigation, and intends to prevent recurrence of similar situations.

Flynn, who was contractually obligated to report for work upon his arrival, dares not go to the Riviera. He is remaining in a Paris hotel for fear of involving himself deeper. Under a long-term contract to Warners, he may make outside films, but only for major release.

Not only the star of "Bargain," Flynn also agreed to provide some of the production coin, including his own salary in dollars. Marshall, however, had a free hand to make deals. On the strength of the Republic distribution arrangement, the producer won a promise from George Dorfman, of Corona Pictures, to finance the film for the budgeted 100,000,000 francs (\$350,000).

In an attempt to achieve some kind of order out of all the chaos, attorneys for both Flynn and Marshall are quietly examining all phases of the situation. So far, Dorfman hasn't released much of his firm's hefty financial participation.

A GREAT GUY PASSES ON
IN MEMORY OF MY PARTNER
"JOE" MORAN
DIED JULY 29, 1950
TOMMY MILO

career were given a showcase for their wares. Winners were awarded prizes and subsequent dates at the Sunday concerts at the theatre. Losers were generally propelled offstage via "the hook." Success of the burlesque venture prompted the Miners to establish a chain of such houses. Eventually the People's was leased for Yiddish shows and the burlesque shows were transferred to Miner's new Bowery theatre, a little further uptown. In addition to the Bowery spot they operated Miner's Eighth Avenue, N. Y., and several houses in New Jersey. When burlesque had seemingly run its cycle, the younger Miner disposed of the houses and set about in the formation of the Century Circuit.

Wife and son survive.

SAM HELLMAN

Sam Hellman, 65, screenwriter, newspaperman and author of magazine stories, died Aug. 11 after a heart attack in his Beverly Hills home. He had retired from the writing field four years ago.

Hellman started his newspaper career in 1906, after graduating from the University of Southern California, working his way east from Los Angeles until he settled for a spell in St. Louis where he became city editor of the Post-Dispatch. During his stay in the Missouri metropolis he functioned as city editor of the Globe-Democrat and managing editor of the Republican, meanwhile writing stories for the slick magazines, chiefly the Saturday Evening Post. His first screen writing was at Paramount in 1927 when he scripted the "Leather Pushers" series, after which he spent three years touring Europe. While abroad Hellman continued to write humorous tales for SEP, depicting the adventures of an imaginary American tourist. Returning to Paramount, he collaborated on the screenplay of "Little Miss Marker," the film that made a star of Shirley Temple. Later he moved to 20th-Fox where he spent eight years, during which he wrote or collaborated on most of the films starring Miss Temple and Will Rogers, in addition to writing chores for Metro and Warners.

He was the brother of Jack Hellman, radio editor of DAILY VARIETY. Other survivors are his wife, Selma, and two daughters.

JEFFREY BERNERD

Jeffrey Bernerd, 58, pioneer motion picture producer and sales executive, died Aug. 10 after a heart attack in his Beverly Hills home. He had been in the film business for 37 years, starting with the Motion Picture Sales Agency in London, his birthplace. He became managing director of Stoll Film Co. in 1918, later moving to Gaumont-British where he doubled as general manager and newsreel producer.

His next move was to Grand National Pictures of London where he functioned for two years

ELECTRIFYING!

On Monday we reported:

“‘SUNSET BOULEVARD’

**got the biggest non-holiday
opening gross in the history
of Radio City Music Hall!”**

Today we can tell you:

**“‘SUNSET BOULEVARD’ IS HEADING
FOR THE BIGGEST NON-HOLIDAY
OPENING WEEK’S GROSS IN THE
HISTORY OF THE MUSIC HALL!”**

**Great press notices, too! But, most important—the
public has recorded its enthusiastic acceptance.**

Cash in on this great money-attraction now!

If It's A Paramount Picture,



It's The Best Show In Town!

VARIETY

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VOL. 179 No. 11

NEW YORK, WEDNESDAY, AUGUST 23, 1950

PRICE 25 CENTS

TV'S \$1,000,000 SPORTS 'GATES'

Promising Summer Sustainers to Go Begging Due to Fall Video Sellouts

Bankrollers have cascaded into television so rapidly with new programs and star personalities for the upcoming fall season that the networks and indie package producers are being forced to shelve practically all their shows which have caught on with viewers as sustainers during the present hiatus season. This marks the first such situation in TV's short history.

In previous years, the video webs utilized the summer months to showcase new program ideas for potential clients in the fall. Out of this system came a number of shows which were bought by sponsors for a continued ride through the fall and winter season. If a show was still unsold at the end of the summer but looked promising, the webs could keep it on the air in hopes that a bankroller might still be snared. This year, however, the webs have no time available to continue the sustainers and, of course, no reason to pitch them since their Class A time is sold out.

Three CBS Shows Exiting

CBS, according to program chief Charles Underhill, has three shows now on the air. "Detective's Wife," half-hour mystery-comedy series starring film actress Lynn Bari, has 13 weeks more to run before Ralph Bellamy's "Man Against Crime" returns to take over the Friday night 8:30 to 9 period for Camel cigarettes. When the Bellamy show resumes, Underhill said, "Wife" will have to be dropped. Web will, of course, retain kinescopes

(Continued on page 22)

Billy Rose Taking On San Diego's World Fair For '1 Lb. of Tobacco'

Because of what he describes as his long-standing attempt to promote free enterprise, Billy Rose will act as consulting director of a world's fair scheduled for San Diego, Cal., in the spring of 1953. Free enterprise and an overall democratic theme will be the fair's motivating symbols.

Rose reveals that his only compensation will be "a pound of 79c. smoking mixture" which he has already received. The compensation was his own suggestion. He plans to direct the project from New York, with occasional trips, at his own expense, for a first-hand look-see at the fair.

The entire project is dependent on the war situation.

Site of the fair will be the extensive Balboa Park, which, Rose points out, is a beautiful, ideal site that already represents an investment of \$30,000,000. It is expected that another \$2,000,000 would be raised locally to amplify immediate needs of the expo, with supplementary participation by state and federal governments. The exposition would, of course, comprise not only industrial exhibits, but show business, or "midway," entertainment.

M'w'kee Exhibitor Gives Dignity to Munch-Crunch

Milwaukee, Aug. 22.

Arnold Brumm, operator of the Ritz theatre, North Milwaukee, has been successful with recently innovated "Dignity Nights," at which popcorn and confection-eating patrons are segregated from others. According to Brumm, 70% of his patrons prefer viewing the pix from "Dignity" seats, where they can eat all they please. Brumm also reports "Dignity Nights," featured regularly Mondays, brought increased receipts to the boxoffice.

Several regular patrons have requested an extension of the "Dignity Night" policy to additional weekday shows.

Reopen N.J. Lab As Pix Haven In Case of Bombing

Old Pathe Laboratories plant in Bound Brook, N. J., is being reopened as a haven for the billion feet or so of film now stored in metropolitan New York just in case the Russians decide to bomb Gotham. The plant, empty since 1947, when Pathe moved to N. Y., has been bought by Walter Futter, vet indie filmiter. Futter is seeking the transfer of prints now stored in Gotham exchanges and elsewhere to the less vulnerable Jersey locale.

As an added lure for storage in Bound Brook, Futter will build partly-underground vaults with fire protection. While the building was originally used as a film-processing

(Continued on page 55)

SALLY BENSON SERIES IN 3-WAY AM-TV SPREAD

Sally Benson's New Yorker mag sketches may get a three-way spread in AM and TV within one year. NBC has already auditioned for radio "Meet Me in St. Louis," with Peggy Ann Garner starred and Dee Englebach producing. Others in the cast will be Ed Begley and either Selena Royle or Betty Furness. William Powell was to have been co-starred, but bowed out.

Miss Benson's "Millie and Midge" stories from the same mag, which Doubleday will publish in book form, is being packaged for tele by Barron Polan. Vivienne Segal and Glenda Farrell will be co-starred.

"Junior Miss," also based on Miss Benson's yarns and parlayed into a radio, legit and film proper-

(Continued on page 55)

B.O. INSURANCE FROM SPONSORS

The nation's sports arenas eventually may wind up as little more than kingsize television studios, with promoters no longer fearing video's effect on their box-office. Predicated on Gillette Safety Razor's acquisition this week of the 1950 World Series TV rights for \$800,000, video may become the major source of sports revenue, providing "gates" far exceeding any ever yielded by cash customers.

Final nailing down of the World Series rights by Gillette after several weeks of intensive bidding put TV within a stone's throw of its first \$1,000,000 gate. If Gillette, or any other sponsor (and Chevrolet was reportedly willing to top the \$800,000 fee to secure the Series) is willing to pay that much to bankroll a major sports event on video, then the time may come when sports promoters will look to video sponsors for the real revenue.

That won't mean, naturally, that all events will be moved out of the arenas and into TV studios. Competitive athletics requires a crowd atmosphere, with the participants needing their in-person fans to spur them to their best efforts. But, with so much money anticipated

(Continued on page 47)

TV Competition Ups Vaudeur Pay

Despite a paucity of vaudeville theatres, prices of talent are expected to zoom considerably because of the sharp competition of video shows. Agencies are expecting the return of a seller's market this fall because of the multitude of television varieties which will be in direct competition with vaudeurs and cafes for standard and name turns.

According to agency spokesmen, many teevee displays will be paying acts playing only one show the equivalent to a week's salary in niteries and theatres. It's claimed that it will pay an act to stay around New York and play one or two TV shots, a week rather than take to the road.

The large number of vaudeo displays will be using a large amount of talent week in and week out, thus some agencies feel that New York will have a preponderance of some of the top turns. However, it doesn't necessarily mean that Manhattan theatres and niteries will be getting a break because of this situation. For example, the Capitol and Strand theatres, and the Latin Quarter, will not permit doubling of acts into video, nor will they permit a performer to play their spots if they've had a recent tele engagement. It's a rule at these spots that an act will not be available for the networks from

(Continued on page 53)

London Drama Critics Out of Touch With Public; No Weight As on B'way

Kelly-Ferrer to Do M-G 'Finn' as Tuner

Hollywood, Aug. 22.

Gene Kelly and Jose Ferrer have been set for Metro's musical version of "Huckleberry Finn." E. Y. Harburg and Burton Lane are doing the tunes.

Ferrer will sing in the pic. It will be produced by Arthur Freed.

Schary Rules Out Those Long-Term Old Guard Pacts

Hollywood, Aug. 22.

Under Dore Schary's regime at the Metro studio, the day of the longterm contract for most producers, directors and scripters is in the twilight. The old guard that has been on the Culver City lot for many years is being whittled away as their tickets expire. For the most part, those who are staying do so on a week-to-week basis.

Latest of the exits by oldtime filmmakers brought in years back by production veepee Louis B. Mayer is Sam Marx. He leaves the studio on completion of "Grounds for Marriage," the Kathryn Grayson starrer. Marx contract expired two years ago and the vet producer has been working on a picture-to-picture basis since then.

Marx had several huddles with Schary in an effort to sell the Metro studio chief the idea of filming "A Handful of Dust," novel of Evelyn Waugh to which Marx holds screen rights. Schary nixed the proposal and Marx will make the film as his first indie production. He had been on the lot for the past 20 years.

About a dozen vet producers, directors and scripters have already

(Continued on page 53)

ROONEY-BOSWELL'S 1950 MEDICINE SHOW BIG B.O.

New Orleans, Aug. 22.

Nearly 20,000 people piled into City Park stadium here last night (Mon.) to see the opening show in Hadaacol Tonic's roadshow tour of the south. Admission to the show, headlined by Mickey Rooney, Connee Boswell and Roy Acuff, was a Hadaacol boxtop.

Show will tour 15 cities in the south. Package is handled by the Chi William Morris office, with the tonic company footing the bill. Others in the troupe are Minnie Pearl of the "Grand Ol' Opry" radio show, Sharkey Bonano and his dixieland unit, Dorothy Dorben dancers from Chicago's Chez Paree and a number of other acts.

London critics as a group have lost contact with the public, according to Leland Hayward, whose production of "Mister Roberts" opened recently in the West End. Despite a mixed press, with several vehement pans, the Thomas Heggen-Joshua Logan comedy-drama, the first non-musical ever to play the huge Coliseum, is a solid smash. Hayward returned to New York several days ago after getting the London production under way.

"With the exception of Darling-ton (W. A. Darlington, of the Daily Telegraph) and Hope - Wallace (Philip Hope-Wallace, of the Manchester Guardian), the critics in London don't seem to like the theatre," the producer says. "They write as if they hated their jobs. They're ready to sacrifice accuracy and fairness for a wisecrack, and are apparently more interested in attracting personal attention than in giving an unprejudiced appraisal of the show."

"For that reason, criticism in London is relatively unimportant. A show may get rave reviews and do little business. Or one may get panned and do little business. In any case there appears to be little relationship between the critics and the public reception of the play. Audiences just don't believe the critics and pay little attention to the reviews. Of course, it's a healthy condition for the public to make up its own mind. But when the critics no longer affect the box-office it means they're out of touch with the public."

"In New York the critics—and I'm speaking of them as a group; (Continued on page 53)

Todd-Sylvester 'Feud' Helping to Liven Dull August Days on B'way

Producer Michael Todd and Robert Sylvester, of the N.Y. News, are apparently waging a cold war against each other. Latest overt act was a byline story in the early editions of last Friday morning's (18) News, in the form of a letter to vacationing critic John Chapman. The piece, which was yanked from the late editions to make room for Sylvester's second-string review of Todd's production of "Live Wire," opening the preceding night (17) at the Playhouse, N.Y., was a kidding-on-the-square report of a sort of war of nerves being carried on by a producer identified only as "That Fellow."

According to the story, "a ticket broker, an assistant pressagent, directors, designers, delinquents, degenerates, publishers and other hustlers," as well as "an authentic friend" and a "famous saloon owner" phoned Sylvester, asking him to go easy on "That Fellow."

Todd and Sylvester declined to go into details about the matter, (Continued on page 55)

'To Be Rotten for Nottin' Is No Good!' Sam Bernard On the Benefit Evil

By JOE LAURIE, JR.

Writing to Barry Gray, mid-night disk jockey and commentator over WMCA, N. Y., the latter read over the air the following letter from Joe Laurie, Jr., on the benefit racket:

Have been an interested listener to the "Benefit Debate" on your program. Let me give you a bit of history about benefits:

Benefit performances originated in the 17th Century during the reign of James II of England. An actress, a Mrs. Barry, was rewarded for her admired acting by being given a benefit performance, the proceeds of which were presented to her. In later years when acting wasn't always a profitable profession and salaries of players were cut (yep, they thought of it those days too) the actors demanded a benefit performance to make up the difference. This evolved into the custom of giving benefits for worthy causes. In the Jewish theatre, they still give benefit performances for various performers who have come on evil times, and also to many whom the fans wish to show their appreciation. I have seen all kinds of gifts handed over the footlights at the benefits: furniture, dishes, silver sets, food, etc.

The benefit racket . . . and it was and is a racket, and I can name you a dozen men that made a fine living from "benefits" they

(Continued on page 53)

LENA SOCK IN LONDON; STONE WINS 'EM, TOO

London, Aug. 22.

Lena Horne, making her second postwar appearance at the Palladium, here, evoked the greatest audience response since the Danny Kaye and Jack Benny premieres. Miss Horne was vociferously applauded and stopped the show after eight numbers. Audience let up only after the pit band played the national anthem.

Harvey Stone, other U.S. headliner on the show, nearly attained showstop response.

Showbiz Affected

By Upned Tax Bill

Washington, Aug. 22.

The bill to increase taxes on individuals and corporations, and which also closes some loopholes in the present tax laws, was voted by the Senate Finance Committee last week to start through Congress.

Measure will hit the big earners of show business, since increases up to 20% in personal income taxes are provided. Corporations, including pix, radio, etc., will be nicked for an additional \$1,500,000,000 this year with the promise that they likely will be faced with excess profits taxes in 1951.

Bill includes such items as a 10% excise on television receivers similar to the tax on radio sets, elimination of tax advantages for Hollywood's one-picture corporations, and the end of tax advantages for such plans as moving "Duffy's Tavern" to Puerto Rico.

There is also talk about widening the realm of the excises and even of stepping up the rates of some present excises which might include admissions.

Masquers Club in Coast Deal for 26 Vidfilms

Hollywood, Aug. 22.

Mutual Television Productions closed a deal with the Masquers Club for a series of 26 one-hour television productions utilizing talent members of Masquers for directorial and acting assignments. First film, budgeted at \$40,000, rolls in October.

Under deal, Mutual will offer pilot film to sponsors with understanding that the Masquers Club is to share in the profits, revenue being earmarked for various group funds.

Par-Owned KTLA Seeks To Break Juve Audience Of Picture House Habit

Hollywood, Aug. 22.

First wide-open attempt to lure away a definite film audience has been launched by vidstation KTLA—owned by Paramount.

KTLA last Saturday began an 11 a.m. to 11 p.m. Saturday operation, with the first seven hours of that time nothing but films. Station exec Klaus Landsberg frankly believes he can attract a sizeable segment of the Saturday afternoon juve film fans as well as adults uninterested in sports. Kids, he feels, can develop the habit of watching pix at home as easily as they developed the Saturday matinee habit at the neighborhood theatre.

VALLEE WOWS 'EM, AS PUBLIC SPEAKER

Springfield, Ill., Aug. 22.

Rudy Vallee wowed 'em here last week as a public speaker. A one-hour talk by the entertainer before the local Lions Club brought forth rave notices the following day in the Springfield Register. Vallee was playing the Lake City Club in Springfield.

The talk saw Vallee discuss showbiz problems and the part the American Federation of Musicians and the American Society of Composers, Authors and Publishers were playing in solving them.

Discussing the talk, the Register said in part:

"Rudy Vallee is more than a serious-minded, sincere, hard-working member of a great profession—the entertainment profession. To hear the speech of yesterday noon was to get one of those all too rare glimpses of the true greatness of that profession."

Seek to 'Save' Circus

Washington, Aug. 22.

When the Circus Fans Assn. of America convenes in Washington next May 19 its prime item for discussion will be how to save the circus, according to Melvin Hildreth, prominent D. C. attorney and past president of the association.

Hildreth claims the traveling circus is doomed if it doesn't get help. He blames its troubles on such things as too many free ducats, high cost of licenses and higher railway rates.



WILL MAHONEY
THE INIMITABLE

Concluded tour of North American Continent at Bellevue Casino, Montreal, Canada, where The Gazette said—"very popular comedy—enthusiastic applause—pleased the customers no end." And The Montreal Standard said—"the master in person. Here is vaudeville spelt in capital letters and Mahoney is still the greatest."

Represented by
ASSOCIATED BOOKING CORP.

Big Metro Music Hypo for Judy

Metro studio, through its recording, publishing and radio affiliates, is currently giving Judy Garland her greatest music promotion campaign since she made "The Wizard of Oz." Campaign centers about the film, "Summer Stock" and the score and recordings from it.

Publishing the score is Leo Feist, Inc., and Miller Music, Metro subsid. M-G-M Records, has an original cast album of the score. Songpluggers of the two firms have orders to plug the records from the album in disk jockey contacts. Recording company, of course, is pushing the album.

WMGM, Metro's N. Y. radio station, has orders to make songs from the album programming "musts," on disk jockey shows. Miss Garland has sent out 3,000 letters and records of one of the songs, "Friendly Star," to disk jockeys all over the country, the first time she's reportedly done such a thing.

Metro toppers, after a couple of trial balloons, are convinced that the general public is pro-Judy. Promotion therefore will not only have as its purpose plugging of the picture, records and songs, but also a general buildup for Miss Garland herself.

Goldstone and Orsatti To Continue Agcy; See Levee and Wilner's Exit

Hollywood, Aug. 22.

Nat C. Goldstone and Vic Orsatti will probably operate the Artists Agency Corp. after its current reorganization. Blueprinted about a year ago by the merger of Goldstone-Wilner, Orsatti and Levee-Stark agencies, AAC had its trial period shortened somewhat and a reshuffle is under way.

There's a strong likelihood that M. C. (Mike) Levee, who went to Europe last week to attend his son John's wedding in Paris, plans to curtail his activities and may work out of his home, handling a select few people such as Greer Garson, Franchot Tone, Walter Slezak and a few others. His partner, Ray Stark, recently left to join Charles K. Feldman's Famous Artists Corp. (agency).

George Wilner has no present plans except to regain his health. He is bedded by a recent attack of virus pneumonia, which may take him out of circulation for five or six months. He'll decide his course after he recuperates.

Cite Loretta Young

Hollywood, Aug. 22.

Loretta Young has been awarded 13th annual Sienna Medal, first actress to be so honored, by Theta Phi Alpha, national Catholic sorority.

She was cited as "outstanding actress and woman who combines career, marriage and philanthropic obligations."

Yank Distribs Disturbed Over Israel's 'Neutral' Film Censorship

Tel Aviv, Aug. 22.

Hollywood Ready To Give Service Shows

Hollywood, Aug. 22.

Hollywood Coordinating Committee, which handled entertainment for servicemen in World War II, has asked the Department of Defense to appoint a military liaison as official contact on requests for overseas tours by stage and screen performers.

George Murphy, current HCC prexy, told the government: "We have people ready and able to go. All we ask of the Secretary's office is to give us something definite to work on."

Flynn's (Rep Distrib?) Riviera Rambler Prod. Finally Starts Rolling

Paris, Aug. 22.

In face of protests from Warners, his home studio, Errol Flynn has started filming "The Bargain" on the Riviera. Actor has outside picture privileges under his WB contract, but they must be released through a major distributor. "Bargain" reportedly will be grooved through Republic.

A William Marshall production, the film was gunned two weeks ago. In rolling the pic, the producer was said to have violated government regulations which call for securing a permit first and ignored a requirement that a French version be made. Micheline Prelle, Marshall's wife, is co-starred.

NEW SOVIET PICTURE 'LYING PROPAGANDA'

Washington, Aug. 22.

"Secret Mission," Russian film which preemed in Moscow at Gorki Park's open-air theatre Saturday (19), was described yesterday (Mon.) as the phoney outpouring of lying propaganda by a State Dept. spokesman. Pic, a semi-documentary, deals with an alleged U. S. and British conspiracy to sell the Soviets down the river to Germany in the early part of 1945. Picture, skedded to hit every theatre in the Soviet Union, was "based on documentary evidence," according to Soviet reviews of the presentation.

"It is amazing," said Michael J. McDermott, the State dept. spokesman, "that those who benefited by our help should permit anti-Americans to distort Russian minds about the U. S. The picture is just an anti-American propaganda move to deliberately misinform the Russian people, to mislead them and probably to attempt to make them forget that during the war of Germany against Russia, the U. S. contributed billions of dollars to equip Russian forces to fight their enemies and on the western front contributed enough forces in men and material to defeat Germany."

Music for the film was written by Aram Khatchaturian, one of Russia's top three composers. Production was handled by Mikhail Romm.

Better European Hotel Service as U. S. Lure

Washington, Aug. 22.

European nations, in pursuit of the American tourist's dollar, will have more hotel rooms with private bath and twin beds, and more dining rooms serving ice water and club breakfasts by this fall, reports the ECA.

The drive to make things homey for the American tourist is being helped along by the U. S. Government, which finds that our tourists are the easiest way to export dollars to foreign countries which need Yank currency. ECA has also sponsored and paid for three tours during which 51 representatives of 15 European nations came to the U. S. to study our hotels and hotel service. Now Clarence K. Dwinell, an American hotel executive, has been added to the Paris staff of ECA to give advice to those foreign hotels which want to modernize the American way.

American film company reps are much concerned over a middle-of-the-road attitude taken here by the Cinematographic censorship board, which has resulted in the recent banning of three anti-Soviet Hollywood pix. While the Israeli government has been carefully neutral in its attitude towards the struggle of Russia and the U. S., it is the feeling of Yank pix reps that the excessive censorship is preventing the people of this country from judging the ideological battle on the merits. They are urging the government to let in both anti-Russian and anti-American films as the only democratic way.

Careful neutrality has brought about the banning of Russia's "Trial of Honor," an anti-American pic. It has recently meant the mixing of "Behind the Iron Curtain," (20th-Fox); and "The Conspirators" and "The Red Danube" (both Metro). Ironically, "Trial," which defames the U. S., could play in America without official obstacles.

There are wide powers of discretion vested in the censorship board, which is headed by J. Kisselov. Latter has recently declared that the political censorship will conform with the attitude of the government in its non-identification with the west or the east. Israel's pressing problems "require a new and different approach even in matters which other countries may treat with benign liberality or even indifference," Kisselov states in response to American film company complaints.

Peculiarly enough, in other respects censorship is more liberal than would be expected. United Artists' "Abie's Irish Rose," which was picketed at some American theatres by people who thought the film lampooned Jews, was approved here and played without any repercussions.

Board, moreover, is not too strict on sex. It will only suppress scenes "likely to shock liberal-minded persons." As for social ethics, the rules are tougher. A film cannot make a hero out of a scoundrel nor encourage immorality by creating sympathy for a cheat, brigand or murderer.

Board also objects to long-drawn scenes of cruelty. Recently, it snipped part of the length from the sequence in "Forever Amber" which showed Amber strangling the nurse. In "Yellow Sky," board cut off footage where one character held the head of another under water for an abnormally long time.

KORDA TO PRODUCE PIC ON GILBERT-SULLIVAN

London, Aug. 22.

Exclusive rights for a biopic of Gilbert & Sullivan have been acquired by Sir Alexander Korda's London Film from the D'Oyly Carte Opera Co. Project is slated to go before the cameras next year. Sullivan's music becomes public domain next November, but copyright protection on Gilbert's libretti extends until 1961. D'Oyly Carte Co. holds sole worldwide performing rights to G. & S. operettas with exception of the U. S.

Libby Seen Inheriting Her Son's Millions

Winston-Salem, Aug. 22.

As the result of her son Christopher's recent death in a mountain-climbing accident, singer Libby Holman is expected to inherit the money left in trust for the boy by her late husband, Zachary Smith Reynolds, according to lawyers here. The youth, 17-year-old tobacco heir, and only son of Miss Holman, was killed, along with his friend, Steven Wasserman, also 17, while both were trying to scale Mt. Whitney, Lone Pine, Cal. Reynolds was found in a crevice about 700 feet from the summit of the nation's highest peak, indicating that both lads had almost succeeded in scaling the mountain.

The trust fund, created more than 15 years ago, totaled \$6,502,000 in 1946, according to figures filed in Orphan's Court, Baltimore. Lawyers here noted that under the laws of N. Y. State, where both Miss Holman and her son lived, coin left in trust for a minor reverts to the parents.

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BIG MYSTERY: THE BIG B.O. LIFT

Selznick's UA Attachment Cues Other Producers' Fears on Payoffs

Attachment of two of United Artists' bank accounts by David O. Selznick last Friday (18) has still further strained the company's relations with its producers. Several of them expressed fear this week that the block put by DOS on \$146,000 of UA funds might leave the distrib short on coin owed producers.

The mixing together of UA's own money and that portion of rentals due its filmmakers has long been a point of nervousness with the indies. In the event of trouble, producers would become general creditors, despite the fact coin in the bank would be earmarked for them on the company's books.

UA to date has never missed a payment due one of its producers. The new management, which took over July 11, has kept right up to date on both statements and payments. Producers, however, are worried about the future if the Selznick attachment sticks.

Attachment, incidentally, did not block payment on the company's payroll checks issued last Friday. It is understood that UA either has other bank accounts or has funds beyond the \$146,000 sought by Selznick in the accounts attached.

Stanley Kramer, whose "The Men" is bringing top coin into UA at the moment and who thus has the principal sum at stake, is coming into New York in mid-September to seek an exposition from the

(Continued on page 22)

Reade Drops Ozone Charge Account Plan; Finds Few Takers

Walter Reade circuit has abandoned the charge-account admission system it tried out this spring at its Woodbridge Drive-In, Woodbridge, N. J. Too few patrons took advantage of the charge-it plan to merit the headaches and expense of accounting and collections, Walter Reade, Jr., the chain's topper, said this week.

He estimated that 350 to 400 accounts were opened. He said they were mostly by clientele in healthy economic brackets and that there was comparatively little difficulty in getting payments on monthly bills, but that the plan failed to get the broad support that was necessary to make it worthwhile.

Reade move was one of the few experiments that have ever been made in this country on a charge system for film admissions. It attracted wide attention when it was instituted. Many exhibs opposed getting the business off its traditional cash track, while others were

(Continued on page 20)

ANGLO-U.S. SETUP DELAYS ALLPORT

London, Aug. 22. Time-consuming detail of trying to put into practical form the Anglo-U. S. pact which was recently agreed on in principal is delaying departure of Fayette W. Allport for the U. S. Motion Picture Assn. of America rep was supposed to have left for New York last week-end.

Allport now expects to fly to the U. S. next week. By that time, it is hoped, details of the pact will be on paper, including percentages involved in the various bonus plans called for.

U. S. industry rep is also awaiting the arrival in London of George Canty, who will replace him during his vacation. Canty is MPAA agent in Rome.

It is understood there is no real difficulty being experienced by Allport and the other members of the U. S. committee working on the terms of the deal with a British group representing the Bank of England and the Board of Trade. Delay is merely a matter of language and the handling of a large quantity of statistical material on which the bonus system is based.

Spitz to Europe

Leo Spitz, Universal studio exec, arrives in New York from the Coast tomorrow (Thurs.) on the first leg of a trip to Europe. He is accompanied by his wife and Robert Goldstein, U's eastern studio rep.

Spitz sails aboard the French ship Liberte Friday (25) with Mrs. Spitz and Goldstein.

Homeoffices In No Danger Of Draft Depletion

Despite the flock of reserves being called up daily by the armed forces, homeoffice staffs of the top film companies in New York appear to be in no danger of being depleted insofar as key executives are concerned. Survey shows that only an occasional individual here and there is affected and a mass migration to uniforms is highly unlikely.

Eligible for recall at Columbia is ad-pub head Arthur Schmidt. An Annapolis grad, he served with the Navy in World War II as a commander. Also Navy reservists are Dick Harper, Metro sales exec, and Nicholas Nayfack, producer with the same company. A top prospect at 20th-Fox, of course, is production veepee Darryl F. Zanuck, who holds a colonelcy in the Army Signal Corps.

Perhaps the film firm with the most known eligibles is Republic, with four execs listed. They are Douglas T. Yates, assistant foreign sales manager; Richard T. Yates, executive assistant to sales chief James R. Grainger; Stephen Dorsey, manager of the 16m department, and William German, Dorsey's assistant. Situation is less serious at Eagle Lion Classics where only a couple of salesmen have been called so far.

ELC, with an eye to the future, sent out a questionnaire to em-

(Continued on page 6)

SKOURASES MEET D. OF J. ON DECREE

Washington, Aug. 22. Spyros and Charles P. Skouras, prez and theatre chief, respectively, of 20th-Fox, met with Dept. of Justice officials yesterday (Monday) in a renewal of negotiations for an anti-trust consent decree. Talks were preliminary only. Understood the Skourases did not present a proposal, at least for the present, permitting them to head up separate companies after divorcement.

Industry execs met with Herbert Bergson, head of the anti-trust division, and Philip Marcus, who is handling the film suit. They are expected to remain in Washington until Thursday (24) when 20th is running a reception and special screening of "Farewell to Yesterday," feature compiled from newsreels, for Government officials.

Balaban Mulls O.O. Of Par's Xchanges Abroad

Barney Balaban, Paramount's prez, is again weighing a European trek around the company's exchanges in Britain and the Continent this fall. It would be his first visit to the company offices abroad since the end of the war. Under tentative plans, he would accompany George Weltner, Par's foreign department chief, on the latter's semi-yearly Atlantic crossing.

Balaban slated the same trip last year but called it off suddenly because of the pressure of divorcement under his company's consent decree with the Government.

POOR SUMMER TV SEEN FACTOR

Reasons behind the marked up-beat in film grosses this summer are just as much a mystery to exhibs and the industry in general as causes of the decline a couple years ago. Suggestion has been made by some theatremen that poor quality of summer replacement shows on TV may be a factor.

While that could be a minor contributory reason, most exhib and distribution execs are of the opinion that a whole complex of causes is back of the hypoped interest the public is now seeming to take in films. Similarly, most vet film men felt that a whole series of factors, rather than any isolated cause, were behind the poor biz through which the industry has been suffering.

Improvement in product is the most widely offered single reason for the new happy-days era. There is almost universal agreement that films are stronger than during the past couple years, although some industryites question whether the difference is as great as the b.o. upturn would indicate.

While the improvement began to be felt about the same time as the Korean war broke (June 25), most film men are dubious about assigning wartime-spending fervor as a cause. They are inclined to feel that the timing of two events was strictly coincidental.

There is no doubt, however, they feel, that present upped defense budgets, with the resultant hyping of production and jobs, will be

(Continued on page 6)

Stars' Personals Help For Sock B.O. Payoff; Bring Industry Goodwill

While the major film companies are uncertain as to reasons for the current boxoffice rise, they believe the better business can be traced at least partially to the personal appearance tours of their stars. Used for years in the industry as a sporadic publicity stunt, the p.a.s have reached such an extent that the majors now must route their touring stars to make certain they don't step on each other's toes in a particular city. And, according to ad-publicity chiefs, the idea is paying off with more and better publicity than any tub-thumping angle of recent years.

While it formerly was considered

(Continued on page 22)

National Boxoffice Survey First-Run Biz Continues Upbeat; 'Sunset' Takes No. 1 Spot; 'Arrow,' 'Louisa' Next Best

Business at the boxoffice in some 22 key exchange cities covered by VARIETY this week continues at virtually the same high rate as last session, although many spots are dotted with holdovers. Reports show that the first eight pictures in VARIETY's weekly Big 10 list will show a total gross of more than \$1,095,000, which is slightly ahead of a week ago.

"Sunset Boulevard" (Par), just starting in a few scattered spots last week, is pushing ahead to national leadership this stanza. Although in only five key cities in VARIETY's coverage, the Gloria Swanson opus is big to terrific in all of them. It will hit about \$165,000 in its second frame at huge N. Y. Music Hall, virtually the same as record-breaking non-holiday first week.

Second place is being taken by "Broken Arrow" (20th), with a flock of new bookings for this James Stewart starrer. A strong third is "Louisa" (U), based on six playdates. Fourth money is going to "Three Little Words" (M-G), which was second last round. "Treasure Island" (RKO), last week's champ, is finishing in fifth slot, with most sessions big to smash. "Our Very Own," another from RKO, is landing sixth position, with numerous sock and great

Warners May Decide to Remain With Theatres in Decree Switch

Zanuck, McCarthy Gab

Paris, Aug. 22. Twentieth-Fox production veepee Darryl F. Zanuck, now in Europe on a combined business-vacation trip, has left Paris for huddles in Munich with 20th production staffer Frank McCarthy. He'll also confab in Germany with Anatole Litvak, now producing "Call It Treason" for 20th in that country. Zanuck is scheduled to vacation in Switzerland for several weeks before returning to the U. S.

Warner Invite To Outsiders Brings Script Avalanche

Warner Bros. is being snowed under a blizzard of original scripts pouring into the major's eastern and Coast offices following the announcement last week that the studio is inviting all outsiders to send in their stuff Appeal which is aimed at encouraging talent to write, is now presenting certain legal problems to the company because of the tremendous response, according to Jake Wilk, WB's eastern studio rep.

Warner management fears the implied threat of plagiarism suits on the flock of scripts piling up via the mails. Several new readers will be put on, Wilk said, but there will still be a time lapse between receipt of the stories and their perusal. Those bringing in scripts personally are asked to sign a waiver beforehand but that procedure cannot be worked as easily with yarns mailed in.

In the latter instance, no script will be read until there is receipt of a waiver in the mails. However, the time lapse still presents something of a litigation threat by those who refuse to comply with the waiver request.

Warner stunt is aimed at "encouraging more people to write," Wilk declared. Management is convinced that "the country is loaded with talent. The people who have it just need a break," Warner exec said.

Harry, Jack and Major Albert Warner, triumvirate controlling the management of Warner Bros., have revised their approach to unloading their big stock holdings in the major's theatre chain. Splitup of the company is virtually inevitable in the light of the U. S. Supreme Court decision in the Government anti-trust suit but the word now is that at least one of the brothers, Albert, and possibly the others, will seek to remain in theatre operations. It represents a complete revamping of thinking by the Warners since all three would have shifted to production under the terms of a previously-submitted consent decree plan.

From Washington, there is now confirmation to a report that the Warners have broken off negotiations with the Dept. of Justice. In doing so, the brothers advised Government legalities that the company was preparing a new plan. It is reported that this new proposal would eliminate the necessity of the Warners throwing their theatre stock interests on the market.

Old plan, now ditched, called for the issuance of some \$55,000,000 in longterm debentures by the

(Continued on page 24)

Int'l Directors Guild Hopeful of Creating Reciprocal Work Deals

Screen Directors Guild of America, now trying to set up chapters in foreign countries, is hopeful that the move will help ease the problems now confronting American films studios in their foreign production. By incorporating foreign directors into the same union which represents American directors, SDGA execs believe, foreign governments and technicians will have no legitimate squawk about the Yanks taking away their jobs when American companies lens pictures abroad. By the same token, they claim, it should become easier for

(Continued on page 22)

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(Complete Boxoffice Reports on Pages 10-12)

'Cinderella' Opens Showing of 40 Pix At Venice Festival; 7 Yank Entries

Venice, Aug. 15.

First of 40 films from some 21 participating nations to be shown at the 11th Venice Film Festival will be "Cinderella" (Disney-RKO). Before this cartoon-feature is screened on Aug. 20, prizes are to be awarded for documentaries which have been run off daily since Aug. 8. While about 225 documentary subjects are entered, most have been submitted by unestablished producers. U. S. is represented in this field by State Department reels and some experimental and abstract pictures brought over by Amos Vogel of Cinema 16.

Besides "Cinderella," other American features to be shown (chosen jointly by the Motion Picture Assn. of America and Festival officials) include "Caged" (WB), "Asphalt Jungle" (M-G), "September Affair" (Par), "All King's Men" (Col), "Panic in Streets" (20th) and "Once a Thief," independently produced by William L. Wilder.

New David O. Selznick-Alexander Korda picture, "Gone to Earth," is listed as a British entry. Other films from Britain are "Blue Lamp" (Rank), "Morning Departure," "Dancing Years" (Associated British) and "State Secret," a Korda film starring Douglas Fairbanks, Jr. Among other subjects up for screening are Roberto Rossellini's recently completed pic on St. Francis of Assisi as well as his original "Stromboli," which he claims differs greatly from the RKO-distributed version.

Entries are further rounded out by a new Jean Cocteau film, "Orpheus"; an Argentine pic, "Native Son"; plus "Herrliche Zeiten, Fohn," "Epilog," "Frauenarzt Dr. Pratorius" and "Nachtwache," all from Germany. Holland is represented with "Memorial Box" while Israel submitted "Out of Exile," "My Father's House" and "The Great Promise." Sweden offered "Bara en Mer."

Judges are picked from Italian film and art critics. Rules for foreign pix decree that they must have been made within the last 18 months, have not been shown at any other festival and not screened previously in Italy. Outside the competition for one first and three second prizes in five categories, special showings will be made of "Camille" (M-G), to honor Greta Garbo; "Hallelujah" (M-G), to honor director King Vidor, and the French-made "Children of Paradise," to honor its director, Marcel Carne.

Winner of the first prize will be presented David O. Selznick's Golden Laurel Award. Presentation will be made on Sept. 2 by American Ambassador to Italy James C. Dunn. On Sept. 4, the President of the Italian Ministry is slated to extend a reception to all participants at the Festival at the Palazzo del Reale. Festival, itself, is scheduled to wind up Sept. 10.

AIR FORCE PREPARING TO BUY FILM STUDIO

Washington, Aug. 22.

The Air Force is quietly preparing to purchase a film studio, presumably in Hollywood, to make its own training and indoctrination films, it was learned today (Tues.).

Two Hollywood studio reps are in town on the q.t. to offer for sale their studios. One is a representative of the Nassour Bros., who is offering the General Services Studio at a price believed to be slightly under \$2,000,000, original cost of the lot. The other is Hal Roach, who is reported offering his Hal Roach studios at a price of close to \$4,000,000.

Air Force used the Roach studios for training and indoctrination film production during the last war on a lease basis. But now Air Force brass is convinced that in view of current international situation they'd be better off buying a property outright.

Air Force already has limited production facilities at Wright Field, near Cleveland. The Signal Corps studios at Astoria, L. I., the old Paramount lot, also do some work for the Air Force. But high brass feels this isn't enough.

Selznick, 20th, Tied In Korean Title Derby

Hollywood, Aug. 22.

David O. Selznick and 20th-Fox are running neck-and-neck in the Korean title derby with three registrations apiece. Selznick entries are "Korea," "Crisis in Korea" and "South Korea," while Fox is saddling "Communism in Korea," "War of the Koreans" and "The Battle of the Koreans."

Trailing with one registration each are Hal Wallis with "Korea," Samuel Goldwyn with "Dateline Korea" and Christian Productions with "First Battalion in Korea."

Snag Crops Up In Brandt Buy Of Hughes Stock

Effort of Harry Brandt's Trans-Lux Corp. to buy control of the RKO circuit from Howard Hughes hit a snag this week, with Hughes asking changes in the purchase proposal forwarded to him by the Brandt syndicate last week. Principals continued to express optimism yesterday (Tuesday) on the prospects of culminating the \$7,000,000 deal, although they admitted there seems no likelihood of an early finale to the long negotiations.

Another complicating factor reported in the meantime is that Kuhn, Loeb & Co., Wall street banking outfit that was to finance the deal, had cooled. Actually, Kuhn, Loeb is awaiting further figures before giving a yes or no answer on whether it will go ahead on flotation of a large bond issue to provide the coin for the buyout of Hughes' 24% interest plus the stock of any other holder who wants to sell at the same price as Hughes.

Brandt spokesman declared they were not concerned by the Kuhn, Loeb attitude. If it did not want to go along, they said, other banking houses had expressed interest and proffers of coin had also come from outside interests. Big problem, it was asserted, was not getting the coin, but coming to terms with Hughes.

RKO topper at the end of last week caused the Brandt group considerable consternation and annoyance by forwarding to their attorney, Milton Weisman, a list of changes he wanted in the terms. Brandt and his associates have been meeting this week in an attempt to determine what they could accept of the revisions Hughes has

(Continued on page 6)

FILM DIVVIES OFF \$3,000,000 IN '50

Washington, Aug. 22.

Despite the general pickup at the boxoffice, film industry dividends for the first seven months of the year ran nearly \$3,000,000 back of those for that period during 1949, U. S. Department of Commerce disclosed last week.

Figure for this year was \$19,820,000, compared with \$22,684,000 for the same period of 1949. Commerce Department also released dividend figures for June and July, showing that the two months ran \$814,000 back of the same months last year.

Commerce reminds that the publicly announced dividends of any industry generally are about 60 to 65% of all paid out in the industry.

Connelly, Levey In Collab on 'Fabiola'

Playwright Marc Connelly has been collaborating with film producer Jules Levey in preparing "Fabiola" for the American market. Pic has already played in Italian, French and German versions. Levey, handling U.S. rights, will release the film in September. "Fabiola," starring Michele Morgan, is adapted from the Nicholas Wiseman novel.

Legion Raps 'No Way'

National Legion of Decency stamped four films "B" last week. 20th-Fox's "No Way Out" was rapped for its "excessive brutality" while Realart's reissue of "All Quiet on the Western Front" was criticized for a "suggestive sequence."

"The Furies" (Par) "tends to condone immoral actions" and contains "suggestive dialog and situations." Warners' "Kiss Tomorrow Goodbye" was also rapped for allegedly suggestive sequences, excessive brutality and a tendency to glorify a criminal.

Selznick Preps 8 Foreign Films

Final details are being set by David O. Selznick for announcement shortly of plans for production of eight films in England and Italy. They will all be co-productions with various native film-makers in the two countries.

Producer is expected to go abroad shortly to get the series before the cameras. His intention is to get them all made within the next year or so. They will be in English, presumably to be distributed in the western hemisphere by the producer's Selznick Releasing Organization.

DOS intends to have his co-producers, casts, stories, directors and budgets all ready before he makes announcement of his package. Disclosure of the plan will be made before the end of this week if it's possible to clean up some loose ends.

Selznick is also continuing with arrangements for production of "The Wall" abroad. That's the John Hersey bestseller, for which he paid \$100,000 last spring. Plans aren't far along enough for immediate announcement.

Meantime, the producer, now on the Coast, is continuing with efforts to set up a number of filmmaking projects there. He has refused to consider lending any of the present brace of product in France because of the regulation that a simultaneous French version must be made. He feels that dual-language production is not only overly-expensive, but never turns out satisfactorily.

LLOYD SETTING UP 'FRESHMAN' REISSUE

Hollywood, Aug. 22.

Harold Lloyd is setting up "Freshman" for national re-release. Film, lensed in 1925 and hailed as one of the comedian's best, will get musical score and narration before going out. It was sneaked in Huntington Park last week to gauge audience reaction, house bringing in electric organ for background music.

Lloyd last year sent out "Movie Crazy" for re-release through Motion Picture Sales Corp., but it was one-film deal only. Plans for re-release are bound to cause in rest at RKO, which has on shelf "Sn of Harold Diddlebock" ("Mad Wednesday"), Lloyd starrer which includes some early "Freshman" footage as prelude to what happened after Lloyd "Graduated from College."

Crosby, Capra Again

Hollywood, Aug. 22.

Bing Crosby and Frank Capra will hook up again as star and director in "You Belong to Me," which rolls Oct. 9, with Irving Asher producing at Paramount.

Last Crosby-Capra picture was "Ridin' High," lensed last summer for Paramount.

Europe to N. Y.

Diane Adrian
Jean Bartel
Hans Bartsch
Lou Costello
Hermione Gingold
William Harrigan
C. N. Hilton, Jr.
Sol Hurok
Earl St. John
Nunnally Johnson
Sidney Kingsley
Jeanette La Bianca
Joseph L. Mankiewicz
Floyd B. Odlum
Irene Palasty
Abe Schecter
Elizabeth Taylor

Uncertainties Abroad Force U. S. Cos. To Play Safe on Theatre Operations

FBI Snares 16 Hot

Prints in Rye, N.Y.

Yonkers, N. Y., Aug. 22.

Federal Bureau of Investigation probe into unauthorized showings of 16m prints at a Rye, N. Y., hotel has resulted in the seizure of seven features from a photo shop here. Pix recovered are "Marie Antoinette" and "Romance of Rosy Ridge" (M-G); "Nobody Lives Forever" and "Three Strangers" (WB); "Hellzapoppin" and "Mad About Music" (U); and "A Bell for Adano" (20th).

FBI has turned over the prints to Sargoy & Stein, industry lawyers.

Argentina Shifts Dollar Rate, Nips Early Signing

New crisis has upset expectations of an early signing of the proposed American film pact with the Argentine government. Yank distribs have been advised that Argentina has suddenly demanded a rate of 12.50 pesos to the dollar be fixed on film earnings instead of the 9.02 originally proposed in Washington talks with Dr. Ramon A. Cereijo which set the basis for the deal. Foreign managers will meet at the Motion Picture Assn. of America tomorrow (Thurs.) to mull the latest obstacle raised by the Peron government.

Shift in rate as demanded by Argentine treasury officials would materially reduce the \$5,000,000 which American companies believed could be remitted to h.o.s. during the next five years. The \$5,000,000 figure was an estimate at the 9.02 rate since the written pact, yet unsigned, sets the five-year total in pesos, not dollars. On the basis of 12.50, over \$1,000,000 in dollars would be lost.

Some foreign managers indicate a readiness to accept the changed rate, albeit reluctantly, on condition the \$5,000,000 figure is preserved by permitting a boosted total of pesos to be converted. Other company execs, openly disgusted with the red tape, constant shifts by the Argentinos and patent delaying tactics, want to drop the pact entirely.

There are two official rates in Argentina, the 12.50 pesos to the dollar and the 9.02. Former rate has been set by the government on imported goods while the lower exchange prevails internally. Peronists are now arguing that pix are imports, therefore subject to the

(Continued on page 6)

N. Y. to L. A.

Nate J. Blumberg
Alfred E. Daff
Linda Darnell
Margalo Gillmore
Paulette Goddard
Denis Green
Johnny Greenhut
Radie Harris
John Houseman
Clarence Jacobson
Henry Jaffe
David Jordan
Norman Krasna
Frank Loesser
E. H. (Buddy) Morris
Robert V. Newman
Don Sharpe
Joe Shea
Stirling Silliphant
Steve Slesinger
Shirley Temple
Kenneth Thomson
Jerry Wald

N. Y. to Europe

Harry Joe Brown
Lucia Chase
Beverly Dame
Betsy Drake
Louis Hayward
Jacques Ibert
Belva Kibler
Efram Kurty
Irwin Margulies
Donald Morgan
Ralph Murphy
Abraham Polansky
Samuel Schneider
James Stewart
Herbert J. Yates

Postwar expansion of major company theatre holdings abroad, a growth which was widely predicted several years back, is continuing its reverse process without any signs of letup. Instead of the acquisition of hundreds of houses abroad and the building of show-cases in the capital cities of the world, a process of contraction and playing-it-safe because of overseas uncertainties is more and more evident.

Latest move is that of Warner Bros. Major is understood to have placed on the block its Warner theatre in Havana. Up for sale is both the company's longterm lease to the realty with another 17 years to run and seating and equipment in the showcase owned and installed by the major. Estimated value of equipment alone is said to be \$150,000.

Warners is pulling out of Cuban exhibition because of high operating expenses, which have lately been mounting further. Its exit would mark the complete departure of all majors from the Caribbean island. Paramount some time ago sold its Cuban circuit after operating it several years.

Aside from company interest in Israel and a sporadic venture or two in North Africa and Australia, there has been no strong interest in countries overseas. The only locale in which any major has recently displayed an appetite theatre-wise has been Canada, strictly speaking considered more a domestic scene than otherwise. Twentieth-Fox has made several fruitless attempts to interest J. Arthur Rank in the sale of part of his interest in the Odeon chain in Canada.

One big reason for the lack of drive is the growing nationalism of local exhibs. These foreign theatretmen have managed in a number of countries to obtain regulations barring the invasion of the Yankee dollar. Where that is not so, local exhib orgs have threatened unofficial boycotts against companies opening in competition.

Aside from this factor, the ingenious ways devised by American distribs to extract frozen currency from various countries via compensation deals and otherwise have worked against permanent investment in a country. In view of these deals, there just is not enough coin available for theatre acquisitions. Pressure to get every dollar from a country, a factor particularly strong during the past few years of dwindling corporate profits, has blocked uncertain and longterm flings at theatre buy-ups.

L. A. to N. Y.

Louis Allen
Edward Arnold
Jay Barney
Eddie Bracken
Compton Bennett
Billy Bloomingdale
Spring Byington
Eddie Cantor
Igor Cassini
Mel Dellar
Brian Donlevy
Nanette Fabray
Fred F. Finklehoffe
Hal Gary
Arnold Grant
Ira Gershwine
Kathryn Grayson
Ben Hecht
Alfred Hitchcock
Celeste Holm
Nat Hullinger
Ruth Hussey
Richard W. Krakeur
Paul N. Lazarus, Jr.
Ella Logan
Marty May
Robert Merrill
Barbara O'Neil
Reginald Owen
Cole Porter
Carl Post
Gene Raymond
Thelma Ritter
Ginger Rogers
Rosalind Russell
Ted Sauter
Carl Schreuer
Nate Spingold
Shepperd Strudwick
David Tebet
Lionel S. B. Shapiro
Maria Van Slyke
Louis Sobol
Louis Verneuil
Jack M. Warner
Robert Whitehead
Camille Williams
Ed Wynn
Ann Zika

ALLIED TO TAG 'UNFAIR' DISTRIBS

The Big Convincer—B.O.

Exhibit bulletins that single out specific pix as "horrible" examples of extortionate rentals are not nearly as effective in pouring cold water on bookings as might be expected. That is the attitude being taken by distrib execs when asked to comment on the plethora of walls raised in exhibit publications against high rentals in which films and distrib are named specifically.

Distrib viewpoint is summed up by one topper with the assertion, "when they hear of a film that's grossing big, they rush to sign up on any terms that will guarantee them a profit." "The first exhibitor to sign is generally the fellow who sounded the warning," this exec added. "All he asks is that you don't reveal the terms that he accepted."

Several sales execs declared flatly that they do not care how much of a hubbub is raised in exhibit bulletins so long as these sheets say the film is doing well. The publicity pays off more than the warnings hurt, the thought goes.

COMPO Liaison Committee to Trek To Wash. for War Co-op Confab

Entire liaison committee of COMPO (Council of Motion Picture Organizations) will shortly trek to Washington for the first big confab with the Government on industry cooperation in the current war crisis. The committee consists of COMPO's officers and its nine veepees. The plan which is now being formulated by Ned E. Depinet, COMPO prez, and Arthur L. Mayer, exec veepee, is intended to dramatize the liaison work which the industry will perform as its stint in the present critical days.

Delegation will probably meet with President Truman in a courtesy visit and then get down to work with Dr. John R. Steelman, the President's aide, who has been named to deal with the industry. Proposed conclave awaits initial organizing chores of Mayer, including creation of a staff and renting space.

Mayer intends to tour the country, probably in September, in a drive to win exhibit support for the all-industry project. Meetings will be arranged in a large number of key cities, with the COMPO regional head in each instance handling the details. Mayer's talks will be directed mainly to exhibs whose cooperation is necessary for financial and other purposes.

If arrangements can be worked (Continued on page 6)

UA Again Fails To Bait Binford Into 'Curley' Decision

New attempt by United Artists to challenge the constitutionality of local censorship via Hal Roach's "Curley" is foundering on the same rocks that sunk its previous test suit. Apparently, UA cannot bait Lloyd K. Binford, Memphis censor, into ruling one way or another on the film.

UA submitted "Curley" to Binford some three-four months ago for his seal or, what seemed more likely, a ruling against the pic, which shows a Negro boy playing with whites. Step was taken after the U. S. Supreme Court refused to review the UA suit challenging local censorship after state courts upheld Binford.

Basis of the high court rejection of an appeal was that Binford never officially ruled on the merits of the film. A technicality in the state court decision which held that UA had not filed a certificate for doing business in Tennessee blocked the test on the merits.

In the past four months since the film was submitted again Binford has refused to pass on the pic. Death last week of Bern E. Mariner, UA's St. Louis Exchange manager, has complicated the plan all the more since the film exec was handling the details for the company.

'Hamlet' Into Release

Hollywood, Aug. 22.

Laurence Olivier's production of "Hamlet," after two years as a road show, will be tossed into general release in October by Universal-International.

Latter is handling U.S. distribution of the picture.

Vogel Backs COMPO

Strong backing for COMPO (Council of Motion Picture Organizations) is asked of the Loew circuit division and theatre managers by Joseph Vogel, Metro theatre-veepee, in a letter this week. In first move by a major circuit, Vogel informed personnel COMPO is now a "reality" and "Loew as a company policy strongly favors objectives of COMPO and wants to do everything possible to further the success of the new organization."

"There is no doubt that COMPO's success or failure depends on men in the field like yourself," Vogel stated. What requests COMPO makes "remain to be seen," he added, in urging cooperation between Loew employees and COMPO's local committees.

Metro Studies Group-Selling

Chicago, Aug. 22.

Metro is exploring the idea of selling its product in groups to certain brackets of exhibs, William F. Rodgers, company's distribution veepee, said here today (Tues.). Rodgers is here accompanied by Edward M. Saunders, assistant general sales chief, and Charles M. Reagan, exec aide, for meetings with divisional heads. He returns to his h.o. tomorrow (Wed.).

Metro has been studying the idea for some time, Rodgers said. His company knows of the desire certain exhibs to take advantage of such a convenience, sales chief added. Plan will take further study and no announcement of its adoption will be made at this time.

Group selling, unlike block-booking, is legal under anti-trust decrees. It permits an exhib to buy more than one film at a time although separate rentals are set on each feature. Several majors are currently selling in groups.

It is believed that Rodgers is acting on the request of National Allied Committee, headed by Col. H. A. Cole, has urged extension of flat terms to exhibs.

Bernhard Goes Ahead With Production Plans

Joseph Bernhard, prexy of Film Classics, moved forward last week with plans for going into indie production. He signed a non-member title registration agreement with the Motion Picture Assn. of America. He listed his headquarters as his apartment at the Drake hotel, N. Y.

FC, which was involved in an abortive merger effort with Eagle Lion, is now in the hands of an assignee for creditors. Bernhard was in indie production before tying up with the distribution outfit, having been partnered with Milton Sperling in United States Pictures, which releases through Warner Bros.

MAPS NEW DRIVE FOR FLAT TERMS

Pressure of complaints from small fry exhibs against percentage films and claimed exorbitant rentals is expected to push National Allied into a new approach on distrib relations when the theatre group's board of directors meets in Pittsburgh Oct. 1-3. A number of top Allied strategists are currently studying the question with the idea of working out some policy which would avoid the legally-verbotten use of boycotts, but still permit reprisals against major companies charged with refusing to sell pix on flat terms to small houses.

Several plans are said to be under study. One of these which may be adopted by the board would empower it to tag any distrib so judged as "unfair" and thereafter publicize this fact through regional bulletins and in other ways. The board could carefully avoid the stigma of asking for a boycott against a company so charged but at the same time put its members on notice that the distrib is considered unethical in its sales policies. If individual members sought their product elsewhere it would be on their own volition, not that of the exhib unit.

National Allied officials now feel (Continued on page 22)

Wald-Krasna In Depinet Meet To Outline Sked

Jerry Wald and Norman Krasna are slated to meet with RKO prez Ned E. Depinet in New York today (Wednesday) to lay out their production program for the initial 12 months of their new five-year pact. Indie team will determine, in their huddle with the RKO topper, what pix they'll make, the order in which they'll be lensed and approximate delivery dates.

Producers came east Sunday (20) and will remain in New York for the rest of this week. They were accompanied by Gorlon E. Youngman, v.p. and general counsel at the studio, who has also been active recently in general operations on the lot.

Aside from the session with Depinet, a principal purpose of the W-K trip east is to confab with writers of prospective pix for their mammoth schedule of 12-a-year for five years. Among scribes with whom they are meeting are Jerome Weidman and Max Shulman.

They also came in to get acquainted with the New York press and RKO staff. They got their initiation Monday (21) at a lunch. (Continued on page 20)

'NO WAY OUT' BANNED BY CHI POLICE CENSOR

Chicago, Aug. 22.

Chi police censor yesterday (21) banned 20th-Fox's "No Way Out." Film portrays prejudices encountered by Negro doctor serving white patients and was met with vehement disapproval by Captain Harry Fullmer, local censor.

Situations in the pic, particularly white and Negroes merging to riot, as well as complete futility at end, prompted Fullmer to resist "stirring up any ashes." The film would not cause trouble between normal whites and Negroes," Fullmer said, "but there is always the chance it would stir up trouble among a more abnormal faction."

Behind Fullmer's action is local upheavals on Chi's southside, where white and Negro have been under tension over local zoning laws, with frequent "incidents" reported to police. Fullmer's psychology is to leave well enough alone.

Lazarus Job as Col Ad-Pub Exec Seen Prelude to Spingold Retiring

Wald Salutes Warner

Jerry Wald, in an alumnus' salute to the Warner Bros. lot as a school for filmmakers, cited this week a statement to him by Jack L. Warner: "There is no such thing as a washed-up star; only a washed-up story."

Illustrating the point, Wald said, was the success of Joan Crawford in a number of films after being absent from the screen for some years and the current strength of the Gloria Swanson starrer, "Sunset Boulevard."

Skedded Showing Wins Exhib Okay

Now that exhibitors have had a chance to digest 20th-Fox's "scheduled performance" plan for its upcoming "All About Eve," their general opinion is that it's a good idea. Even though some of them questioned by VARIETY declined to predict whether the modified road-show system could work for more than a few pictures a year, the consensus was that the publicity resulting from playing a picture that way would help stimulate the boxoffice. And, they pointed out, anything that can boost business these days is good for the industry.

While 20th prez Spyros P. Skouras and other company execs played down the possibility that the plan might be a step towards elimination of double features, some exhibs believe it might form an incentive for houses to convert to a single-feature policy. Under 20th's system of selling "Eve," ex- (Continued on page 6)

HERB YATES' 5-WEEK EUROPEAN PIX SURVEY

Herbert J. Yates, Republic Pictures prexy, sailed from New York yesterday (Tuesday) on the S. S. America for a five-week survey of the Continental market. Prior to his departure, he attended a three-day sales meet held at the home-office last week.

In the course of the conclave, Yates predicted that the film industry will face its best prospects since 1945 in the next few months. To take advantage of an anticipated upsurge in attendance, company stepped up its 1950-51 program to 32 new features.

Rep.'s Color Switch

Hollywood, Aug. 22.

Republic is switching from Trucolor to a new three-color process recently perfected by Consolidated Film Industries. Understood the studio will make 16 features annually under the new tinter system.

First to make the switch is the Judy Canova comedy, "Honey Chile," starting early in September, with Sidney Pickers producing and R. G. Springsteen directing.

Metro's Inside-Pix Short as 'Vadis' Bally

Rome, Aug. 15.

Metro, now producing "Quo Vadis" at the Cine-Citta Studios just outside Rome, is making a short about the making of the film.

Pic concerns two American girls visiting Rome who are shown how a giant production like "Vadis" is really put together. They are shown through the sets, meet the actors "backstage" and in general given an academic glance at the art of making pictures. Nini Belliero and Jane Howard, two young girls who live in Rome with their parents, are taking the principal parts.

Film will be shown as a trailer during the publicity campaign set up by the studio.

Appointment of Paul N. Lazarus, Jr., to a new exec post at Columbia this week is believed a prelude to eventual retirement of v.p. Nate Spingold. The former United Artists exec nominally will be studio rep at the Col homeoffice, with his duties more or less undefined, but it is understood he will gradually take over the duties performed by Spingold.

Spingold, 65, and independently wealthy, has repeatedly indicated his desire to retire, but has continued with the company at the behest of prexy Harry Cohn. He signed a new five-year contract about a year ago. He has the option under it, however, of going on a consultant basis at half pay after the first two years.

It is believed the plan, therefore, is for Spingold to break Lazarus into his duties for the next year and then continue as a consultant. Cohn, in announcing Lazarus' appointment on the Coast Monday (21), refused to define his duties but said he would specify them "as they arise."

Spingold, as part of his chores as v.p., supervises the publicity-advertising department, which is headed by Arthur Schmidt. He also serves as liaison between the studio and the distribution department on the merchandising of Col product, and, in addition, is in the top cabinet echelon as an adviser on both costs on the production and marketing of the company's films. He likewise has supervised activities of studio departments in the east.

Lazarus resigned two weeks ago from UA. He had been exec aide to prexy Grad Sears before the change in UA management in which Sears was displaced. Prior to that he was pub-ad manager of UA and before that was with the Buchanan ad agency and Warner Bros.

Lazarus and Spingold planned to the Coast over the weekend for confabs with Cohn. They will return to New York next weekend.

In another change at Col, Lawrence H. Lipskin, who had been assistant to Spingold, was named assistant to Joseph H. McConville, prez of Columbia International. He will be in charge of foreign advertising, publicity and exploitation. He fills the place left vacant by the death of David O'Malley about 18 months ago. The shift was said merely to be coincidental with the Lazarus appointment.

Maurer to Eye 'Cyrano' For Broadway Booking; Seek 2-a-Day Coast Date

Maurice Maurer, operating chief of Broadway's Astor, Victoria and Bijou theatres, heads for Chicago next week to see a rough cut of "Cyrano de Bergerac." Stanley Kramer production which recently finished shooting, Kramer is bringing the pic east for the midpoint meeting with Maurer.

Theatre exec will look at the Jose Ferrer starrer as a prospective two-a-day attraction at one of his three Broadway houses. It would be for an opening around Christmas.

George Schaefer, Kramer's sales chief, and Myer P. Beck, his eastern flank, will accompany Maurer to Chi for the screening. Kramer will continue east for a six-city tour in connection with his latest release, "The Men," winding up in (Continued on page 6)

Goodfried Joins Corwin

Hollywood, Aug. 22.

Bob Goodfried has resigned as Coast pub-ad director of Eagle Lion to join Metropolitan Theatres, Sherrill Corwin chain, as ad-public relations director. He had been at EL five years.

Previously, Goodfried was in charge of field exploitation for United Artists after several years with the Skouras theatres in N. Y.

Harry (F&M) Arthur's 'Highbrow' Pix Blast Gets No H'wood Comment—Yet

Hollywood, Aug. 22.

Blast of Fanchon & Marco circuit chief Harry C. Arthur, Jr., last week that Hollywood has gone so highbrow that it's abandoned "real entertainment" isn't being taken too seriously by production toppers. His complaint was sent to all major and independent studio heads, as well as to leading indie producers and top distribution execs.

Stanley Kramer, who turned out "Home of the Brave," and "The Men," said he had no comment since he had not received the letter. Mead production chief Dore Schary had no immediate statement but may make some observations later. Y. Frank Freeman, Paramount production head, said he had referred the letter to an assistant and didn't think there'd be a reply.

That "lost audience," Arthur declared in a round-robin letter, stems from Hollywood's recent swing toward subjects which smacked of too much sophistication and art. "Our patrons," he wrote, "by their non-attendance strongly indicate they don't want product of this type."

Arthur's panacea for the b.o. dolts is for studio to concentrate upon purely escapist fare and develop new stars to take the place of the "venerable oldsters," who, "although still capable of excellent histrionics, daily are fading in popularity." Entertainment, he emphasized, should be our creed instead of a policy of "education and propaganda."

When top-quality films such as "Annie Get Your Gun," "Broken Arrow," "Jolson Sings Again," "Samson & Delilah," "Flame and the Arrow," "Sands of Iwo Jima," "Francis," "Cinderella" and "Fanny Pants" are still being produced, Arthur pointed out, that's an indication there's still hope for the industry's recovery. "But these productions," he added, "sadly are now in the minority. Were it not so, we should not now be wondering where our former grosses have wandered."

"What brought about our change of viewpoint and standards," Arthur continued, "is not quite clear. An influx of foreign pictures came along, some of which appealed to the so-called intelligentsia, inducing many American producers to emulate the efforts of foreign producers—despite the fact that in the free film markets of the world, 75% to 90% of the films shown were American."

Arthur urged the top men of the industry to return to fundamentals. Throw out psychiatry, propaganda, inter-racial problems, disease, sadism, viciousness and death, he exhorted, and concentrate upon producing films which are wholly entertaining. "Give new star personalities to our patrons," he wrote, "along with pictures that entertain... and the boxoffices of the nation will again click with activity."

Brandt-Hughes

Continued from page 4

asked and to frame alternate suggestions on the other points.

Weisman and Tom Slack, Hughes' counsel, completed work 10 days ago on the terms of the proposition to be offered to the RKO chief. This was forwarded to him and it was thought he would accept it more or less in toto or not at all, since the terms set down were arrived at in consultation with Slack and Hughes' principal advisor, Noah Dietrich. They, in turn, had been in frequent telephonic communication with Hughes during the negotiating period.

Stickler in the deal during the earlier stages was warranties that each side asked because the actual stock transfer wasn't slated until Jan. 1 or 2, the last day allowed to Hughes by the court for divorcing his theatre and production-distribution operation. It could not be learned whether this was still an item of difficulty, but it is understood that the revisions sought by Hughes are of a much broader nature.

Terms provide that he receive something over \$7 a share for his \$29,000 shares. Actual figure is based on a formula of five-year earnings of each of the approximately 100 theatres involved. Brandt's plan was to merge them with the Trans-Lux chain of 14 houses.

Jury Still Out

Although appearance of a film thespian in television shows or pix inevitably touches off a chorus of high-decibel protests from exhibs, there is a growing debate among theatre-men themselves on whether TV stints by the acting clan helps or hurts their theatre b.o. value. Question is officially raised for the first time in a bulletin of Independent Exhibitors, Inc., Massachusetts Allied group, in bringing up the recent entry of Gene Autry into telepix.

Bulletin declares: "There is a difference of opinion as to the effects on our business by the showing of Autry films on TV. After our experience with the Hopalong Cassidy TV show, it would seem that there is much to be said by both factions."

Seek to Speed War Newsreels

Washington, Aug. 22.

Heads of the five major newsreels huddled here last week with Joseph Yovin, chief of the pictorial section of the U. S. Dept. of Defense, in an attempt to line up as rapid a release schedule on Government film emanating from Korea as they had at the end of World War II.

By the time the Japanese surrendered in 1945, the Government had begun processing and developing all footage in Washington, and the film was then air-expressed directly to the reels' homeoffices in New York. Under the present set-up on material emanating from Korea, however, film lensed by Signal Corps cameramen is developed at the corps' photographic centre at Astoria, L. I., then shipped to the Pentagon here for a onceover by security personnel. As a result, the reels must wait an extra day or two before they can get the footage wrapped up into their releases.

While nothing definite came out of the meeting, the chiefs of the newsreels are hopeful they'll be able to rearrange the schedule in their favor. According to Walton C. Ament, Warner-Pathe veepee who attended the huddles, a "thoroughly efficient relationship between the reels and the Dept. of Defense was established."

Skedded Showing

Continued from page 5

hibs will be able to buy the film only if they agree to play it singly. Such 20th toppers as veepee Al Lichtman have consistently gone on record as denouncing double features as a "scourge" of the industry and exhibs consequently believe 20th is thinking in that direction even if they will not say so at this time.

Exhibs pointed out that the plan should not be too difficult to sell to their customers. Key cities are accustomed to playing certain pictures on a roadshow basis, with only two or three performances daily. Many small towns, exhibs noted, run one show in the afternoon, close down for several hours and then reopen for two more performances at night. Thus, exhibs said, 20th's plan of scheduling three or four performances daily, with a complete break between each one, would not be too different from the small towners' current operating policy.

Those theatres now operating on a grind policy, moreover, figure they might be able to trim their operating expenses, if only to a slight degree, under the "scheduled performance" plan. While such items as rent and exec salaries remain steady regardless of a house policy, most exhibs pay their projectionists, ushers, cashiers, etc., on an hourly basis. As a result, closing the theatre between each performance will enable the exhibs to trim the costs on their employees.

Myers Quits Tax Post

Washington, Aug. 22.

Resignation of Abram F. Myers as chairman of the taxation and legislation committee of the Council of Motion Picture Organizations was sent to COMPO prexy Ned Depinet last week as the committee wound up its work. It had concentrated on reducing or eliminating the 20% admissions bite and had success virtually within its grasp when the Korean war blew all tax-reduction plans sky high.

Myers made public last week excerpts of letters from leading members of Congress in response to the recent Myers letter to them. Myers had written that, because of the Korean situation, COMPO was withdrawing its request for elimination of the admissions tax. However, he added, the industry would renew its request as soon as the situation improved. The senators and representatives assured Myers of their support after the war.

COMPO Confab

Continued from page 5

out, Mayer said he was willing to do all the necessary speaking himself. However, he dislikes the idea of leaving New York until he feels he has a strong organization behind him to carry on the required work.

Mayer is ready to accept an invitation from the Theatre Owners of America to talk at that group's Dallas convention in October. Gael Sullivan, TOA's exec director, has already indicated that he will invite the COMPO official. Mayer will probably also appear at the Pittsburgh board meet of National Allied which is set for Oct. 1-3. Board will reopen the COMPO question since it originally ratified the project for only one year.

COMPO will have its executive offices in the Paramount building, Times Sq. landmark, under arrangements made by Mayer this week. Industry org will occupy the suite on the 21st floor formerly tenanted by the Fabian theatre chain. Latter has moved to the 14th floor.

To aid Mayer in the mountain of details on organization, personnel and setup of the COMPO office, Depinet has named a three-man committee consisting of Max A. Cohen, Robert W. Coyne and Oscar A. Doob. Cohen, a circuit operator in N. Y., will serve as chairman.

Meanwhile first pledges for support of COMPO are rolling in from the field. Earl J. Hudson, head of United Detroit Theatres, has advised Depinet by wire that 500 Michigan exhibs are mobilized to support the war effort. J. B. Harvey, prez of Theatre Owners of North and South Carolina, as well as W. F. Crockett, head of the Virginia Theatre Assn., also report cooperation. It is significant in the light of previous opposition to COMPO's war role by Theatre Owners of America that the three exhib leaders are affiliated with TOA.

Maurer-'Cyrano'

Continued from page 5

New York around mid-September. He'll be accompanied by his recent bride, actress Ann Pearce.

Schaefer will continue to Hollywood with the print. He'll show it to National Theatres' topper, Charles Skouras, in an effort to arrange a two-day preem on the Coast at about the same time as New York.

While in Chi. Kramer will also screen the pic with Dmitri Tiomkin, who'll write the music for it. The composer, now in New York, will continue west from Chi to start his chore following huddles with the producer. Sessions with Maurer, Tiomkin and his staffers are tentatively set for next Tuesday and Wednesday (29-30).

Other pix being set by Maurer for his houses include "State Secret," which will follow the current "Our Very Own" into the Vic; "Walk Softly, Stranger," which may go into the Astor after the current "Edge of Doom," and "American Guerilla in the Philippines," slotted for the Astor about Nov. 7.

"Secret" is a Columbia release made by Sir Alexander Korda in England and starring Douglas Fairbanks, Jr. "Stranger" is an RKO production starring Joseph Cotten and Alida Valli. "Guerilla," made by 20th-Fox, stars Tyrone Power.

Draft Depletion

Continued from page 3

ployees about two weeks ago. Incomplete returns show that there's small likelihood that any top echelon execs would be called to the colors. Statistics were unavailable at Paramount, Universal, Warners and United Artists. At the latter company a spokesman confided, "we don't talk about it up here." Queries at the other firms elicited similar responses.

Coast Survey

Hollywood, Aug. 22.

War and its impending influence on the film business has resulted in a general survey of personnel, meaning young and active citizens who might be called for military service in the draft. All employees of motion picture studios, male or female, have been instructed to file questionnaires, covering their past lives, including their marital and military experience.

Motion Picture Producers Assn. has issued a list of questions calling for past and present information. Idea is to determine what thespes, writers and other studio employees will be available in case of sudden calls for military service.

Big Mystery

Continued from page 3

reflected at the b.o. It's expected to take several more months before the full force is felt.

If experience is the same as during the last war, the rise, when it comes, will be sudden and sharp. Barney Balaban made that observation last week in discussing present b.o. trends. Paramount prexy was somewhat more downbeat in assessing present strong biz than some of his colleagues.

Video Angle

The TV angle, which has always been in the forefront of industry thinking regarding the slide in biz of the past few years, naturally is there also when discussing the up-trend. Most theatre-men and distributors who have thoroughly studied their markets have never attributed more than 5% of the drop in receipts to tele competition, especially since there has been no discernible correlation between tele areas and the biz drop.

Nevertheless, a number of exhibs in the New York area have suggested that poor quality of hot-weather tele shows may be driving some of the TV holdouts back into theatres. There's also the angle of better theatre-going weather this summer than last, which is cited by Oscar Doob, Loew's theatre exec. Doob, incidentally, is one of those who holds out strongly against the idea that product improvement is the all-important factor in the upturn.

Walter Reade, Jr., of the Reade circuit, has a theory of cycles in the biz. He declares that films have always run into cycles of popularity of competing forms of amusement—miniature golf, midget auto races, night baseball, roller skating, etc. Reade thinks that a cycle has just passed compounded of many forms of amusement which were made all but impossible by the war.

Chi's Upturn

Chicago, Aug. 22.

Theatre business here, which took a healthy upswing in the last month, has local exhibs scratching for an explanation. Whatever cause is behind the upsurge, loop houses are nevertheless feeling the first throbs of hope in a period dormant for many months. Closing of Balaban & Katz's Garrick, on a reissue policy for the past year and a half, as well as the shuttering of first-run Loop theatre, has tightened up on downtown theatres, with loop-going patrons necessarily funneled into a smaller span of houses.

Another reason argued by observers is present hostilities in Korea, which have not only effected an economic upswing, but has fashioned a more subtle demand for entertainment. Voiced the loudest, however, is the fact that the boxoffice increase now comes as abnormal, rising sharply against a steady downward trend, and can be explained away by less optimistic exhibs as either a manifestation of a dose of cool weather, a relentless mulcting of exploitation ideas, or as a phenomenon of a group of high-quality pics running on top of one another. Logically pointed out too is weak summer fare on video.

Reade Sees Court As Only Means To Settle RKO Snarl

Battle through the courts is seen by the Walter Reade circuit as the only solution to its years-long dispute with RKO over the split of their partnership in the 12-house Trenton-New Brunswick chain. While claiming to be anxious to find another way out, Reade execs feel that an out-and-out court fight will lead to the only settlement.

Partners are already under order of the superior court of New Jersey to reach an agreement or face an edicted dissolution of the corporation owning the chain. Agreement was supposed to have been reached by Aug. 10, but a postponement was obtained by mutual consent. Reade and RKO are under compunction to either buy or sell to each other.

Situation may be changed if the current deal for takeover of RKO circuit control by Harry Brandt's Trans-Lux Corp. is consummated. Brandt has stated that he wants to hang onto only those houses over which RKO has full operating control. He said he thought he could sit down with the Reade interests "and make a deal in five minutes" to sell out RKO's T-NB holdings to Reade.

Nub of the dispute is the Reade demand that it be permitted to buy out RKO's 50% interest at book value. That's said to be about \$300,000, compared with actual evaluation of about \$1,500,000. RKO refuses to sell on that basis.

Reade contention is that there is no reason for it to pay any more than book value, since RKO paid nothing for the stock. It claims that RKO got the shares by threatening to build in competition to the Reade houses.

Reade maintains that it would be willing to start negotiations on an equal basis if RKO had acquired the interest in the theatres by buying in equitably, but it is not willing under the present circumstances. Furthermore, the Reade attorneys claim, it is RKO's fault, not Reade's, that the present split of the partnership has become necessary, and it doesn't see why it should suffer through no act of its own.

Breakup was ordered by the federal court in a decree growing out of anti-trust charges against the major companies.

Argentine Shifts

Continued from page 4

higher rate. However, foreign managers assert that they were verbally assured during negotiations that the lower rate would apply.

Other Developments

Other discouraging developments have occurred in the Latino country during the interim period, according to dispatches from Buenos Aires. Argentine Entertainment Board has upped the quota and terms on locally-produced pix, making it almost impossible for U.S. films to get good playing time. Mandatory higher rentals for Argentine films means that Yank imports will not be able to get the right terms since exhibs will undoubtedly seek to make up their losses on American features.

New taxation law has been rushed through Congress at Buenos Aires under which distibs will have to pay roughly 140% more than in the past. It was steamrolled through in 24 hours. Law increases tax bite for everyone, especially for foreign capital. Capping the climax, distribution office union is demanding 20% wage increases, plus other benefits in the way of social security. No doubt they are influenced by the fact that exhibitor personnel has gotten raises of 27%, retroactive to July 1, 1949.

Local producers are making capital out of the small group of pix released in the last few weeks by United Artists under a separate agreement with the government. They have not been able to compare with b.o. results of the best local releases. Announcement of these films as "the first of the new U.S. pictures since 1949" has not done the American film industry any good.

HEAVY BACKLOG KEY TO FUTURE

SIMPP Solidly Behind French Govt. Vs. MPAA on Allocation of Permits

Tussle in which the Motion Picture Assn. of America is currently engaged with the French government promises to get even rougher as a result of the attitude of the Society of Motion Picture Producers. SIMPP has in effect solidly aligned itself with the French on one of the latter's principal points of issue with the MPAA.

Majors are asking that if Paris insists on a ceiling on the number of imports, blanket permit be issued to the MPAA so that it may do its own allocating of import licenses among its members. French government wants to do its own allocating to each of the companies—a stand with which SIMPP is firmly in agreement.

Indies aim to get their attitude on the record in Paris before MPAA prexy Eric Johnston and International division topper John G. McCarthy get there in November to negotiate a revision of the Blum-Byrnes agreement, which currently governs Franco-U. S. film relations.

It was partly to that end that SIMPP's distribution committee voted approval in New York last week for prez Ellis G. Arnall to employ a rep in Europe. While the new man's initial job will be to protect the indie position in Germany, he'll also undoubtedly be heading for France to impress on the government that the MPAA does not rep the entire U. S. industry.

French will be acquainted with the SIMPP stand that licenses, rather than being granted on a license basis, should be handed out picture-by-picture on a merit basis. Leading producers in the Society feel that it will give them a better break on ratio of indie to major permits. Under the Blum-Byrnes accord, majors got 110 licenses to 11 for the independents.

An equally important reason for SIMPP opposing blanket permits to a group or organization is that it feels it has no legal right under anti-trust laws to make allocations among its members. In any case such a task would lead to tremendous internal dissension—just as it threatens to in the MPAA.

All the same reasoning applies to blanket allocations in other countries, as well as France. For that reason, among others, SIMPP's new Continental rep will undoubtedly be traveling to Spain, Italy and other countries. Arnall, incidentally, is now attempting to select a man for the job.

SIMPP execs would like to join forces with MPAA so as to present a unified front in dealing with foreign governments, such as was the case in the recent agreement hammered out in England. They maintain, however, that MPAA's record makes that impossible, since there are numerous signs of lack of unity among MPAA members themselves.

As a result, SIMPP's attitude is that it must take care of itself by continued vigilance. That is basically why it went into the project last week of hiring its own man in Europe.

YOUNG-LUPINO TALK NEW DEAL WITH RKO

Hollywood, Aug. 22.

Collier Young and Ida Lupino are talking a new pact with RKO following completion of current one-year, three-picture ticket. They have completed "Outrage," "Mother of a Champion," and will start shortly on "Restless Age." They plan same general budget, around \$250,000 per film for new deal, though they spent over \$300,000 on "Mother."

Indie will concentrate on new faces and development of unknown personalities, Young declared, with format remaining the same as before, problems of American democracy. Young pointed out that extensive prepping has made it possible to shoot films without added scenes or retakes of any kind.

IT ALL DEPENDS ON KOREAN WAR

New situation brought about by the nation's move toward a war economy is expected to add further to the already-sizeable industry backlog of pix in the can and editing. Survey of 12 studios by VARIETY recently disclosed 207 pix either on the shelf awaiting release or being worked over by the cutters.

Backlog represents a slow but significant climb from the low point of stock in the vault reached just about a year ago. Its size is carefully watched by top execs because it is a very important pointer to future industry prosperity. A large stock of high-cost product released on a declining market means a slash in profits, while a good backlog of reasonably budgeted pix distributed during b.o. ascendancy is a sure signpost to a big net.

Size of the stockpile now augurs fairly well for the industry under current conditions. It would be profitable, however, from the present outlook, to have a much bigger backlog—from 250 to 300 pix—and that may be achieved within the next year or so.

It appears certain that vaults will grow fuller, although how fast and how much will be determined more by Moscow's strategy than by Hollywood's. If the international situation continues hazardous—as it seems sure to at the moment—both b.o. and budgets are likely to climb. That's a surefire combo for the building of a backlog.

Grosses have already spurted from spring lows since the North Korean assault started U. S. economy on a limited war footing. Anticipated further hypotes to war production and resultant shortages of consumer goods are bound to continue, building boxoffices. (Continued on page 20)

Budd Rogers, Unger Setting Syndicate Pix For Fall U.S. Release

First two films being turned out by a tri-national syndicate of American, British and French bankrollers are now being set for fall release in the U. S. by Budd Rogers and J. J. Unger, acting as sales reps. Second pic, which stars Rex Harrison and Lilli Palmer (Mrs. Harrison), is nearing the windup point at Nettlefold studios in Britain. Teooff film, "Pardon My French," is already in the can. Merle Oberon and Paul Henreid co-star.

Three-ply financing involves dollars supplied by Peter Cusick International Films; pounds from Five Ocean Co., Ltd. and francs from Sagitta Films of Paris. The Harrison-Palmer pic is being produced by Anthony Bushell and Reginald Beck, both tied to Five Ocean. Division of distrib rights among the three syndicates is part of the package.

British production now winding up is a filmization of "The Long, Dark Hall," screenplay by Nunnally Johnson, with additional dialog from W. E. C. Fairchild. Novel was written by Edgar Lustgarten. Harrison has been doubling from studio work with his appearance on the London stage in T. S. Eliot's "The Cocktail Party." It is the first film he has made in several years.

Rogers-Unger duo are seeking major company release for "Hall" in the U. S.

Laurel's New Starter

Laurel Film, eastern production unit, will roll "Two of a Kind" next month. Casting on the pic, which is to be shot entirely in N.Y., will start during August. Comedy was produced on Broadway by Milton Berle a few years back under the label "Same Time Next Week."

Searle Kramer, who scripted the comedy, is prepping screen treatment. Laurel will name the director next week.

Zanuck Sees 20% Next Year's Lineup Produced Abroad; 3 Set for Britain

London, Aug. 22.

20th's Concert Pkge. Set for Every Other Mo.

Hollywood, Aug. 22. Twentieth-Fox will release six packages of concert films during the coming season at the rate of one package every second month, starting in September. First package will consist of a violin concert by Jascha Heifetz, a piano concert by Artur Schnabel, vocal recital by Jan Peerce and a concert by the N.Y. Philharmonic Orchestra.

Second group will include a concert by Marian Anderson, and a trio recital by Heifetz, Rubinstein and Gregor Piatigorsky, cellist.

Perking Biz May Hypo Fabian Plan For Co-op Prod.

Perking exhib business of the past six weeks may revive the long dormant proposal of Si Fabian, circuit operator, for the creation of a cooperative film production outfit under the name of National Exhibitors Finance Corp. Fabian practically shelved the project several months ago when he found exhibs to be lethargic to any proposal which called for putting up substantial sums of cash. NEFC was originally planned to start with \$10,000,000 in exhib subscriptions, but the sum was reduced to \$2,000,000 in the light of dwindling b. o. returns.

Tentative plans now call for a revival of the proposal at the Theatre Owners of America's upcoming national convention in Dallas in the latter part of October. At that time most if not all of the original sponsors of the company will be together and readily available for the necessary collection of funds. Fabian is expected to renew efforts to get the company started because of his conviction and that of other exhibs that the theatres are still not assured of a steady supply of product.

NEFC still has subscriptions totalling close to \$2,000,000 from various exhibs. However, no effort has been made to collect on the pledges, which have expired. Faced with business troubles, exhibs have not been ready to throw their coin into long-range operations. Brightening domestic film picture is now effecting a change in attitude.

Number of bigtime exhibs are still concerned with the plight of indie production. Fadeout of Film Classics and uncertainties of United Artists have convinced them that a strong new company is needed on the Coast to keep the indies in the field.

3 SELF-FINANCED KING PIX AT \$1,000,000 COST

Hollywood, Aug. 22.

King Bros. is stepping out with a program of three pictures, costing a total of \$1,000,000, without a release outlet or any financing from outside sources.

Films will be made with the aid of coin from the company's 900 stockholders, something different in Hollywood. Kings recently completed "Union 1-1000" for Allied Artists on the Monogram lot. Where they will shoot their new program is still to be determined.

TINT TV TRAILERS

Hollywood, Aug. 22.

For the first time in film history, Walter Lantz is making half-minute trailers in Technicolor to plug his program of cartoon shorts for distribution through Universal-International.

Lantz will turn out six "Woody Woodpecker" inks this year, with a first order for 2,500 prints.

To raise the tone of Hollywood production, while operating on a profit-making basis, was listed as his immediate ambition by Darryl F. Zanuck, 20th-Fox production veepee, when speaking before a party of 100 British and American newsmen in London last Thursday (17). That was difficult to accomplish while the film market remains depressed, attendances decline and studio costs go up, he believed.

The Hollywood executive revealed that 20% of 20th's next year's program would be made abroad. There would be two to three made in Britain, one in Canada, one in Australia and one in Germany.

Zanuck's trip is primarily concerned with the cutting of "The Mudlark" and the ironing out difficulties that have arisen over the production in Germany of "Call It Treason." He now has left London for the Continent, and will be returning three weeks later for a final 10-day stay.

On "Mudlark," Zanuck already has supervised the first cut and will check the final editing when he returns from Germany. He denied any knowledge of the storm that is blowing up over its likely selection as the Command Performance British picture, but "would be very happy if it is selected."

The 20th-Fox British outfit starts filming at Denham in the middle of September on "No Highway." After that, Zanuck hopes there will be a more continuous flow of productions anchored in Britain.

Answers Criticism on "Mudlark." The criticism that followed the selection of Irene Dunne to play Queen Victoria in "Mudlark" and the opposition from British technicians over the employment of Hollywood directors and producers was glossed over by Zanuck: "You'll agree when you see Miss Dunne that she was an excellent choice."

Of the top British directing talent, he ranked with the best available in Hollywood. But none of the top-flight personnel was available, and he felt justified in employing a first-class Hollywood director rather than a second-rate British one.

ITALIAN FILM FINISHED IN U.S. X-COUNTRY TRIP

Hollywood, Aug. 22.

Aldo Raciti, Roman producer who speaks no English, completed the first Italian film ever made in this country. Picture, titled "Trailer," was made on a cross-country tour from N. Y. to Hollywood.

Constance Dowling was the only American-born player in the troupe, the rest consisting of Italian thespians Raciti rounded up in N. Y. Picture was made in Italian and English and directed by Cesare Gerosi. It shows the changes in a young Italian immigrant as he picks up American thoughts and ideals.

SDG Asks Members For Non-Commie Pledge

Hollywood, Aug. 22.

Board of Directors of Screen Directors Guild, at a meeting chaired by veepee Albert S. Rogell, passed a resolution calling for non-communist affidavit as a part of all membership applications. All members are being notified and it's expected most will file non-communist affidavits to follow lead of the board and council directors, who signed previously.

Rogell spoke for SDG in absence of prexy Joseph Mankiewicz. Meanwhile, Walter Wanger accepted chairmanship of Los Angeles area drive for "Crusade for Freedom," organized to fight communism.

Mister 880

20th-Fox release of Julian Blaustein production. Stars Burt Lancaster, Dorothy McGuire, Edmund Gwenn; features Millicent Rogers, Joseph Le Shaw, Howard St. John, Hugh Sanders, James Millican. Directed by Edmund Goulding. Screenplay, Robert Riskin, based on New Yorker story by St. Clair McKelway; music, Karlene Kanyo; camera, Joseph Le Shaw; editor, Robert Fritsch; music, Lionel Newman; special effects, Fred Sersen. Previewed at Academy of Music, N. Y., Aug. 16, '50. Running time, 90 mins.

| | |
|----------------|---------------------|
| Steve Buchanan | Burt Lancaster |
| Ann Winslow | Dorothy McGuire |
| Skinner Miller | Edmund Gwenn |
| Mac | Millard Mitchell |
| Chief | Howard St. John |
| Thad Mitchell | Hugh Sanders |
| John Johnson | James Millican |
| Duff | Howland Chamberlain |
| Lee | Robert B. Williams |
| Miss Gallagher | Geraldine Wall |
| S. S. Attorney | Mervin Williams |
| Bailiff | Norman Field |
| Maggie | Helen Hahn |
| Seagant | Robert B. Williams |
| Mousie | Ed Max |
| Mr. Beddington | Frank Wilcox |
| Carlos | George Adrian |

St. Clair McKelway's New Yorker mag stories, about the counterfeiter of \$1 bills who eluded the Secret Service for 10 years, has been given an absorbing screen treatment in "Mister 880." Here is a film of gentle humor, pathos—and entertainment. It has excellent narrative values, fine cast and production, plus superb direction. It can't miss at the boxoffice.

Above all, "Mister 880" has Edmund Gwenn in the title role. It's hardly conceivable that anyone else could have played the part of the gentle, little, indigent ex-seaman who crudely prints his dollar bills only when he needs funds for bare necessities. It is a great performance by its underplaying.

Screenwriter Robert Riskin hasn't done a literal adaptation of the original articles, which were based on a real-life character, but there is enough of the basic framework here to give the picture its authenticity. There have been characters added to the story, along with the usual situations that screen license can permit under the circumstances, and the whole evolves into one of the fine entertainments of the year.

The pic basically concerns the frantic search by the Secret Service for their unknown adversary. The humor stems from the manner in which the defenseless old man can elude them, though all the while the Service is able to crack skilled counterfeiting rings. The counterfeiting of the aged Gwenn is so preposterously crude as to make the Government bureau seem ridiculous. But a newcomer (Burt Lancaster) to the case, who becomes romantically involved with the counterfeiter's neighbor (Dorothy McGuire), finally cracks the case, only to make all parties concerned with the capture sorry for the law-breaker. And because of his kindly, non-criminal tendencies, the ex-skipper winds up with a minimum jail term when the prosecution—and the judge—take steps, in a very touching scene, to ease the sentence.

Lancaster, as the Secret Service agent who ultimately snares Gwenn, gives a forthright performance, while Miss McGuire lends an able assist. Millard Mitchell, as another SS man, and Minor Watson, the judge, are among others of the large, able cast who give outstanding characterizations.

Direction by Edmund Goulding has captured all the human elements so vital to a story of this type, and there are special evidences of his craft. The admission of the elderly counterfeiter of his guilt is a scene of great poignancy; the courtroom scene is another.

The buildup of the chase, as the old man narrowly escapes the dragnet, heightens the suspense considerably, though one seems hardly disposed—namely the audience—to aid in the ultimate capture. And for good reason. Never has there been so enchanting, so benevolent a fraud.

Kahn.

Walk Softly, Stranger

Hollywood, Aug. 22.

RKO release of Robert Sparks production. Stars Joseph Cotten, Valli; features Spring Byington, Jack Parr, Frank Puglia. Directed by Robert Stevenson. Screenplay, Frank Capra; based on story by Manny Farber and Paul Vargay; camera, Harry J. Wild; editor, Frederic Knudston; music, Frederic Hollander. Tradeshown Aug. 22, '50. Running time, 75 mins.

| | |
|----------------|-----------------|
| Chris Hale | Joseph Cotten |
| Elaine Corelli | Valli |
| Wm. Brentman | Spring Byington |
| Ray Healey | Jack Parr |
| Gwen | Jeff Donnell |
| Morgan | John McIntire |
| Bowen | Howard Petrie |
| A. J. Corelli | Frank Puglia |
| Thompson | Edith Day |
| Mabel | Mario Dwyer |
| Boy | Robert Ellis |

"Walk Softly" tells a melodramatic story with enough offbeat angles to keep it interesting. General appeal is okay for regular dual release situations, the market in which it will make best showing.

Script and direction are deliberately studied, giving sense of building tension to story of a gambler who craftily starts to build a new life for himself but falls in love. The deliberate pace keeps

Miniature Reviews

"Mister 880" (20th). Lancaster - McGuire - Gwenn in smash entertainment and b.o. "Walk Softly, Stranger" (RKO). Adult melodrama with good romantic twist. "My Blue Heaven" (Color-musical) (20th). Betty Grable-Dan Dailey sing and dance to surefire b.o. returns.

"The Petty Girl" (Songs-Color) (Col.). Fairly amusing farce with tunes, tied in with Petty glamour girl creations. "Born to Be Bad" (RKO). Adult drama of avareicious woman. Mildly entertaining; spotty b.o.

"Outrage" (RKO). Exploitation feature based on rape of young girl and after-effects. Salable with right ballyhoo. "When You're Smiling" (Musical) (Col.). Weak tuner depending upon jukebox names for exploitation values. "Shakedown" (U). Fair melodrama of a heel's rise and fall against a newspaper photog background.

"Seven Days to Moon" (British) (BL). Meller should make it big grosser both in Britain and U. S.

"The Difficult Years" (Italian). Strong art house entry depicting the fall of Italian fascism.

plot aims obscured but there are no loose ends when the finale comes.

Joseph Cotten is the gambler who sets himself up in a small town, intent on wooing a crippled rich girl. His plans take a serious turn when he finds he really loves Valli, but the suspense gets tight when a past mistake (robbery of a bigshot gambler) comes back to upset a scheme that is by now legitimate. Plot comes to a head when Cotten, being taken for ride, causes a thrilling auto accident and prepares to pay his debt to society so he can return to Miss Valli.

Cotten is excellent and his vis-avis does a sound, appealing chore as the cripple, neither stepping out of character and keeping the story-telling attention-holding. Both carry out the directorial intentions of Robert Stevenson. Production has topnotch smalltown values that help, and casting assures good types. Among performances rating credit are Spring Byington, as the kindly landlady; Paul Stewart as a petty crook; John McIntire, factory foreman; Esther Dale, caustic housekeeper. Low-key lensing, music score and editing carry out the story mood.

Brog.

My Blue Heaven

(MUSICAL-COLOR)

20th-Fox release of Sol C. Siegel production. Stars Betty Grable, Dan Dailey; features David Wayne, Jane Wyatt, Mitzi Gaynor, Anna Merkel, Louise Beavers, Laura Terpton. Directed by Henry Koster. Screenplay, Lamarr Trotti and Claude Binyon, based on story by S. K. Lauren; camera (Technicolor), Arthur E. Arling. Title song by Walter Donaldson and George Whiting; other songs, Harold Arlen-Ralph Blane; music, Alfred Newman; editor, James B. Clark. Previewed New York, Aug. 17, '50. Running time, 94 mins.

| | |
|-------------------|-------------------------|
| Kitty Moran | Betty Grable |
| Jack Moran | Dan Dailey |
| Walter Pringle | David Wayne |
| Janet Pringle | Jane Wyatt |
| Gloria Adams | Mitzi Gaynor |
| Miss Gilbert | Anna Merkel |
| Selma Beavers | Louise Beavers |
| Mrs. Johnson | Laura Pierpont |
| Young Man | Don Hicks |
| Nurse | Beulah Parkington |
| Laura | Ann Burr |
| Pringle Girls | Melva May |
| | Vicki Lee Blunt |
| | Gary Pagett, Bill |
| | McKenzie, Bobby Stevens |
| Specialty Dancers | Irvine Fulton, |
| | Buddy Friel |
| Dance Director | Billy Daniel |

Here's a picture that's going to set thousands of people to buying television sets. That's not said disparagingly. Just the opposite. The tele shows that Betty Grable and Dan Dailey do in the film as a Mr.-and-Mrs.-TV song-and-dance team are so entertaining they're bound to set a lot of yokels to wondering why they're not catching this kind of thing at home for free.

It's also, of course, going to send a flock of vet tele dial-twiddlers to trying to locate that channel that offers those pretty Technicolor shows. It's a hint of the future—and a taste of the inevitable. It was a sure thing that producers of musicals, hard to put as they are for new twists on which to hang their terp-and-warble, wouldn't long miss the opportunity that TV offers for forming a backstage tuner.

The scheme works out nigh on to perfectly in "My Blue Heaven." The tele theatre stage and the face of the video tube provide the locale for some highly-entertaining goings-on by Miss Grable and Dailey. They're unfortunately involved with an overly-sticky plot, but it doesn't get in the way enough to keep this from being anything but

a top money-grabber among the long series of 20th's ultra-commercial color musicals.

If the film's tele shows seem a bit on the spectacular side to vet video viewers accustomed to sparse backgrounds and chorus lines of four gals, chalk it off to Hollywood license. It's at least a lot more on the natural side than those full orchestras that come out of nowhere and these Broadway theatre sets that wouldn't fit on two stages the size of Radio City Music Halls.

Scripters Lamarr Trotti and Claude Binyon have taken the Walter Donaldson-George Whiting standard as a title tune and have woven a story that is surprisingly apt in following it through—although the book's occasional mawkishness and telegraphed contrivances score against it. To the moniker number, Harold Arlen and Ralph Blane have added eight other tunes, including a good torcher ("Live Hard, Work Hard, Love Hard"), a nice ballad ("The Friendly Islands") and some neat novelties ("It's Deductible," "Halloween" and "Don't Rock the Boat, Dear").

Yarn has the two stars just moving over from their niche on radio to TV. They're anxious for a baby and are returning from a party celebrating Miss Grable's pregnancy (a subject treated with nice, frank aplomb) when an auto accident causes her to lose the child and allegedly be incapable of bearing another.

Moved by the happy Pringle family (David Wayne-Jane Wyatt), they try to adopt a baby. This gives the scripters an opportunity to get into considerable detail on both the legal and illegal sides of the adoption business—which offers plenty of picture material in itself. After a number of disappointments undoubtedly aimed at touching the audience, the couple find themselves with two adopted kids simultaneously. At the same time, of course, they discover Miss Grable is eniente again, despite the medicos.

While Miss Grable and Dailey offer their capable standard brands of song-and-dance, the real eye-catcher of the pic is a lush, brunet youngster making her initial screen appearance. She's Mitzi Gaynor. In addition to a pert and saucy face and the kind of figure boys don't forget, she's long on terping and vocalizing. Best bits in the film are her takeoffs of TV cosmetic commercials.

Wayne also scores with some novelty tunes and some novelty lines. Latter includes his crack following an explanation of how many kids he and his wife have: "It's gotten so now that I'm even afraid to shake hands with her."

Technicolor camera work and production in general are up to 20th's lavish standard. Henry Koster has directed to equalize emphasis between the plethora of musical numbers and the involved story. Pace is held at a moderate trot over the 96-minute run. Herb.

The Petty Girl

(SONGS-COLOR)

Hollywood, Aug. 18.

Columbia release of Nat Perrin production. Stars Robert Cummings, Joan Caulfield; features Elsa Lanchester, Melville Cooper, Audrey Long, Mary Wickes, Frank Orth, John Ridgely. Directed by Henry Levin. Screenplay, Nat Perrin; based on story by Mary McCarthy; camera (Technicolor), William Snyder; editor, Al Clark; songs, Harold Arlen, John Mercer. Previewed Aug. 17, '50. Running time, 86 mins.

| | |
|--------------------|------------------|
| George Petty | Robert Cummings |
| Victoria Braymore | Joan Caulfield |
| Dr. Crutcher | Elsa Lanchester |
| Mr. Hibson | Melville Cooper |
| Connie | Audrey Long |
| Professor Whitman | Mary Wickes |
| Moody | Frank Orth |
| Patrolman | John Ridgely |
| B. J. Mantor | Raymond Laray |
| President Webb | Ian Wolfe |
| Kaye | Frank Jenks |
| Durkee | Tam Ryan |
| Mr. Hibson | Mabel Paige |
| Professor Langton | Kathleen Howard |
| Professor Morrison | Sarah Edwards |
| Professor Haughton | Everett Glass |
| Professor Stratton | Douglas Wood |
| Professor Fawcett | Edward G. Ross |
| Senior Chamblee | Philip Van Zandt |

Pretty girls, color and a lot of story nonsense add up to a fairly entertaining farce. Satisfactory returns should be recorded in general release as the title and exploitation values are good.

"The Petty Girl" offers four songs, two of which back up dance numbers, plus an hilariously staged takeoff on vaude's standard quick-change routine. Title tune, used as the finale in a calendar girl setup, and "Calypso Song" with a song-and-dance staging, have plenty of eye appeal. Other two Harold Arlen-John Mercer tunes, "Fancy Free" and "Ah Loves Ya," come over mildly.

Nat Perrin produced and scripted, basing the screenplay on a story by Mary McCarthy. Plot concerns George Petty, artist, as played by Robert Cummings, and Joan Caulfield, prim college professor, and the complicated romance that results when they meet. Dialog is not particularly bright, but the situations are broad and get across for chuckles.

Cummings has turned longhair artist at the behest of his sponsor,

Madeleine

"Madeleine" (Rank), which is being tradeshown in N. Y., Friday (23), was reviewed in VARIETY from London, Feb. 22, 1950. Dealing with the Madeleine Smith murder trial, pic, according to reviewer Myro, is "worth wide showing through America." Review stated that film "has all the essentials for dramatic entertainment, an illicit love affair, a mysterious death and a stranger-than-fiction murder trial." However, it was also noted, "the story and its outcome are well-known and thus picture lacks the added quality of suspense." David Lean's direction was tabbed as being "concise and straightforward."

Film, which stars Ann Todd, Norman Wooland and Ivan Desny, is being released in the U. S. by Universal.

Audrey Long, a gal who likes to develop budding talent. He's fitting himself to such a role, forsaking the glamour art at which he is best. He picks up Miss Caulfield, vacationing prof from a staid college. His interest is strong enough for him to follow her back to school after they have been arrested in a police raid on a Bohemian nitery. Amatory chase keeps up, though not strongly motivated, causing the femme finally to be dropped by the college. Determined to land Cummings now, she hies to New York, finds Miss Long has made her position more secure. Switch in the chase finds Miss Caulfield staging a burlesque show at a private party to convince Cummings that his art form is leggy, not pastoral.

Steering the players through the heavily-larded hokum is Henry Levin. By a fast pace and expertly punched physical bits, he keeps the melange generally amusing and reasonably easy to take. Two stars prove okay in their light assignments and there are good comedy assists from Elsa Lanchester, Melville Cooper, Mary Wickes and others.

Production dress supplied by Perrin's supervision has an eye-pleasing glitter that attracts, particularly as color-tensed by William Snyder. Eugene Loring did a good job of staging the musical numbers.

Brog.

Born to Be Bad

Hollywood, Aug. 18.

RKO release of Robert Sparks production. Stars Joan Fontaine, Robert Ryan, Zachary Scott; features Joan Leslie, Mel Ferrer, Harold Vermilyea. Directed by Nicholas Ray. Screenplay, Edith Sommer; adaptation, Charles Schnee; added dialog, Robert Soderberg, George Oppenheimer; from novel, "All Kneeling," by Anne Farris; camera, Nicholas Musuraca; editor, Frederic Knudston. Tradeshown Aug. 17, '50. Running time, 93 mins.

| | |
|------------------|------------------|
| Nicholson | Joan Fontaine |
| Robert Ryan | Robert Ryan |
| Curtis | Zachary Scott |
| Donna | Joan Leslie |
| Gobby | Mel Ferrer |
| Mrs. Porter | Harold Vermilyea |
| Aunt Clara | Virginia Farmer |
| Mrs. Bolton | Kathleen Howard |
| Arthur | Dick Ryan |
| Mrs. Worthington | Bess Flowers |
| Committee Woman | Joy Hallward |
| Jewelry Salesman | Irving Bacon |
| Lawyer | Gordon Oliver |

Exploitation possibilities of title and story content indicate "Born to Be Bad" has a chance at okay business in some situations. However, its overall outlook, based on entertainment value, is very spotty.

At first glance Joan Fontaine would appear to have a natural set-up for an acting tour de force in the character of an unscrupulous femme out to win security for herself at any cost. It doesn't come out that way, though, despite the star's strong performance. The character is too obvious, as is most of the script's motivation.

Script has quite a bit of adult, pseudo-sophisticated dialog and situations. There's considerable emphasis on amatory involvements and a disregard for conventions, which means its strictly for the adult trade. Nicholas Ray's direction, the Edith Sommer screenplay, nor the playing point it for the more general audience.

"Bad" (nee "Bed of Roses") has Miss Fontaine craftily breaking up the engagement of Joan Leslie to Zachary Scott, rich socialite, and landing him while carrying on an affair with Robert Ryan, an author. When the marriage to Scott begins to pall, Miss Fontaine tries to make a "backstreet" man out of Ryan, but he won't play. She is tossed out by Scott when he discovers what's underneath the sweet, innocent front she maintains, but that is just about the extent of any retribution, as finale shows her continuing her winsome way, winning men and money.

Characters played by Ryan and Mel Ferrer, latter an artist who observes the byplay of life around him, have a Bohemian flavor that doesn't make for reality but does fit the plotting. Miss Leslie has the substantial character and does

it so well that footage could use more of her.

The Robert Sparks production furnishes an okay physical appearance, but footage is marred by abrupt cuts, jumping too often from one scene to the next without establishing time lapses. Lensing is good.

Brog.

Outrage

Hollywood, Aug. 21.

RKO release of Collier Young (Filmmakers) production. Stars Mala Powers, Tod Andrews; features Robert Clarke, Raymond Bond, Lilian Hamilton, Rita Lupino, Hal March, Kenneth Patterson, Jerry Paris, Angela Clarke, Roy Engel. Directed by Ida Lupino. Written by Collier Young, Mala Powers, Ida Lupino, Robert Clarke, Tod Andrews; editor, Harvey Manger. Tradeshown Aug. 21, '50. Running time, 73 mins.

| | |
|----------------------|------------------|
| Ann Walton | Mala Powers |
| Ferguson | Tod Andrews |
| Jim Owens | Robert Clarke |
| Mr. Walton | Raymond Bond |
| Sgt. Hendrix | Lillian Hamilton |
| Mr. Harrison | Rita Lupino |
| Frank Marini | Hal March |
| Mrs. Harrison | Angela Clarke |
| Mrs. Miller | Lovelys Bradley |
| Shoeshine Boy | Robin Camp |
| Lee Wilkins | William Challee |
| Dr. McKenzie | Tristram Coffin |
| Mr. Denker | John Murner |
| Dr. Hoffman | Bernie Mann |
| Office Worker | Joyce McCuskey |
| Scarface | Albert Mellen |
| Prosecuting Attorney | John Morgan |
| Andrew | John Pellett |
| Fred Keith | John Pellett |
| Marge | Beatrice Ward |

A highly exploitable theme, lending itself to thorough ballyhoo, gives "Outrage" excellent chances in its market. An independent production by Filmmakers, Inc., for RKO release, it gives the company an okay entry that will get over in both special hyped dates and as a dualer for the general situation.

Rape and its effect on the victim and her loved ones set up the melodramatic plot. However, handling of the theme is more interested in the events that transpire afterwards, and tells them with a touch that fits the film for more general playdates than the motivation would indicate.

Mala Powers impresses as the victim. She is a young girl, engaged to a clean-cut young man. After working late one night, she is seized and violated while going home. The whispering and knowing looks that come later from the smalltown folks force her to run away. Her travels are halted in a small California community when she comes under the wing of an understanding preacher and his fruit-rancher friends. A new faith and belief in people is born and she is again ready to return to her family and fiancé.

Ida Lupino directed from a script written by her with Collier Young and Malvin Wald, co-producers on the picture. Her handling of the earlier sequences packs a hefty punch. In the latter sequences, when Miss Powers is beginning to find herself, the pace is deliberate, almost idyllic, as it does into faith and philosophy as practiced by the minister, Tod Andrews. Some audiences may be disappointed that he did not wind up with Miss Powers, although his renunciation is in keeping with story idea.

Trouping is generally excellent, with a natural touch plus fresh types that get over. Andrews is good. So is Robert Clarke, the fiancé; Raymond Bond and Lilian Hamilton, the parents; Kenneth Patterson and Angela Clarke, the ranchers, and the numerous other types that make up the cast.

While made on a tight budget, the production manages very good values. Major assists to achieve this include Archie Stout's camera work and the intelligent use of real locations.

Brog.

When You're Smiling

(MUSICAL)

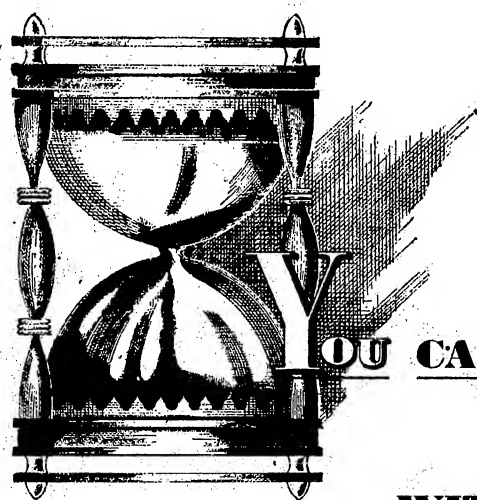
Columbia release of Jolie Tapp production. Features Lola Albright, Jerome Courtland, Jerome Cowan, Frankie Laine, Collette Lyons, Robert Shayne, Don Olie, Bob Crosby, Mills Bros., Modernaires, Kay Starr, Billy Daniels. Directed by Joseph Santley. Screenplay, Karen DeWolfe. John R. Rorty. Camera, Vincent P. Scafaro; editor, Edwin Bryant; music, Morris Slooff. Tradeshown N. Y., Aug. 21, '50. Running time, 75 mins.

| | |
|--|------------------|
| Gerald Durham | Jerome Courtland |
| Frankie Laine | Frankie Laine |
| Peggy Martin | Lola Albright |
| Herbert Reynolds | Jerome Cowan |
| Laura Reynolds | Margo Woode |
| Nan Doran | Collette Lyons |
| Don Olie | Robert Shayne |
| Steve | Don Olie |
| Dave | Ray Teal |
| Margie | Jimmy Lloyd |
| Postie | Donna Hamilton |
| Jewelry | Frank Nelson |
| Carlo | Neville Morrow |
| And Bob Crosby, Mills Bros., Modernaires, Kay Starr, Billy Daniels | |

A series of three-minute musical sequences artlessly tied together comprises the bulk of the Columbia musical, "When You're Smiling." While the picture is actually for the south end of a dualer, it carries a lot of exploitation weight with names such as Frankie Laine, Bob Crosby, Modernaires, Mills Bros., Billy Daniels and Kay Starr to lure the jukebox trade.

However, films such as "When You're Smiling" have a degree of longevity beyond its run as a feature. Picture is so constructed

(Continued on page 20)



YOU CAN MEASURE

YOUR OWN LIFETIME

WITH MOTION PICTURES...

Among your most intimate memories you'll find your first movie.

And from that initial moment, the motion picture was to be a medium for your pleasure, a mirror of your times... a refuge from your tensions, a lift to your highest dreams and faith—a gauge of your changing tastes and maturing.

For what has touched the heart of people like the motion picture?

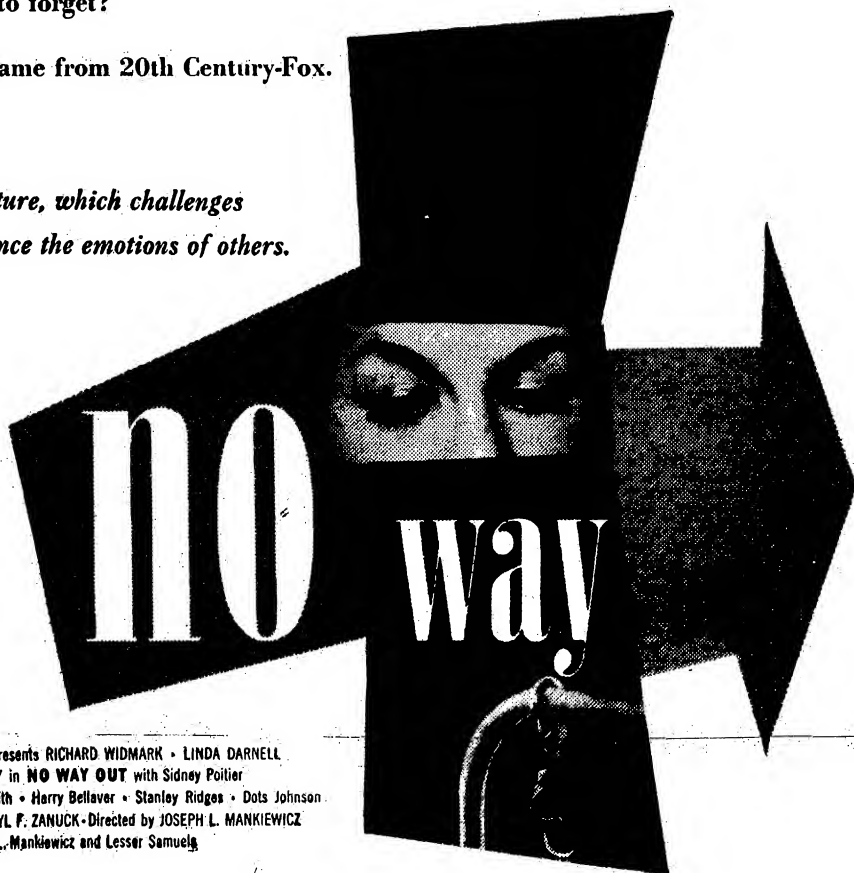
Even more than the magic of its most advanced science and technology, even more than the genius of its rarest talents—the motion picture has projected thoughts and images.

It has taken the brave ideas of a dynamic America and portrayed them on the screen of the world—in strength, in growth, in action.

How many of the films listed on this page have you been able to forget?

They all came from 20th Century-Fox.

Now comes an Adult motion picture, which challenges your ability to experience the emotions of others.



Darryl F. Zanuck presents RICHARD WIDMARK • LINDA DARNELL
STEPHEN McNALLY in **NO WAY OUT** with Sidney Poitier
Mildred Joanne Smith • Harry Bellaver • Stanley Ridges • Dots Johnson
Produced by DARRYL F. ZANUCK • Directed by JOSEPH L. MANKIEWICZ
Written by Joseph L. Mankiewicz and Lesser Samuels

20th Century-Fox

| | |
|---|------|
| East Lynne | 1916 |
| Over the Hill | 1921 |
| The Iron Horse | 1925 |
| Seventh Heaven | 1927 |
| The Cockeyed World | 1929 |
| Lightnin | 1930 |
| Cavalcade | 1933 |
| The Little Colonel | 1934 |
| Les Miserables | 1935 |
| Alexander's Ragtime Band | 1938 |
| The Grapes of Wrath | 1940 |
| How Green Was My Valley | 1941 |
| The Ox-Bow Incident | 1943 |
| Laura | 1944 |
| Song of Bernadette | 1945 |
| Margie | 1946 |
| Gentleman's Agreement | 1947 |
| The Snake Pit | 1948 |
| Come to the Stable | 1949 |
| Pinky | 1949 |
| 12 O'clock High | 1950 |
| Cheaper by the Dozen | 1950 |
| Broken Arrow | 1950 |
| The Gunfighter | 1950 |
| Panic in the Streets | 1950 |
| | |
| AND WATCH FOR THESE FORTHCOMING 20th CENTURY-FOX ATTRACTIONS: | |
| The Black Rose TECHNICOLOR | ★ |
| My Blue Heaven TECHNICOLOR | ★ |
| Mister 880 | ★ |
| All About Eve | ★ |
| Two Flags West | ★ |
| The Jackpot | ★ |
| American Guerrilla in the Philippines TECHNICOLOR | ★ |
| MR. BELVEDERE RETURNS IN For Heaven's Sake | ★ |
| The Mudlark | ★ |

B'way Strong; Berle Ups 'Stella' To Wow 108G, 'Treasure' 36G, 'Way' 38G, 'Petty'-Krupa 55G, 'Furies' 61G

With cool weather prevailing much of the current session and six new bills being launched, Broadway film business shapes up great this week. The few sluggish spots have pix that have failed to impress in previous playdates over the country. The whole N. Y. first-run picture bears unmistakable signs of a general upbeat with varied enough shows to draw from all sectors of the city. Saturday's (19) heavy rain cut into matinee business but fresh downpours Sunday came too early to hurt.

Pacing the newcomers is "Stella," with Milton Berle's TV revue on stage the obvious big magnet at the Roxy. This combo is heading for terrific \$108,000, best at house in months, after biggest non-holiday weekend (Friday through Sunday) in more than a year.

Ace straight-filmers are "Treasure Island" at Mayfair and "No Way Out" at the Rivoli. Disney's "Treasure Island" hit rousing \$36,000 in first week, while "Way" got \$38,000, comparatively as big, at the larger Rivoli. This is biggest figure for latter house in many weeks.

Capitol, too, is getting out of doldrums with "Petty Girl" and stage bill headed by Gene Krupa band, Jack E. Leonard and Connie Haines. Combo is heading for \$55,000 or better, solid for summer season. "The Furies" with Mills Bros., Al Bernie, Bobby Byrne band, Eddie Fisher onstage, is just fair at \$61,000 in first Paramount week. "The Torch" is slowest of newcomers with less than \$13,000 likely at the Globe.

Still boxoffice champ is "Sunset Boulevard," with stagershow, at the Music Hall. Second stanza is running neck-and-neck with first, with photo finish likely to show \$165,000 for current frame. Gloria Swanson starrer had been running ahead of first week on some days, actually taking in more last Thursday (17) than the opening Thursday.

"Three Little Words" held nicely in second week with \$30,000 at the State. Odd feature of current upswing is that the Palace is lagging currently with "Beauty on Parade" plus vaude. It will be only mild \$17,000.

Estimates for This Week
Astor (City Inv.) (1,300; 60-\$1.50)—"Edge of Doom" (RKO) (3d wk). Still slipping with only about \$13,000 this round after okay \$16,000 last year. Stays but not long at current gait.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (96th wk). Continues amazing run with nearly \$5,000 in prospect after \$5,200 last week.

Capitol (Loew's) (4,820; 55-\$1.50)—"Petty Girl" (Col) plus Gene Krupa orch, Jack E. Leonard, Connie Haines topping stagershow. Heading for trim \$55,000 or close, one of brightest opening weeks here in sometime. Holds, natch! Ballyhoo including Petty Girl contest as well as personals opening day by four girls from pic and Janis Carter, Columbia star, helped. In ahead, "Lady Without Passport" (M-G), with stage bill headed by Pearl Bailey, \$23,000.

Criterion (Moss) (1,700; 50-\$1.75)—"Abbott-Costello in Foreign Legion" (U) (2d final wk). Holding well at \$10,000 after fairish \$14,000 opener. "Desert Hawk" (U) opens next Saturday (26).

Globe (Brandt) (1,500; 50-\$1.20)—"The Torch" (EL). Not getting far with less than \$13,000 in sight but holding one week. In ahead, "Mutiny on Bounty" (M-G) and "Day At Races" (M-G) (reissues) (6th wk). Okay \$8,500 to round out surprisingly big long run for oldies.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Treasure Island" (RKO) (2d wk). Initial frame ended Monday (21) night was rousing \$36,000, and looks in for run. In ahead, "Destination Moon" (EL) (8th wk), satisfactory \$8,000 to wind up highly profitable engagement.

Palace (RKO) (1,700; 55-\$1.20)—"Beauty on Parade" (Col) plus vaude. Mild \$17,000, which barely keeps house out of red. Last week, "Story of G.I. Joe" (IFA) (reissue) and vaude, \$18,000, lower hopes. Paramount (Par) (3,664; 55-\$1.50)—"The Furies" (Par) with Mills Bros., Al Bernie, Bobby Byrne orch (2d final wk). Went to fair \$61,000 or near in first week ended last night (Tues.). "Fancy Pants" (Par) set to open Aug. 30 as the Par flagship's Labor Day week picture.

Park Avenue (U) (583; 90-\$1.50)—"All Quiet on Western Front" (Indie) (reissue) (5th wk). Fourth

round ended last night (Tues.) was \$6,000 after fine \$7,000 for third. "Madeleine" (U) to replace Aug. 31.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Sunset Boulevard" (Par) and stagershow (2d wk). Still going great guns at \$165,000 or over, and continues, naturally. First week hit \$166,000, as expected, new non-holiday week high. This topped previous record for such a week established June 23, 1948, by "Emperor Waltz," another Par pic. It compared with \$170,000, made by "On Town" (M-G) last Christmas week and all-time record here of \$176,000, made by same film last New Year's week, both supported by annual Hall Xmas show. That record week was helped, too, by extra shows and upped scale New Year's eve.

Rialto (Mage) (594; 44-98)—"Murders in Rue Morgue" (FC) and "The Raven" (FC) (reissues). Doing very well for oldies at \$6,500. "Bedeviled Woman" (Indie) and "Miracle from Stratosphere" (Indie) (reissue) open tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-\$1.80)—"No Way Out" (20th) (2d wk). First week ended last night (Tues.) soared to great \$38,000, aided by favorable reviews. Got fast opening, then slumped, but since has been holding high daily figure—consistently. In ahead, "Underworld Story" (UA) (3d wk), dim \$6,000.

Roxy (20th) (5,886; 80-\$1.75)—"Stella" (20th) plus Milton Berle heading stagershow that includes Sid Gary, Leonard Sues. With stage, film, radio-TV rep, Berle is pushing first week to terrific \$108,000, biggest thing here in months. Standard draw of Berle all the more apparent after brushoff given pic by crit. Booking is for two weeks. In ahead, "Panic in Streets" (20th) with Frances Langford, ideshow topping stage bill (2d wk), okay \$68,000.

State (Loew's) (3,450; 55-\$1.50)—"Three Little Words" (M-G) (3d wk). Initial holdover stanza ended last night (Tues.) was big \$30,000 after sock \$38,000 opener. Continues indef.

Strand (WB) (2,756; 55-\$2)—"Kiss Tomorrow Goodbye" (WB) with Toni Harper, Billy Vine, Lind Bros. topping stagershow (3d wk). Down to \$28,000 this round but satisfactory for third week in view of competition. Holds again. Second week was nice \$36,000.

Sutton (R&B) (561; 90-\$1.50)—"Winslow Boy" (EL) (12th wk). Still doing very well at \$5,500, which topped 11th session's \$5,400. Continues on until October, when "Trio" (Par) comes in.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"Kind Hearts, Coronets" (EL) (11th wk). Picking up over previous week to great \$8,000 after \$7,400 last week. Holds on.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Our Very Own" (RKO) (5th wk). Fourth week ended last night (Tues.) held at strong \$16,000 after big \$20,000 last frame. Stays on indef.

'Very Own' Sock \$15,000, 'Mont'l, 'Colt' Loud 11G

Montreal, Aug. 22. Best bets here this week are "Our Very Own," sock at Palace, and "Colt 45," big at Imperial. After almost breaking the house record established by "Jolson Story" in first week, "Annie Get Gun" still is big in second week.

Estimates for This Week
Palace (C.T.) (2,625; 34-60)—"Our Very Own" (RKO). Sock \$15,000. Last week, "Stella" (20th), \$9,500.

Capitol (C.T.) (2,412; 34-60)—"Woman on Pier 13" (RKO). Good \$12,000. Last week, "Caged" (WB) (2d wk), \$10,000.

Princess (C.T.) (2,131; 34-60)—"Wagonmaster" (RKO). Okay \$9,000. Last week, "Sidewalk Ends" (20th) (2d wk), \$7,000.

Loew's (C.T.) (2,855; 40-65)—"Annie Get Gun" (M-G) (2d wk). Smash \$25,000 following \$30,000 in first week.

Imperial (C.T.) (1,839; 34-60)—"Colt 45" (WB) and "Hollywood Varieties" (WB). Boff \$11,000. Last week, "Rocketship" (Lip) and "Everybody's Dancing" (Lip), good \$8,000.

Orpheum (C.T.) (1,040; 34-60)—"So Young, So Bad" (UA) and "Destination Murder" (UA) (3d wk). Sturdy \$6,000 after \$7,000 last

'Arrow' Sturdy \$13,000, Prov.; 'Forest' NSH 12G

Providence, Aug. 22. Nothing to get excited about this week. Majestic's "Broken Arrow" is doing about the best biz with sturdy session. Loew's is mild with "Rogues of Sherwood Forest."

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Back to Bataan" (RKO) and "First Yank Into Tokyo" (RKO) (reissues). Put in for three days before Wednesday opening of "Louisa" (U). Fair \$4,000. Last week, "Winchester" (U) and "Tabu" (Indie), held over for 4 extra days for fair \$5,000.

Majestic (Fay) (2,200; 44-65)—"Broken Arrow" (EL) and "Timber Fury" (EL). Sturdy \$13,000. Last week, "In Foreign Legion" (U) and "Lonely Heart Bandits" (Rep), nifty \$16,000.

Metropolitan (Snider) (3,100; 44-65)—"All Quiet Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues). Opened Monday (21). Last week, "Peggy" (U) and "Spy Hunt" (U), fairish \$5,000.

State (Loew) (3,200; 44-65)—"Rogues of Sherwood Forest" (Col). Lean \$12,000. Last week, "Three Little Words" (M-G) (2d wk), neat \$11,500.

Strand (Silverman) (2,200; 44-65)—"Stella" (20th) and "Home in San Antonio" (Par). Opened Monday (21). Last week, "The Furies" (Par), nice \$10,000.

'Sunset' Giant \$18,000, Toronto

Toronto, Aug. 22. Strong new product despite competition of fine weather, is boosting business here currently. "Sunset Blvd." is huge at two houses, and "Colt 45" at the Imperial looks bangup. "Annie Get Your Gun" and "Our Very Own" are pacing nicely in the holdover field.

Estimates for This Week
Downtown, Glendale, Scarborough, State (20th) (1,059; 955; 698; 694; 33-57)—"Young Lovers" (EL) and "Golden Gloves Story" (EL). So-so \$10,500. Last week, "Troquois Trail" (UA) and "Lucky Losers" (Mono), \$14,000.

Imperial (FP) (3,373; 37-59)—"Colt 45" (WB). Swell \$15,000. Last week, "Panic in Streets" (20th) (2d wk), \$9,000.

Loew's (Loew) (2,096; 38-67)—"Annie Get Gun" (M-G) (4th wk). Levelling off at good \$8,000 after last week's big \$10,500.

Nortown, University (FP) (959; 1,556; 38-67)—"Sunset Boulevard" (Par). Smash \$18,000 or over. Last week, "Stella" (20th), \$12,000.

Odeon (Rank) (2,390; 48-15)—"Rogues of Sherwood Forest" (Col) (2d wk). Nice \$9,000 after last week's hefty \$12,000.

Shea's (FP) (2,386; 38-67)—"Our Very Own" (RKO) (2d wk). Fine \$10,000 after last week's sock \$11,000.

Uptown (Loew) (2,743; 42-75)—"Johnny Eager" (M-G) (reissue). Poor \$5,000. Last week, "In Foreign Legion" (U) (2d wk), \$4,500.

'Arrow' Sparks Upbeat In Indpls. With \$15,000

Indianapolis, Aug. 22. Biz is firmer at first-run spots here this week, with grosses running from moderate to very good. State Legion convention may be helping some. "Broken Arrow" is hitting the high mark with big week at the Indiana. "Crisis" at Loew's and "Pretty Baby" at Circle also are okay.

Estimates for This Week
Circle (Gamble-Doile) (2,800; 44-65)—"Pretty Baby" (WB) and "Vicious Years" (ELC). Nice \$8,500. Last week, "Captured" (RKO) with Duke Ellington orch onstage, stout \$19,500 at 50-90c scale.

Indiana (G-D) (3,300; 44-65)—"Broken Arrow" (20th) and "Reach for Star" (Indie). Hefty \$15,000. Last week, "A. & C. in Foreign Legion" (U) and "Savage Horde" (Rep), fair \$9,000.

Loew's (Loew's) (2,427; 44-65)—"Crisis" (M-G) and "Skipper Surprises His Wife" (M-G). Neat \$10,000. Last week, "Three Little Words" (M-G) (2d wk), good \$9,500.

Lyric (G-B) (1,600; 44-65)—"Quiet on Western Front" (U) and "Bayonet Charge" (Indie) (reissues). Oke \$4,500. "Scarlet Claw" (Indie) and Dr. Neff Spook Show, fair \$1,500 at 90c on mid-night performances Friday and Saturday. Last week, "Great Jewel Robber" (WB) and "Bandit King Texas" (Indie), oke \$5,000.

Cool Weather, New Pix Help Chi; 'Heaven'-Vaude Lofty With \$62,000, 'Young' Hep 12G; 'Louisa' Big 56G, 2d

Chicago, Aug. 22.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing, percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Louisa' Bangup \$19,000, St. Louis

St. Louis, Aug. 22. Sharp drop in temperature over the weekend boosted boxoffice activity at the big first runs, and nearly all new films are headed for strong biz. "Louisa" wound up its week at the Fox with a sock total. "Sunset Boulevard," opening today, looks solid. "Broken Arrow" is reaching for bangup take at the St. Louis. Both "Treasure Island" and "711 Ocean Drive" shape well on their second weeks.

Estimates for This Week
Fox (F&M) (5,000; 60)—"Sunset Boulevard" (Par) and "Woman from Headquarters" (Rep). Opened today (Tues.) in fine style, hyped by swell bally. Last week, "Louisa" (U) and "Beware of Blondie" (Col), sock \$19,000.

Loew's (Loew) (3,172; 50-75)—"Lady Without Passport" (M-G) and "No Sad Songs" (Col). Okay \$15,000 or near. Last week, "Three Little Words" (M-G) (2d wk), big \$16,000.

Missouri (F&M) (3,500; 60)—"711 Ocean Drive" (Col) and "Fortunes Capt. Blood" (Col) (2d wk). Fast \$11,000 following big \$15,000 first session.

St. Louis (F&M) (4,000; 60)—"Broken Arrow" (20th) and "Triple Trouble" (Mono). Bangup \$14,000. Last week, "Where Sidewalk Ends" (20th) and "Cariboo Trail" (20th), \$10,000.

Shubert (Ind) (1,500; 60-75)—"Treasure Island" (RKO) (2d wk). Good \$7,000 after strong \$10,000 initial stanza.

L'VILLE LAGS, 'ARROW' \$9,500, 'JUNGLE' 8½G

Louisville, Aug. 22. Downtown film biz appears to be in a slump here this week. All houses started out briskly but public is not buying current fare. "Kiss Tomorrow Goodbye" at the Mary Anderson looks fairish. "Asphalt Jungle" at the State is disappointing, while "Three Came Home" at the Strand is so-so. "Broken Arrow," single-billed at Rialto, slow.

Estimates for This Week
Mary Anderson (People's) (1,000; 45-65)—"Kiss Tomorrow Goodbye" (WB). Modest \$6,500. Last week, "Pretty Baby" (WB), sturdy \$8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Broken Arrow" (20th). Not making much noise, with slow \$9,500 likely. Last week, "Treasure Island" (RKO) and "Beaver Valley" (RKO), good \$11,000 and m.o.

State (Loew's) (3,000; 45-65)—"Asphalt Jungle" (M-G) and "Skipper Surprised His Wife" (M-G). Lean \$8,500. Last week, "Three Little Words" (M-G) (2d wk), sprightly \$11,000.

Strand (FA) (1,200; 45-65)—"Three Came Home" (20th). Fairish \$5,000 looks to be the figure. Last week, "Leave Her to Heaven" (20th) and "Home in Indiana" (20th) (reissues), wound up with light \$4,000.

'Arrow' Fancy \$19,500, Port.; 'Treasure' 7G, 2d

Portland, Ore., Aug. 22.—"Broken Arrow" at Oriental and Orpheum looks best here this week. "Crisis" at United Artists is only mild, while "Tarzan and Slave Girl" at Mayfair is light. "Treasure Island" in second stanza at Paramount still is big. Biz is good despite the terrific heat.

Estimates for This Week
Broadway (Parker) (1,850; 50-85)—"Duchess of Idaho" (M-G) and "Shadow on Wall" (M-G) (3d wk). Fine \$6,000 in 5 days. Last week, terrific \$11,500.

Mayfair (Parker) (1,500; 50-85)—(Continued on page 24)

With strong new product and exceptionally cool weather over the weekend, downtown business here continues bright. Racking up first-day business unequaled so far this year, Oriental bill of "My Blue Heaven" with local fave Al Morgan headlining stage show, should pull lusty \$62,000. Reissues combo of "All Quiet on Western Front" and "Bayonet Charge" at Grand is frisky \$13,000. "So Young, So Bad" looms lush \$12,000 at United Artists.

Still snaring huge traffic is "Louisa" at Chicago, with Billy Eckstine topping onstage show. Second round is socko \$56,000. Woods holdover of "711 Ocean Drive" shows no signs of tiring in fourth frame with brisk \$17,000. "Underworld Story" and "Mystery Street" appears perky \$10,000 at Roosevelt in second week. State-Lake holdover of "The Furies" looks firm \$13,000 also in second. Palace, with "Treasure Island," continues fancy at \$14,000 in third week after going great guns in first two sessions.

Estimates for This Week
Chicago (B&K) (3,000; 50-98)—"Louisa" (U) plus Billy Eckstine, Martha Stewart and Blackburn Twins heading stagershow (2d wk). Socko \$56,000. Last week, terrific \$70,000.

Grand (RKO) (1,200; 50-98)—"All Quiet Western Front" (Indie) and "Bayonet Charge" (U) (reissues). Slick \$13,000. Last week, "Sudan" (U) and "Arabian Nights" (U) (reissues), \$10,000.

Oriental (Indie) (3,400; 50-98)—"My Blue Heaven" (20th) and Al Morgan topping stage bill. Smash \$62,000. Last week, "Three Little Words" (M-G) with Chico Marx, others, onstage, (2d wk), \$44,000.

Palace (RKO) (2,500; 50-98)—"Treasure Island" (RKO) (3d wk). Big \$14,000 or near. Last week, great \$17,000 after terrific \$22,500 opener.

Roosevelt (B&K) (1,500; 50-98)—"Underworld Story" (UA) and "Mystery Street" (M-G) (2d wk). Brisk \$10,000. Last week, \$14,000.

State-Lake (B&K) (2,700; 50-98)—"The Furies" (Par) (2d wk). Fast \$13,000. Last week, \$19,000.

United Artists (B&K) (1,700; 50-98)—"So Young, So Bad" (UA). Crisp \$12,000. Last week, "Stella" (20th) and "If This Be Sin" (UA) (2d wk), \$11,000.

Woods (Essaness) (1,073; 98)—"711 Ocean Drive" (Col) (4th wk). Smart \$17,000. Last week, \$20,000.

World (Indie) (587; 80)—"Caesar" (Indie). Tidy \$3,500. Last week, "Marius" (Indie) (2d wk), big \$3,300.

D. C. Perking, 'Moon' New High, 13G; 'Arrow' 20G, 'Treasure' Big \$9,000, 2d

Washington, Aug. 22. General upbeat reflected currently in mid-town theatres. Biz seems to have hit its stride, and remains steady. However, weaker pix still have to struggle for a showing. Of the newcomers, "Destination Moon," at Trans-Lux, shapes to hit a new record. "Broken Arrow" at Palace also is big. "Pretty Baby" shapes trim at the Warner.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85)—"Night and City" (20th) plus vaude. Slim \$15,000, lowest in weeks. Last week, "Peggy" (20th) plus vaude, disappointing \$19,000.

Keith's (RKO) (1,139; 44-80)—"Treasure Island" (RKO) (3d wk). Big \$9,000 or near, after solid \$12,000 last week.

Metropolitan (Warner) (1,163; 44-74)—"Capture" (RKO) and "Armored Car Robbery" (RKO). Mild \$5,000. Last week, "Congolaise" (EL) and "Tension" (EL), \$5,200.

Palace (Loew's) (2,370; 44-74)—"Broken Arrow" (20th). Brisk \$20,000. Last week, "Where Sidewalk Ends" (20th), \$11,000.

Warner (WB) (2,164; 44-74)—"Pretty Baby" (WB). Trim \$13,000, with good press helping. Last week, "711 Ocean Drive" (Col), \$12,000.

Trans-Lux (T-L) (654; 44-80)—"Destination Moon" (EL). Record breaking weekend launched this to possible all-time high of \$13,000, terrific for this small-seater. Last week, "Kind Hearts" (EL) (5th wk), hearty \$5,500.

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Los Angeles, Aug. 22. First-runs are inclined to be spotty this week with some situations fine but others just getting by. "Broken Arrow," off to a big start, looks to hit husky \$55,000 on initial week in five theatres. "Kiss Tomorrow Goodbye," in three houses, also is good at \$40,000.

"Desert Hawk" shapes fairly okay \$24,000 in five spots but "Stars in Crown" is small \$14,000 or less in two locations.

"Summer Stock" is holding up nicely in second frame with around \$24,000 in two sites. "Treasure Island" likewise looks sturdy with \$22,000, also in two spots, for second stanza. "Furies" is way off at \$12,000 for two houses, second week.

Estimates for Last Week
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2-048; 1,719; 1,248; 2,296; 60-11) — "Broken Arrow" (20th). Stout \$55,000. Last week, "Destination Moon" (EL) and "Snow Dog" (Mono) (9 days), \$57,500.

Hollywood, Downtown, Wilmet (WB) (2,756; 1,757; 2,344; 60-11) — "Kiss Tomorrow Goodbye" (WB). Good \$40,000. Last week, "Pretty Baby" (WB) (9 days), \$26,200.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-11) — "Summer Stock" (M-G) (2d wk). Neat \$24,000. Last week, sock \$35,300.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-11) — "Treasure Island" (RKO) and "Beaver Valley" (RKO) (2d wk). Good \$22,000. Last week, big \$33,400.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-11) — "Furies" (Par) and "Trigger, Jr." (Rep) (2d wk). Dim \$12,000. Last week, mild \$23,900.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-11) — "Stars in Crown" (M-G). Small \$14,000. Last week, "Duchess Idaho" (M-G) and "Jiggs, Maggie Out West" (Mono) (Orpheum only) (2d wk), \$12,300.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 1,145; 60-11) — "Desert Hawk" (U) and "Triple Trouble" (Mono). Fairly okay \$24,000. Last week, "Eye Witness" (EL) and "I Killed Geronimo" (EL), \$18,800.

Four Star (UA) (900; 60-11) — "City Lights" (UA) (reissue) (8th final wk). Under \$2,000. Last week, \$2,000.

Fine Arts, Guild (FWC) (679; 968; 60-11) — "A Royal Affair" (Indie) (2d wk). Thin \$2,000. Last week, \$3,000.

K. C. Oke, 'Louisa' \$15,000, Best Bet; 'Own' Rugged 11G; 'Baby' Pretty 10G

Kansas City, Aug. 22. Week is moderately strong with fairly potent line-up of product. "Louisa" in the Fox Midwest three first-runs looks about tops in coin followed by "Our Very Own" at Missouri and "Pretty Baby" at Paramount. "Duchess of Idaho" still is big in second Midland week. Weather continues unseasonably cool and rainy, theatres naturally being helped.

Estimates for This Week
Esquire and Apollo (Fox Midwest) (820; 1,050; 45-65) — "Singing Guns" (Rep) and "Flame Barbary Coast" (Rep) (reissue). Topping average for \$8,000 with subsequent-run Apollo coupled in first-run combo. Last week, Esquire only, "Passionelle" and "Torment" (Indie), strong \$4,500.

Kimo (Dickinson) (550; 50-75) — "Passport Pimlico" (EL) and "Prelude to Korea" (EL) (3d wk). Good \$1,800. Last week, \$2,000.

Midland (Loew's) (3,500; 45-65) — "Duchess of Idaho" (M-G) and "State Penitentiary" (Col) (2d wk). Very pleasing \$12,000. Last week, giant \$20,000.

Missouri (RKO) (2,650; 45-65) — "Our Very Own" (RKO) and "Destination Murder" (RKO). Good \$11,000. Last week, "Treasure Island" (RKO) and "Bunco Squad" (RKO) (2d wk), strong \$8,500.

Paramount (United Par) (1,900; 45-65) — "Pretty Baby" (WB). Satisfactory \$10,000. Last week, "The Furies" (Par), \$14,000 in 9 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "Louisa" (U). Nice \$15,000 or over. Last week, "Cariboo Trail" (20th) and "Love That Brute" (20th), okay \$12,000, over hopes.

Broadway Grosses

Estimated Total Gross
This Week \$621,000
(Based on 18 theatres.)
Last Year \$609,500
(Based on 18 theatres.)

'Ocean' Boffola \$23,000 Tops Det.

Detroit, Aug. 22. The biz tempo is brisk this stanza. A terrific \$23,000 is being racked up by "711 Ocean Drive" at the Palms, to pace the town. "Where Sidewalk Ends" looks good at the Fox. "Three Little Words" shapes big at the Adams.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) — "Where Sidewalk Ends" (20th) and "Bunco Squad" (RKO). Good \$27,000. Last week, "Treasure Island," fine \$19,000 in second week.

Michigan (United Detroit) (4,000; 70-95) — "Duchess of Idaho" (M-G) (2d wk). Fast \$16,000. Last week, excellent \$28,000.

Palms (UD) (2,900; 70-95) — "711 Ocean Drive" (Col). Tall \$23,000. Last week, "The Furies" (Par) (2d wk), \$10,000.

United Artists (UD) (2,000; 70-95) — "Stars in Crown" (M-G). Okay \$11,000. Last week, "Rock Island Trail" (Rep) and "The Avengers" (Rep), same.

Madison (UD) (1,800; 70-95) — "Great Jewel Robber" (WB) and "Trigger, Jr." (Rep). Slim \$8,000. Last week, "Flame and Arrow" (WB) and "50 Years Before Eyes" (WB) (m.o.), \$9,000.

Adams (Balaban) (1,700; 70-95) — "Three Little Words" (M-G). Big \$15,000 or over. Last week, "Annie Get Gun" (M-G) (7th wk), \$5,000.

Downtown (Balaban) (2,900; 70-95) — "Cariboo Trail" (20th) and "Lucky Losers" (Mono). Slow \$7,000. Last week, "The Torch" (EL) and "Young Lovers" (EL), \$3,000.

'Iroquois'-Hampton Hot \$13,000 in Slow Seattle

Seattle, Aug. 22. There are too many holdovers here this week, with few of new entries doing well. Combo of "Iroquois Trail" and Lionel Hampton band will do solid session at Palomar. "Treasure Island" is holding big at Fifth Avenue.

Estimates for This Week
Blue Mouse (Hamrick) (800; 59-84) — "Kid Texas" (U) and "Adam and Evelyn" (U). (3d wk). Slow \$2,000. Last week, \$2,800.

Coliseum (Evergreen) (1,877; 59-84) — "Convicted" (Col) and "Gunfire" (Lip). Good \$9,000. Last week, "Admiral Was Lady" (UA) and "Prelude to Korea" (EL), \$6,400.

Fifth Avenue (Evergreen) (2,349; 59-84) — "Treasure Island" (RKO) and "Beaver Valley" (RKO). (2d wk). Great \$9,000 after sock \$12,000, over hopes, last week.

Liberty (Hamrick) (1,650; 59-84) — "Rock Island Trail" (Rep) and "Avengers" (Rep). Modest \$6,000. Last week, "Stars in Crown" (M-G) and "Trigger, Jr." (Rep), \$6,900.

Music Box (Hamrick) (850; 59-84) (Continued on page 24)

'Words' Huge \$17,500, Cincy; 'Sunset' Bright 16G, 'Louisa' Terrif 12 1/2 G

Cincinnati, Aug. 22. Cinema frontline is bulging with winners this frame. "Three Little Words," looks socko front runner at Palace, with "Sunset Boulevard" in hotly pursuit in the Albee. "Louisa," smash at Capitol, shapes comparatively as great with a real money session. "Our Very Own" is a lively moveover at the Lyric.

Estimates for This Week
Albee (RKO) (3,100; 55-75) — "Sunset Boulevard" (Par). Hotly \$16,000. Last week, "Our Very Own" (RKO), same.

Capitol (Mid-States) (2,000; 55-75) — "Louisa" (U). Sock \$12,500. Last week, "Broken Arrow" (20th) (2d wk), good \$8,500.

'Very Own' Boff \$14,000, Balto; 'Louisa' Nice 9G

Baltimore, Aug. 22. Trade in the downtown sector here took a bit of a dip below recent solid levels, with bad weather on the weekend plus major sports events and Legion convention parade rated killer-dillers. Of current list, "Our Very Own," shapes sock at the Town. "Louisa" and "Stella" are well spotted for major femme response at Keith's and the New, respectively.

Estimates for Last Week
Century (Loew's-UA) (3,000; 20-60) — "Three Little Words" (M-G) (2d wk). Holding nicely at \$9,000 after strong opener with \$14,700.

Hippodrome (Rappaport) (2,240; 20-80) — "711 Ocean Drive" (Col) plus vaude. Combo looks steady \$16,000. Last week, "Woman Pier 13" (RKO) with vaude headed by Paul Winchell and Kay Starr; \$19,200.

Keith's (Schanberger) (2,460; 20-60) — "Louisa" (U). Nice \$9,000. Last week, "Going My Way" (Par) (reissue), nsh \$5,900.

New (Mechanic) (1,800; 20-60) — "Stella" (20th). Fairly good \$11,000. Last week, third of "Broken Arrow" (20th) held nicely at \$6,900.

Stanley (WB) (3,280; 25-75) — "Pretty Baby" (WB). Dull \$7,000. Last week, "Jewel Robber" (WB) and "50 Years Before Eyes" (WB), \$8,400.

Town (Rappaport) (1,500; 35-65) — "Our Very Own" (RKO). Great \$14,000. Last week, "Johnny Holiday" (UA), \$5,800.

'Arrow' Ace Pic In Cleve., \$16,000

Cleveland, Aug. 22. A couple of deluxers are doing sock biz here, but others are below normal. Stageshow, topped by Three Suns, Jerry Colonna, Andy and Della Russell, is hiking "Lady Without Passport" to a big take at Loew's State. "Broken Arrow" at Allen is also smash but "In a Lonely Place" is not so good at Palace.

Estimates for This Week
Allen (Warners) (3,000; 55-75) — "Broken Arrow" (20th). Flying to high \$16,000, and h.o. Last week, "Convicted" (Col), \$13,000.

Esquire (Community) (704; 55-75) — "Rocking Horse Winner" (U). Weak \$2,400. Last week, "Quiet on Western Front" (Indie) (reissue) (3d wk), oke \$3,500.

Hipp (Warners) (3,700; 55-75) — "D.O.A." (UA). Ordinary \$10,000. Last week, "Pretty Baby" (WB), fine \$15,000.

Lower Mall (Community) (505; 55-75) — "La Traviata" (Indie) (reissue) and "Story of Tosca" (Indie). Fair \$3,000. Last week, "Fallen Idol" (SRO) and "Third Man" (SRO), disappointing \$1,500 on return dates.

Ohio (Loew's) (1,205; 55-75) — "Happy Years" (M-G) and "Please Believe Me" (M-G). Average \$5,000. Last week, "Shadow On Wall" (M-G) and "Blossoms in Dust" (M-G) (reissue), better at \$6,000.

Palace (RKO) (3,300; 55-75) — "In Lonely Place" (Col). Mild \$9,500. Last week, "Treasure Island" (RKO) (2d wk), smart \$13,000.

State (Loew's) (3,450; 65-110) — "Lady Without Passport" (M-G) plus stageshow, with Three Suns, Jerry Colonna, Andy and Della Russell. Stage draw pushing this combo to big \$30,000. Last week, "Three Little Words" (M-G) (2d wk), lively \$12,000.

Stillman (Loew's) (2,700; 55-75) — "Three Little Words" (M-G) (m.o.). Satisfactory \$7,500. Last week, "Admiral Was Lady" (UA), \$7,000.

Stanton (WB) (2,360; 50-99) — "Pretty Baby" (WB). Modest \$15,000. Last week, "Our Very Own" (RKO) (2d wk), off \$14,000.

Earle (WB) (2,700; 50-99) — "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Good \$14,000. Last week, "In Lonely Place" (Col) (2d wk), \$9,500.

Fox (20th) (2,250; 50-99) — "Panic in Streets" (20th). Big \$21,000. Last week, "Stella" (20th), \$17,000.

Goldman (Goldman) (1,200; 50-99) — "Furies" (Par) (3d wk). Neat \$10,000. Last week, \$13,000.

Karlton (Goldman) (1,000; 50-99) — "Happy Years" (M-G). Fair \$5,000. Last week, "Annie Get Gun" (M-G) (2d wk), oke \$6,500.

Mastbaum (WB) (4,630; 50-99) — "Kiss Tomorrow Goodbye" (WB) (2d wk). Okay \$19,000. Last week, big \$28,000.

Randolph (Goldman) (2,500; 50-99) — "Duchess of Idaho" (M-G) (4th wk). Fine \$10,000. Last week, \$15,000.

Stanley (WB) (2,950; 50-99) — "711 Ocean Drive" (Col) (2d wk). Nice \$14,000. after sock \$24,500 opener.

Stanton (WB) (1,475; 50-99) — "Convicted" (Col) (2d wk). Off to \$5,000 in 4 days. Last week, smash \$16,000.

Trans-Lux (T-L) (500; 50-99) — "Destination Moon" (EL). Terrific \$12,000 or near. Last week, "Kind Hearts, Coronets" (EL), \$4,500 for fourth week.

Mpls. Soars; 'Sunset' Smash \$18,000 'Very Own' Wow 14G, '50 Years' 8G

Key City Grosses

Estimated Total Gross
This Week \$2,356,000
(Based on 23 cities, 173 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,693,000
(Based on 24 cities and 204 theatres.)

'Sunset' Wham \$23,000 in Pitt

Pittsburgh, Aug. 22. Penn is continuing its string of summer smashes with "Sunset Boulevard," which got away a little slowly but has been picking up sharply since rave notices came out. Shouldn't have any trouble going far above the holdover figure, with sock total. "Our Very Own" still plenty strong at Fulton in second week, and will stay a third. "Stella" is dying at Harris and "Pretty Baby" looks only so-so at Stanley.

Estimates for This Week
Fulton (Shea) (1,700; 45-80) — "Our Very Own" (RKO) (2d wk). Banging out brightest grosses of a year at this house, strong \$9,000 after sizzling \$14,500 last week. Will hold a third.

Harris (Harris) (2,200; 45-80) — "Stella" (20th). They want no part of this one, miserable \$6,500. Last week, "Cariboo Trail" (20th), satisfactory \$9,000.

Penn (Loew's) (3,300; 45-80) — "Sunset Boulevard" (Par). Getaway was a little disappointing but as soon as the rave reviews came out, word-of-mouth gave picture shot in arm. Result is smash \$23,000 or near, and sticks. Last week, "Three Little Words" (M-G), all right \$13,000.

Stanley (WB) (3,800; 45-80) — "Pretty Baby" (WB). Lightweight comedy doing lightweight trade at \$10,500. Last week, "The Furies" (Par) dropped off down stretch, and got only slim \$12,000.

Warner (WB) (2,000; 45-80) — "Wake Island" (Par) and "So Proudly We Hail" (Par) (reissues). Healthy \$7,500. Last week, "Flame and Arrow" (WB) (m.o.), satisfactory \$6,500.

Too Many Philly H.O.'s; 'Streets' Hefty \$21,000, 'Moon' Mellow \$12,000

Philadelphia, Aug. 22. Rain over the weekend is being blamed for slowing down upbeat at first-run houses this session, but too many holdovers is hurting most. Exceptions to this rather weak line-up of new pix are "Panic in Streets," hefty at the Fox, and "Destination Moon," terrific at the bandbox Trans-Lux. "Pretty Baby" is only fair at the Boyd, with "Happy Years" in like category at Karlton.

Estimates for This Week
Boyd (WB) (2,360; 50-99) — "Pretty Baby" (WB). Modest \$15,000. Last week, "Our Very Own" (RKO) (2d wk), off \$14,000.

Earle (WB) (2,700; 50-99) — "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Good \$14,000. Last week, "In Lonely Place" (Col) (2d wk), \$9,500.

Fox (20th) (2,250; 50-99) — "Panic in Streets" (20th). Big \$21,000. Last week, "Stella" (20th), \$17,000.

Goldman (Goldman) (1,200; 50-99) — "Furies" (Par) (3d wk). Neat \$10,000. Last week, \$13,000.

Karlton (Goldman) (1,000; 50-99) — "Happy Years" (M-G). Fair \$5,000. Last week, "Annie Get Gun" (M-G) (2d wk), oke \$6,500.

Mastbaum (WB) (4,630; 50-99) — "Kiss Tomorrow Goodbye" (WB) (2d wk). Okay \$19,000. Last week, big \$28,000.

Randolph (Goldman) (2,500; 50-99) — "Duchess of Idaho" (M-G) (4th wk). Fine \$10,000. Last week, \$15,000.

Stanley (WB) (2,950; 50-99) — "711 Ocean Drive" (Col) (2d wk). Nice \$14,000. after sock \$24,500 opener.

Stanton (WB) (1,475; 50-99) — "Convicted" (Col) (2d wk). Off to \$5,000 in 4 days. Last week, smash \$16,000.

Trans-Lux (T-L) (500; 50-99) — "Destination Moon" (EL). Terrific \$12,000 or near. Last week, "Kind Hearts, Coronets" (EL), \$4,500 for fourth week.

Minneapolis, Aug. 22. Biz is perking nicely this week here but the list of newcomers shows some weak sisters. Stand-out appears to be "Sunset Boulevard," sock at Radio City. It is closely pressed by "Our Very Own," great at Orpheum. "The Lawless" is light at Lyric.

Estimates for This Week
Century (Par) (1,600; 50-70) — "Kiss for Corliss" (UA). Has prospects of mild \$4,500. Last week, "Flame and Arrow" (WB) (2d wk), \$4,000.

Lyric (Par) (1,000; 50-70) — "The Lawless" (Par). Earned praise, but looks light \$4,500. Last week, "Rock Island Trail" (Rep), \$5,000.

Radio City (Par) (4,000; 50-70) — "Sunset Boulevard" (Par). Lavishly promoted locally and via national plugs. Big \$18,000 or over. Last week, "Three Little Words" (M-G), same.

RKO-Orpheum (RKO) (2,800; 35-70) — "Our Very Own" (RKO). Cast registering well here. Great \$14,000. Last week, "Rogues Sherwood Forest" (Col), \$9,000.

RKO-Pan (RKO) (1,800; 35-70) — "Kill Umpire" (Col) and "David Harding" (Col). Slack \$6,000. Last week, "Treasure Island" (RKO) (m.o.) (2d wk), good \$7,500.

State (Par) (2,300; 50-70) — "50 Years Before Eyes" (WB) and "Return Frontiersman" (WB). Some interest in "50 Years." Satisfactory \$8,000. Last week, "Crisis" (M-G), mild \$8,000.

World (Mann) (400; 50-85) — "Happy Years" (M-G). Third kid feature in row at this house but good at \$3,000. Last week, "Winslow Boy" (EL) (2d wk), \$2,000.

Omaha Hot; 'Words' Loud \$15,000, 'Own' Great 10G, 'Louisa' Sturdy \$11,500

Omaha, Aug. 22. "Three Little Words," with a smash session, is leading a terrific upsurge at the local boxoffice this round. At the same time, "Our Very Own," also great, already has earned a holdover at the smaller Brandeis. Keeping up the big procession is "Louisa" at the Orpheum rolling at fine figure.

Estimates for This Week
Paramount (Tristates) (2,800; 16-65) — "Three Little Words" (M-G). Smash \$15,000, one of biggest grosses ever for straight-film here. Last week, "Broken Arrow" (20th), \$12,000.

Brandeis (RKO) (1,500; 16-65) — "Our Very Own" (RKO). Great \$10,000, and holdover. Last week, "Treasure Island" (RKO) (2d wk), big \$7,000.

Orpheum (Tristates) (3,000; 16-65) — "Louisa" (U) and "Fifty Years Before Eyes" (WB). Fine \$11,500. Last week, "Jackie Robinson Story" (EL) and "Boy From Indiana" (EL), \$10,000.

Omaha (Tristates) (2,100; 16-65) — "Broken Arrow" (20th) (m.o.) and "Great Guns" (20th). Very good \$8,500. Last week, "Night and City" (20th) and "Radar Secret Service" (Lip), \$9,000.

State (Goldberg) (865; 20-75) — "Annie Get Your Gun" (M-G) (5th wk) and "Fall In" (UA) (2d wk). Still good at \$3,000 for 5 days.

'Humor' Good \$9,000 In Denver; 'Place' Big 15G

Denver, Aug. 22. Biggest coin is being taken this week by "In Lonely Place" at the Denver. "Stars in Crown" at Broadway, and "The Men" at Denham, are doing well enough to win holdovers. "Good Humor" looms good in three spots.

Estimates for This Week
Aladdin (Fox) (1,400; 35-74) — "Good Humor Man" (Col) and "Snow Dog" (Mono), day-date with Tabor, Webber. Good \$3,000. Last week, on reissues.

Broadway (Wolfberg) (1,500; 35-74) — "Stars in Crown" (M-G). Big \$10,000. Holds. Last week, "Annie Get Gun" (M-G) (6th wk), good \$6,000.

Denham (Cockrill) (1,750; 35-74) — "Men" (UA). Strong \$13,000 or over. Holds. Last week, on reissues.

Denver (Fox) (2,525; 35-74) — "In Lonely Place" (Col) and "Triple Trouble" (Mono). Fast \$15,000. Last week, "Flame and Arrow" (WB) and "50 Years Before Eyes" (WB), big \$18,000.

Esquire (Fox) (742; 35-74) — "Flame and Arrow" (WB) and "50 Years Before Eyes" (WB), big \$18,000.

(Continued on page 24)



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Trail of Defaults Left By British Quota in 2d Year, Even Majors Fail

London, Aug. 15. The second year of the 1948 Quota Act is passing out and leaving behind it a trail of defaults. For the year starting last October to the end of September, British theatres have to play 40% British product. Reliefs were granted to exhibitors in competing situations with the main circuits and in a limited number of cases, total exemption was allowed.

In the first quota year, with a percentage of 45, the three major circuits fulfilled their obligations, but many independent theatre owners defaulted in varying degree. Question of prosecution in the most flagrant cases, has now been referred to the legal department of the Board of Trade.

But in the second quota year even the principal circuits were unable to meet their commitments. The Associated British Cinema group, with more than 400 theatres, will have the best return, with a figure approaching 36%, and will probably break even on the second feature quota of 25%.

The other two major theatre groups, both controlled by the Rank Organization, are not faring as well. The Gaumont-British circuit looks as if it will be 12% short of its statutory obligation, while the Odeon circuit will end the year shy about 10% of the quota rules. The major indie groups are expected to wind the year with results comparable to those of the majors. Many first-run houses have concurrent play dates with the circuits and are rarely given exclusive bookings for British product.

The major defaults will come, as last year, from the second and third-run theatres. Well over 1,000 of these indie houses have been unable to meet their obligations, even where they've been sliced in advance by the Board of Trade appeals committee.

Many exhibitors, including some circuit bosses, make no secret of the fact that the compulsory screening of British pix for quota purposes is often a costly business. It has been accentuated by the fact that very often independently-run opposition houses have been given first choice of top Hollywood product squeezed out of the circuits. There are reportedly a number of instances in which an inferior British booking needed to satisfy the quota, has been rejected in order to cash in on a good Hollywood offering.

Starting next October, with the new quota 30%, the bigger circuits should be able to meet their legal requirements. But for many independents, the situation will continue to be acute and extensive reliefs likely will have to be continued.

British Union Acts To Prevent Future Fiascos Like Carnegie Folderoo

London, Aug. 15. More rigid control over location jaunts by independent producing outfits is to be exercised, following the Carnegie Films fiasco in which a number of technicians were left stranded in Cannes without wages, without money to pay hotel bills and without return passages.

To prevent a possible recurrence of such a situation, the Assn. of Cinematograph and Allied Technicians, together with other organizations concerned, plan to press for a deposit scheme similar to that operated with indie legit managements by British Actors Equity. Safeguards exist with the member companies of the British Film Producers Assn. But indies outside the body are to be pressed to deposit with a third party sufficient cash to cover at least two weeks' salaries, return fares, etc.

These measures were voted at an exec meeting of the A.C.T. when it also was arranged to be legally represented at the meeting of Carnegie creditors, when a decision is expected to put the company into liquidation.

Harry Reynolds, who had been producing the company's first pic, "Dangerous Corner," starring Michael Redgrave and Anouk, resigned from the board of Carnegie immediately on his return to England.

2 Mexican Film Distributors To Title Pix for U. S.

Distribution of English-titled, Spanish-language films in the U.S. on a national scale has been launched by Azteca Films and Clasa-Mohme, Inc. Two companies long have handled Spanish-language pix in the American market, but seldom released features with accompanying captions.

The two firms recently set up a joint special features division, headed by Harry Stern, to facilitate U.S. distribution of English-titled Spanish product. Branch office was opened in New York last week. Among initial releases under new setup are "Don Quixote," a Cantinflas starrer, and "Paloma."

Aussie to Get TV Within Two Years

Washington, Aug. 22. Australia will have its first television in about two years, U. S. Department of Commerce reports. The Aussie government has decided to build a black-and-white experimental transmitter at Sydney, which should be ready by then. It will operate under high-standard 625-line definition which is now becoming widespread in many parts of the world. Although video broadcasting is currently a government monopoly there, Australia expects to amend its laws to permit private enterprise to take part in the development.

The Australians originally held up on television until color could come in and be stabilized. However, it has been decided, explained the Commerce Department, that color can be introduced later on without making the black-and-white receivers obsolete.

Meanwhile, the latest checkup in Great Britain discloses that, as of last May 31, there were 382,348 video receivers in the hands of the public. Of these, 109,852 were located in London. Television receiver production has been increasing sharply in the United Kingdom. In 1949, 211,200 sets were produced, compared with only 91,200 during the preceding year.

PETRONE ON LEGIT TOUR AFTER ARG. BRUSHOFF

Montevideo, Aug. 15. Francisco Petrone, vet Argentine legit and screen actor, has started on a long tour which will take him away from his native country for the next two or three years.

During the pre-election period of 1945, Petrone had the misfortune to be the flag-bearer for Argentine Entertainment Folk who participated in a parade of the forces opposed to General Peron. As a consequence, although he has often been sought by the major studios, hitches always have intervened to prevent his accepting the work. In addition to this, Petrone had difficulty in obtaining a theatre for legit.

His present tour started in Rosario, Argentina, and will take him to Bolivia, Peru, Ecuador, Colombia, Venezuela, Puerto Rico, the Dominican Republic, Cuba, Mexico and the U. S. On the return trek, he will play in Guatemala, El Salvador, Nicaragua, Honduras, Costa Rica, Panama, Colombia, Ecuador, Peru and Chile.

The company's repertoire includes "Death of a Salesman," translated by Manuel Barbera.

New McConville Aide

Lawrence H. Lipskin has been named assistant to Joseph A. McConville, head of Columbia's foreign department. Lipskin will head the overseas wing's ad-pub activities as well as handle other foreign matters.

He shifts from the domestic ad-pub dept., where he served as aide to Nate Spingold, Col's ad-pub veepee, for the past five years. Lipskin has been with the company since 1937.

Anita Loos Ganders Abbey

Dublin, Aug. 15.

Anita Loos who, with Michael Grace, presents the Abbey success "King of Friday's Men" by M. J. Molloy in N. Y. in November, visited Ireland to gander Abbey productions and talk with Ria Mooney who produced the play here.

Play, which recalls old-time Irish shillelagh fighters, will have Abbeylette Walter Macken, who created principal role, in same part in N. Y.

B'way Hits Loom Big in Sweden's New Legit Plans

Stockholm, Aug. 15.

Adaptations of Broadway successes again will provide the staple of the legit season here, from present indications. Among the English language hits due for presentation in Swedish editions are "Where's Charley?," "Petrified Forest," "Rose Marie" and "Cocktail Party." Adaptations of the German will include "Vienna Blood" and "Der Vogelhandler."

With the season slated to start about Sept. 1, one of the notable events is expected to be the opening of the Intimate theatre, now nearing completion. Owned and managed by film producer Lorens Marmstedt, it will premiere about Oct. 1 with "Beggars' Opera," directed by Ingmar Bergman, with Edwin Adolphson, Gertrud Fridh, Hjordis Pettersson and Ulf Johansson. Scheduled to follow is a new crime melodrama, material for which was gathered in the U. S. by Hasse Ekman.

The Swedish version of T. S. Eliot's "Cocktail Party" will be presented at the Dramatic theatre, with Strindberg's "Erik XIV" set to follow. "Where's Charley?" will open the season at the South-east theatre and is expected to run through the Christmas holidays, with Nils Poppe and Annalisa Ericsson starred.

The Oscar's theatre starts with Sonja Stjernquist and Per Grunden in "Rose Marie." Another musical house, the Narva, which switched from films last year, gets "Vienna Blood" and "Der Vogelhandler." The Boulevard will play Robert E. Sherwood's "Petrified Forest" and then "Long Christmas Dinner." The China theatre, which had a disappointing run last year with "Oklahoma," reverts to pictures.

The Blanche, Casino, Scala and Odeon continue as vaude houses.

Antibes Film Festival To Exhibit Banned Product

Antibes, Aug. 15.

A new type of film festival, dedicated to those films which, for political, social, artistic or moral reasons have been banned or limited in their showings, will open Aug. 20 in the Riviera village of Antibes. To run for one month, this festival, called "The Film of Tomorrow," will include pictures from all over the world. America, England, Germany, Italy, Japan and China have agreed to send pix. Sole basis on which pictures will be accepted is that of sensationalism, in technique, subject matter or presentation.

The only restriction is that those films which have been banned or censored because of extreme moral laxity be presented only by invitation to a limited group. To be held in the Grimaldi Museum, it will be preceded by an exhibition of cinema progress in costumes, decoration and scenery from 1900 to the present. Exhibits already have been received from Comedie Francaise, the National Library of Vienna and Museum of Modern Art of New York.

This revolutionary festival, in preparation for the last three months, intends to reveal for the first time some films banned by Hitler and Mussolini, although made under their regime.

Other Foreign News

On Page 18

High Showbiz Tax by Social Demos Blamed for Swedish Film Plight

Stockholm, Aug. 15.

Crabbe's 'Aqua Parade' Looks Big London Hit

London, Aug. 22.

Buster Crabbe's "Aqua Parade of 1950," which opened its limited five weeks' season at the Empire Pool, Wembley, last Tuesday (15) is a pleasing water spectacle with sufficient big names to insure capacity at the 8,000-seat arena during the holiday season.

Exhibition high diving and formation swimming are effectively blended with straight vaudeville acts. In the latter group, outstanding hits are scored by the Calgary Bros. and Renald & Rudy.

B. A. Meyer's presentation of the Irish comedy, "They Got What They Wanted," by Louis D'Alton, was moved down from its Embassy theatre tryout to the Phoenix, Aug. 16, and got a warm reception. Show has been tightened up and undergone several cast changes, with chief honors still going to Liam Redmond and Mark Daly. Play is gay and light-hearted entertainment and should do good holiday trade.

See Firpo For Arg. Fight Film

Buenos Aires, Aug. 8.

Argentina's ex-boxing champ, Luis Angel Firpo, is being sought for a picture to be directed by Augusto Cesar Vatteone, called "In Search of a Champ," by Cadicamo. It was adapted to the screen by Emilio Villalba Welsh and Alejandro Verbitsky. Since he withdrew from the ring, Firpo has become a rancher. If the plan to put him in a picture goes through, some of the sequences will be shot on the Firpo ranch.

Spanish actor Andres Mejuto, who made such a hit in "La Dama Duende" with Delia Garcés two years ago, has been signed by Cosmos as male lead for its forthcoming film production, "Cafe Concert," with Imperio Argentina.

Emelco is blueprinting some color production before the end of the year. First attempt will probably be a film starring Juan Jose Miguez and Laura Hidalgo. Comedian Luis Sandrini is to make a picture based on a story especially written for him by the Italian writer Pitigrilli, currently in Argentina. Daniel Tinayre is to direct the picture for Interamericana.

Hugo del Carril is mulling over a plan to appear in a picture to be made in French studios with Danielle Darrieux. AAA is putting the finishing touches on "Romance in Three Nights" at studios here. This picture teams Amelia Bence with Alberto Closas.

MAY-DROP HECHT PIX BAN IN GT. BRITAIN

London, Aug. 15.

The exhibitor ban on films with which scripter Ben Hecht has been associated, enforced nearly two years ago, is to be reexamined by the general council of the Cinematograph Exhibitors Assn. when it meets here next month. The ban was put on after protests were made over Hecht's "holiday in my heart" speech during the Palestinian troubles. Since that time no Hecht film has been screened in Britain. "Love Happy," which was booked into the Associated British circuit, was withdrawn after CEA protests.

Two other pix scripted by Hecht are held locally by 20th-Fox, awaiting an exhibitor green light. One of them, "Where the Sidewalk Ends," was skedded for recent West End preem, but withdrawn after exhib protests. Now a second Hecht film, "Whirlpool," is in the country and the distrib is waiting for a general council ruling before deciding policy.

Popular feeling in London indicates that the ban will be dropped. There is growing support in exhib circles against its continuance on the grounds that the demonstration against Hecht has served its purpose.

Reason for the recent decision to halt all Swedish film production at the end of this year, excepting some shorts, was attributed to the heavy loss suffered by every picture produced here. This loss has been running between 70,000 and 100,000 kroner per production. Announcement of decision to bring Swedish production to a standstill was made by Dr. Carl Anders Dymling, head of the Assn. of Swedish Film Producers and managing director of Svenska Filmindustri, one of Sweden's leading producing-distributing companies. Rising costs and no comparable increased rentals on product has been producing the net loss per film.

However, it is felt in the industry that the rise in the entertainment tax, made effective early in 1948, is the major added factor to blame for the huge losses. Both Kungsfilm and Terrafilm, two of the country's most active film producing corporations, already have stopped production.

Some companies owning their own studios have been continuing operations on a small scale, but are now finding it necessary to close down production. As a result several thousand workers will lose their jobs. Dr. Dymling stated regret at being forced to take this step.

Swedish newspapers owned by the ruling Social Democratic party, which put the entertainment tax into effect, are taking the stand that the film industry is in such bad straits not because of the tax but poor output.

Swedish film crux, other than those writing for social-democratic newspapers, generally feel that the quality of the domestic product has been picking up in recent years. Supporting this contention is the fact that the export of Swedish pictures has risen during the last few years.

From 1936-1946 no Swedish films were sent to England. However, since 1946 there have been around 10-15 Swedish-made pix exported to Britain. Other countries which rate as good markets for Swedish films are Germany, France, Belgium, Holland, Spain, and Portugal.

British Prod. Activity Receives Two Setbacks But Unemployment Dips

London, Aug. 15.

The improvement in the studio employment situation, which last month was reflected by a reduction of nearly 100 on the out-of-work list, has received a severe setback. Notices affecting more than 125 workers have been issued at Pinewood during the last two weeks. Until recently, Pinewood had been working at capacity, but the new layoffs were necessitated by the sudden cancellation of two pix expected to take the floor this month.

The new Pinewood axings have nixed the hopes of labor leaders who had been looking forward to a steadily improving situation, and which would have been given a big step-up by the reopening next month of the shuttered Denham lot. Next month 20th-Fox starts lensing there on "No Highway."

Another temporary setback will be received next month when Exclusive Films suspends production until 1951.

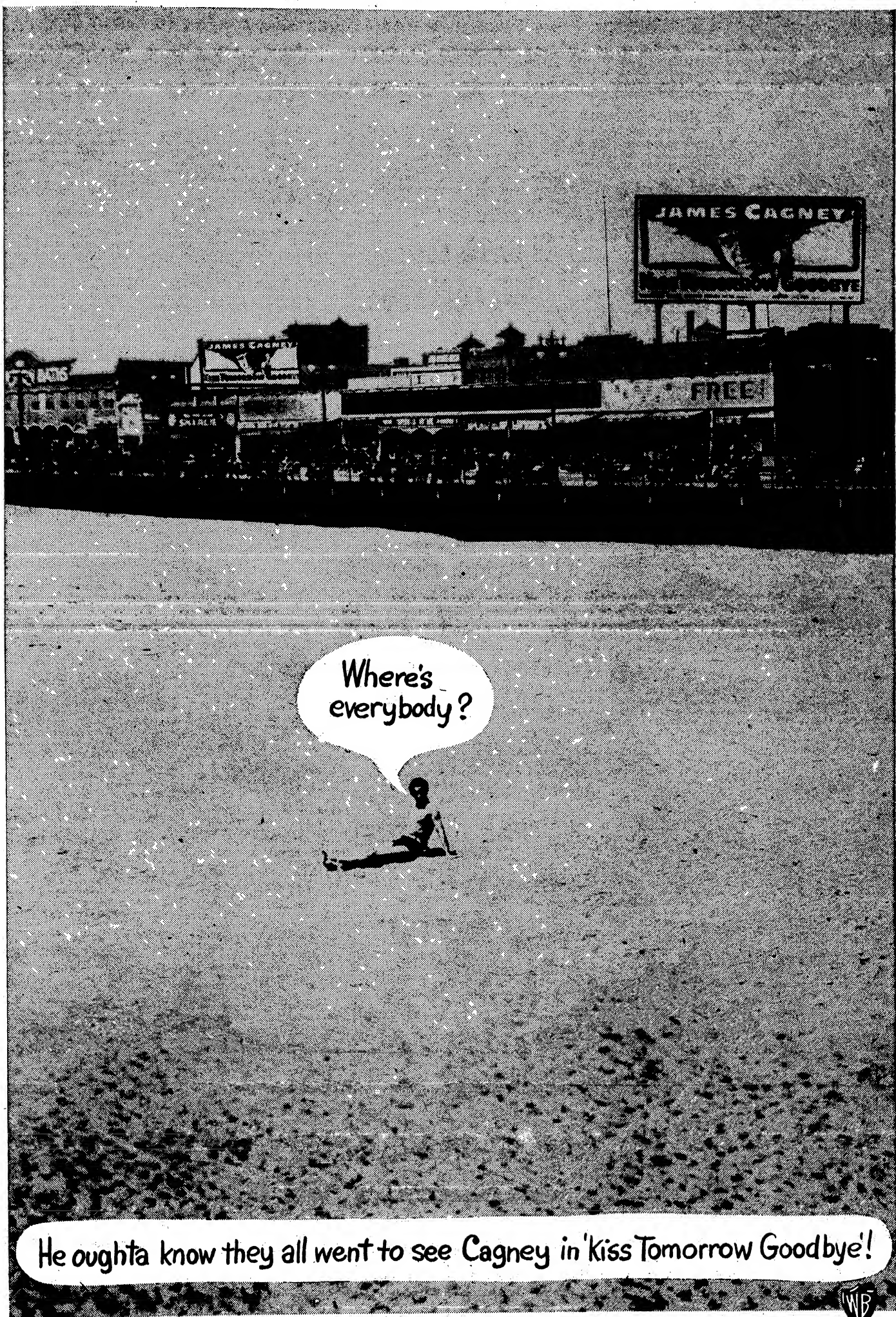
Official statistics show 712 technicians unemployed as of July 31. Figure has declined around 300 in three months, but is partly seasonal.

'Out of This World' Due At Palladium in Oct.

London, Aug. 15.

The in between show at the Palladium after the vaudeville season, early in October, and the Christmas pantomime, will be the current George and Alfred Black "Out of This World" from the Opera House, Blackpool.

Show is topped by Tessie O'Shea and Nat Jackley, with Miss O'Shea against idea of short run of six weeks, and Val Parnell's intention of including big American names in the show.



Where's everybody?

He oughta know they all went to see Cagney in 'Kiss Tomorrow Goodbye'!

WARNER BROS. PRESENT JAMES CAGNEY IN "KISS TOMORROW GOODBYE" BARBARA PAYTON • HELENA CARTER • WARD BOND WITH LUTHER ADLER • BURT LANCASTER
Screen Play by Harry Brown From Norman Maclean's "Kiss Tomorrow Goodbye"
 Produced by WILLIAM CAGNEY • GORDON DOUGLAS A CAGNEY PROD. DISTRIBUTED BY WARNER BROS.

For 100% September bookings — The one-act short "ON STAGE, EVERYBODY," industry-made for Disabled American Veterans.

Expect Move by Yank Companies, Reducing Aussie Distribution Cost

Sydney, Aug. 15.

Indications here point to a distribution change in this area by 1951 in a move to cut down operational costs by certain distrib companies. Estimated here that it takes at least 40% of earnings to operate distrib branches throughout the Aussie zone. Certain companies, with only a small number of pix in circulation, are finding overhead costs mounting in comparison to actual earnings. All U. S. distrib. have branches in the six Aussie states.

Distributors of the status of United Artists, particularly find the operational costs very high. Understood that a decision may be reached in New York to combine this unit with another one of similar standing in order to curb costs.

It has been suggested in some quarters that a central clearing house for certain U. S. distrib. would be a good setup to cut down overhead, with special salesmen appointed to handle the respective product. Recently a deal was nearly consummated whereby RKO would have joined 20th-Fox on general distribution in this zone. The deal, however, finally fell through.

U. S. distrib. operating here so. o. now are Columbia, Metro, Paramount, 20th-Fox, RKO, United Artists, Universal and Warners. Republic product is under the 20th-Fox tent, Rep finding it more economical to hook up with a major distrib rather than use a solo operation. The major indie distrib here is British Empire Films, headed by Norman B. Rydger. BEF handles the J. Arthur Rank product. Through BEF also goes Eagle-Lion-Classics and Monogram.

'ANNIE' SENSATIONAL IN GROSSES' ABROAD

London, Aug. 22.

Metro's "Annie Get Your Gun" is getting off to a far more sensational start overseas than in the U. S. Filmmaking of the Broadway legit hit has just gone into its eighth week here at the Empire, M-G's British showcase. It is the longest run at the house in the past 10 years. Only "Gone With the Wind," "The Citadel" and "Broadway Melody" have played that long.

Metro office also reports that the pic is doing tremendous biz in South Africa, where it has opened in Durban and Capetown. In both locales, it is racking up 200% of normal grosses.

"Annie" has proven somewhat disappointing in the States, where it has been outgrossed by "Father of the Bride," a far less ambitious pic.

1st Six Romulus Pix Finished or In Work

London, Aug. 22.

Of the program of 10 British-made films announced when John Woolf formed Romulus Films and his associated outfit, Independent Film Distributors, six are already on the floor. One already has been screened for the trade.

This is Anthony Havelock-Alen's "Shadow of the Eagle," starring Richard Greene and Valentina Cortese. Next to be wrapped up is "Pandora and the Flying Dutchman," made in association with Dorkay Productions. It was produced and directed by Albert Lewin, with James Mason and Ava Gardner in the leads. This will be followed by the George Raft-Coleen Gray starring vehicle, "I'll Get You For This," made in association with Joseph Kaufman.

The other three are Connemann's production of "She Shall Have Murder," starring Derrick de Marneval and Rosamund John; "Late Edwina Black," with David Farrar and Geraldine Fitzgerald; and "The Galloping Major," starring Jimmy Hanley and Jeanette Scott. Distribution in Britain is via British Lion.

Discina Obtains 'Manon'

Discina International Films has acquired U. S. distribution rights to the French-made, "Manon," which stars Cécile Aubry.

Picture was sold by Foremost Films and producer Paul Decharme.

New Aussie Air Series

Sydney, Aug. 18.

Australian Broadcasting Commission is beaming a series of broadcasts for discussion by listening groups.

Aired on Monday evenings, they are "edited" by prominent educators and sub-divided into six groups: "Can Psychology Help Us?," "Building the New Australia," "Ourselves and the People of Southeast Asia," "A New Approach to International Understanding," "Some Brave New Worlds" and "2,000 A.D."

Only Documentary Pix At Edinburgh Festival; See 250,000 Attendance

London, Aug. 15.

More than a quarter of a million visitors, including many from the U. S., are expected at the Edinburgh Festival which opens next Sunday (20), running until Sept. 9.

Comprehensive program of films, drama, ballet and music is being lined up. Many major events are to be broadcast by the British Broadcasting Corp.

As the pictures selected for the Festival have to be of a semi-documentary character, the field for full-length features from Britain and U. S. is limited. The major British entrant is to be "The Wooden Horse," factual account of an escape from a German prison camp, while the only pic with an American flavor is the Austrian-made "The Titan," which has been re-edited by Robert Flaherty. Remainder of the film program probably will come from France and Italy.

On the drama side, there will be four plays, three of which will be contributed by the Glasgow Citizens' Theatre. The fourth will be presented by the Old Vic. The Glasgow productions comprise Eric Linklater's "The Atom Doctor," James Bridie's new play, "The Queen's Comedy," and Home's 18th century play, "Douglas." The Old Vic will stage Ben Jonson's "Bartholomew Fair."

Three ballet companies will perform at Edinburgh, including the Ballet Theatre of New York which will present "Fall River Legend" and "Fancy Free." Second week will see performances by the Monte Carlo Ballet. Also there will be Spanish dancing by Rosario and Antonio.

The traditional long-hair contribution will be made by the Glyndebourne Opera Co. with two new productions, and a number of classical concerts by internationally famous orchestras.

'Queen For Day' in Nice

Nice, Aug. 15.

Popularity of the French version of Ray Morgan's "Queen for a Day" ("La Reine D'Un Jour") was evidenced here when almost 1,000 were turned away from the open air Theatre de Verdure where the election of a local queen was held.

Jean Nohain (brother of French actor Claude Dauphin), who has been emceeing the program ever since Morgan sold its European rights to Radio Luxembourg, has been travelling the show over Europe. Nice is the 68th city on his tour. The show differs little from the American program. The queen elected here was a Madame Lucrece Cottalorda.

Sugerman Rejoins U.

Harold Sugerman has been taken on by Universal to serve on the executive sales staff of Harry Novak, U's Continental chief. Sugerman pushes off for Paris over the weekend for his new job. Newly-named exec previously worked for U from 1941-1949 as foreign department rep at the studio and head of the company's overseas 16m division.

For the past 18 months, he has been distributing Israeli pix in the U. S.

More Foreign Pictures For Down Under Dates

Sydney, Aug. 15.

Natan Scheinwald, indie foreign pix distrib, is building up a top foreign fare locally via a deal with the Charles Munro-Maurice Sloman pic holdings in Melbourne. In Sydney he will deal with indie showman Peter Dawson at the Savoy.

Films on Scheinwald's lineup include "The Raven," "Four Steps in Clouds," "It Happened in Europe," "Germany Year Zero," "Jericho," and "Carmela." Scheinwald expects to release around 17 foreign pix up to end of this year. Foreign pictures are coping fairly good coin in both Sydney and Melbourne.

All British Cos. Bid on ACT Film

London, Aug. 15.

With the sole exception of the Rank Organization, every major British distrib has made a bid for the rights to handle the first co-operative production undertaken by the Assn. of Cinematograph and Allied Technicians. The film, "Green Grow the Rushes," comes off the floor at the Associated British Elstree Studios this week. Decision on distribution will not be taken until the Board meeting of ACT Films, Ltd., Aug. 21.

Until British distribution is set, no action will be taken to effect American release. It is anticipated, however, that the new Wilson-Johnston pact will act as an incentive, and may be a substantial inducement for a major U. S. deal.

Although wrapped up in the current controversy regarding a suitable British pic to be selected for the Royal Command Performance Oct. 30, ACT is not proposing to submit "Rushes" as a candidate. Tentative plans have been set for the preem to benefit the benevolent funds of the six unions in the industry.

SWISS, SWEDEN PRODS. ASK GOVERNMENT AID

Washington, Aug. 22.

Film producers in Switzerland and Sweden are turning the heat on their governments for assistance, reports Nathan D. Golden, chief of U. S. Commerce Department's film division.

In Switzerland, the pressure comes principally from La Praesens-Films S. A., country's largest producer. The drive is for extra taxes on imported pictures with the money so collected to be turned over as subsidy to Swiss studios. The Swedes are threatening to cut down production entirely unless there is a reduction of the admissions tax; however, they would not be adverse to help via another way.

Kungsfilm, production-distribution firm, went into voluntary bankruptcy on July 4, and other producers threaten to quit unless the government shows more interest. While foreign pictures do well in the cities, the domestic production is the principal draw in the sticks.

Current London Shows

(Figures show weeks of run)

London, Aug. 22.
"Ace of Clubs," Cambridge (7).
"Always Aft," Garrick (1).
"Brigadoon," Majesty's (69).
"Capt. Carvallo," St. Jas. (2).
"Carousel," Drury Lane (11).
"Cocktail Party," New (16).
"Dish Ran Away," Whitehall (8).
"Eliz. Slept Here," Strand (43).
"Folies Bergere," Hipp. (46).
"Golden City," Adelphi (10).
"Got What Wanted," Phoenix (1).
"His Excellency," Princess (13).
"Holly and Ivy," Duchess (15).
"Home at Seven," Wyndham (24).
"Ice-Capades," Empress (13).
"King Rhapsody," Palace (48).
"Knight's Mad'n's," Vic. Pal (23).
"Latin Quarter," Casino (23).
"Mister Roberts," Coliseum (5).
"Oklahoma," Stoll (168).
"Ring Around Moon," G'l'e (30).
"Seagulls Sorrento," Apollo (10).
"Touch and Go," Wales (14).
"Traveller's Joy," Crit'ion (115).
"Worm's View," Comedy (174).
CLOSED LAST WEEK
"Beau Strategem," Lyric (69).
"Castle in Air," Savoy (36).
"Don't Lose Y'r He'd," Sav'le (3).
"Heiress," Haymarket (81).
"Streetcar," Aldwych (46).

Propaganda Plays Are Fast Flop, So Austrian Reds Try Classics

Vienna, Aug. 15.

The theatre in the Russian-controlled part of Austria is not being used as an instrument of Communist propaganda as would be expected. In the Russian-controlled city theatres of Baden and St. Pölten, the two largest houses in Eastern Austria, there was not a single propaganda play (not even a Soviet work) produced during the 1949-50 season.

The failure of the Russians to use the theatre as a medium of propaganda isn't because they didn't try, but stems from the public's reluctance to attend socially-conscious offerings. In the first few years after the war every effort was made to present plays carrying social messages. Production schedules even included plays by American playwrights whose works criticize capitalism and other phases of the American way of life. As a result of the poor drawing power of this sort of presentation, the theatres have been concentrating on "neutral" plays—classics, Austrian folk works, operettas, etc. This policy rules out almost all modern plays. However, "Theatre," a comedy by one of the so-called "decadent" Western playwrights, Somerset Maugham, found its way into the city theatre in St. Pölten last season. This was the only modern play put on at either of the two theatres last season.

Offerings during the 1949-50 season at St. Pölten included four operettas by Franz Lehár and Emmerich Kalman; Goethe's "Faust," "The Perjuror," by Ludwig Anzengruber (19th century Austrian playwright) and Maugham's "Theatre." Productions at Baden included three operettas by Lehár, Zeller and Heuberger; Schiller's "Maria Stuart," Shakespeare's "As You Like It," "The Worm of Conscience" and "Of the Sea and the Waves" by Austrian playwrights Anzengruber and Grillparzer, respectively.

RANK TO MAKE UP TO 20 ANNUALLY: ST. JOHN

Rank Organization's annual production program will continue to vary between 15 to 20 films, the outfit's production chief, Earl St. John, declared in New York Monday (21) upon arriving on the Queen Elizabeth. Bulk of the product, he said, will be quality pictures with an international appeal.

St. John noted that although Rank contemplates no boost in his own filmmaking, his organization has been financing a number of independents up to 70% of their individual budgets. These indies, he added, promote the balance of the necessary funds themselves, with most of the money coming from the government's Film Finance Corp.

Here on a brief visit, St. John disclosed that he may negotiate a joint production deal with an American company. However, he pointed out that he didn't come to the U. S. expressly for that purpose. His junket is primarily in the nature of a vacation. Topper, who is accompanied by his wife, returns to Britain Aug. 30 without journeying to Hollywood.

Production Lags

London, Aug. 15.

The standstill on production by the Rank Organization looks to continue indefinitely. Apparently the bait offered in the government's tax subsidy for British production is not regarded as sufficient to boost studio activity. The group now is completing its sole production venture, "Highly Dangerous," co-starring Margaret Lockwood and Dane Clark. Beyond that, nothing is planned for the immediate future.

Instead, the group will restrict its production activity to giving distribution guarantees to selected indies. The film-makers still have to find their own end of the money, part of which frequently comes from the Film Finance Corp., and also the guarantee of completion. This method serves a twofold purpose. Firstly, it insures a guarantee of product needed for the group to meet its quota obligations on its two circuits. Secondly, they get revenue from studio rentals, and also keep the lots working.

Lagar Back to Legit

Buenos Aires, Aug. 15.

Spanish legit actor Pedro Lopez Lagar, who has devoted himself exclusively to film work in Argentine studios for the least eight years, opened at the Comico theatre, making his reappearance in legit for the first time in many years. Teamed with screen actress Fanny Navarro, he appeared in "Cervantes en el Neuquen."

Lagar is known to have ambitions towards production later of a translated version of a Jean Paul Sartre play, but under local regulations he is obliged to tee off with a work by an Argentine author.

Budapest Rules Out 'Class' Price Levels In Legit Theatres

Budapest, Aug. 15.

Changes will be apparent not only on the Budapest stage in the coming theatrical season, but in the auditoriums as well. In an intensified drive to make the working people of Hungary feel more at home in the surroundings of the country's cultural institutions, the Ministry of People's Culture has decided to wipe away such remnants of the bourgeois world as fauteuilles, or orchestra seats.

Henceforth a seat will be called a seat. Also, there will be only a trifling difference between the price of a seat in the remotest center on the ground floor. Check-room facilities will be gratis.

The main objective is to draw more workers to the theatre. Eight different combinations of season tickets will be available, admitting bearers to four or five of the Budapest theatres. Only after the needs of the factories and offices have been satisfied will tickets be offered for sale to the general public. Workers enjoy a 40% reduction in price. The drive to sell group (club) tickets will be intensified, with a reduction of 20-30%, and making it possible for 10 persons to purchase a group ticket instead of the previous requirement of 20.

The Ministry of People's Culture promises to raise the cultural level of the theatre in the coming season, with a higher ratio of Hungarian dramatists represented. The line-up for the 1950-51 season includes: National theatre; Beaumarchais' "Marriage of Figaro" and a new play by a Hungarian, Mihály Foldes, "Speed Cutting"; Hungarian theatre, "Voice of America" by the Soviet Lavrenyev; a new work by Eva Mandi, Hungarian, several of whose plays have been produced here, the last one, "Honor," Madach theatre, "The Horsefly," by Vojnics, and a play dealing with the peasantry by Imre Sarkadi, both Hungarians; Youth theatre, "The Youth of the Fathers," Gorbato, Soviet; Pioneer theatre, The Soviet Mihal'kov's "I Want to Go Home"; Gaity theatre, two Hungarian comedies; Budapest Operetta, operetta about the Army by Endre Székely.

For the remainder of the season it is contemplated to present further works of Hungarian and Soviet dramatists. Also a number of Hungarian and foreign classics are lined up, including Shakespeare, Dickens, Mikszath, Zsigmond Moricz and Chekhov.

Two New Foreign Films Set

With the fall season soon getting underway, U. S. distributors of foreign films are casting about for fresh product. Rembrandt Films, headed by ex-newspaperman William L. Snyder, has acquired "The Emperor's Nightingale," while Discina International picked up Maurice Chevalier's latest pic, "Ma Pomme."

Based upon a Hans Christian Andersen fairy tale, "Nightingale" was made in Czechoslovakia. It's a full-length color feature using puppets. "Ma Pomme," according to Discina, will be premed in N. Y. this winter.

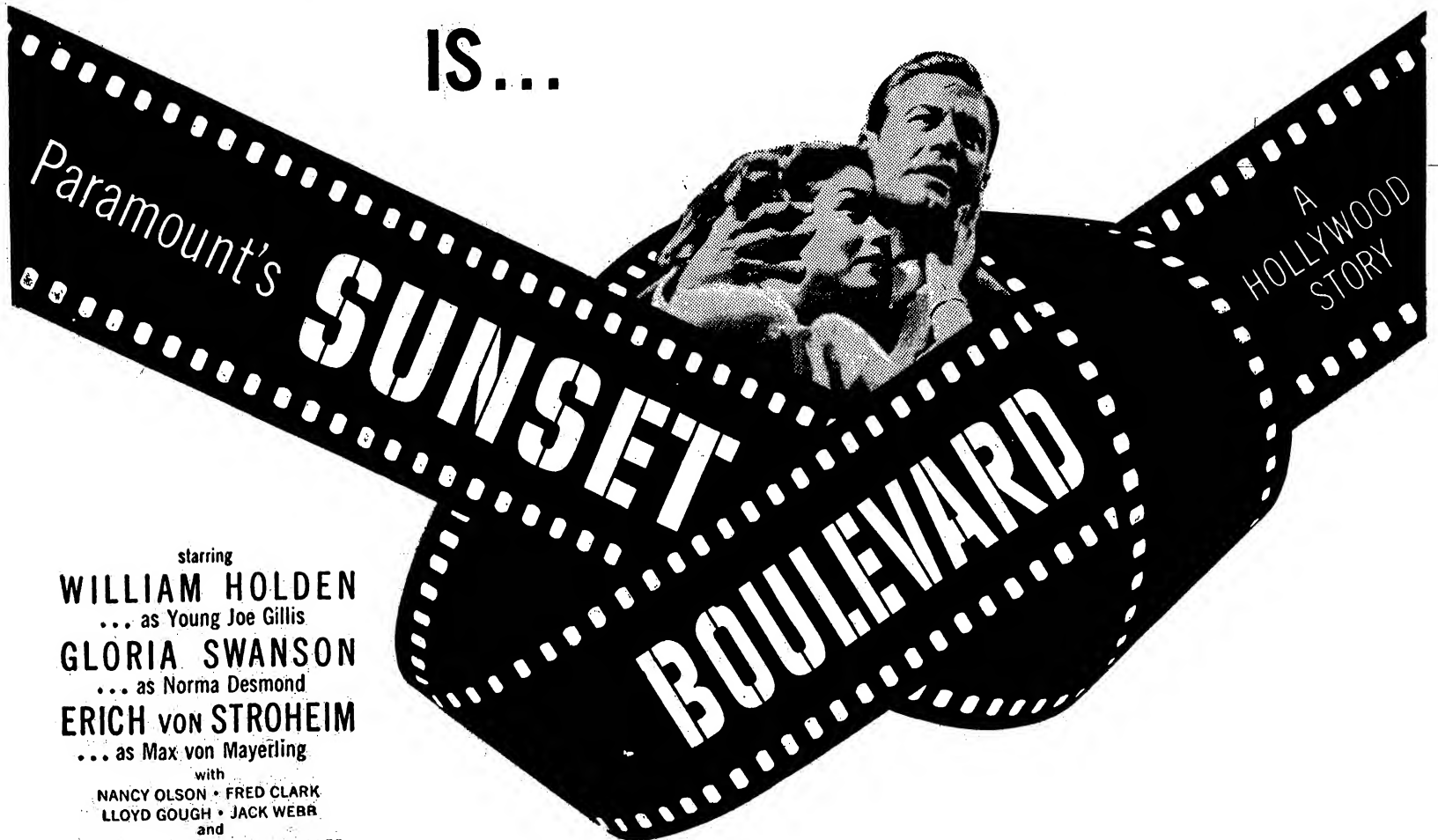
RADIO CITY MUSIC HALL IS PLAYING TO ALL-TIME HIGHS! SECOND WEEK HEADED TO TOP FIRST THAT SET NON-HOLIDAY RECORD.

For example:

First day, second week, bigger than opening day. Sunday, second week, bigger than Sunday, first week.

FIRST DOZEN DATES OUT-OF-TOWN GREAT TOO. THE BIGGEST DOLLARS-AND-CENTS NEWS SINCE "SAMSON AND DELILAH"

IS...



starring
WILLIAM HOLDEN
 ... as Young Joe Gillis
GLORIA SWANSON
 ... as Norma Desmond
ERICH VON STROHEIM
 ... as Max von Mayerling
 with
 NANCY OLSON • FRED CLARK
 LLOYD GOUGH • JACK WEBB
 and
 CECIL B. DeMILLE • HEDDA HOPPER
 BUSTER KEATON • ANNA Q. NILSSON
 H. B. WARNER • FRANKLYN FARNUM
 Produced by CHARLES BRACKETT
 Directed by **BILLY WILDER**
 Written by Charles Brackett, Billy Wilder
 and D. M. Marshman, Jr.



PARAMOUNT HAS THE PRODUCT PAYING OFF BIGGEST TODAY:
 "Sunset Boulevard"—Hal Wallis' "My Friend Irma Goes West"—Hal Wallis' "The Furies"; and soon Bob Hope's "Fancy Pants" (Technicolor)—and "Union Station"

Roxy, N.Y.

Milton Berle, Sid Gary, Verna Raymond, Landre & Verna, Jim Wong Troupe (4), Leonard Sues, Texaco Men (4), Roxettes & Escorts (16), Paul Ash House Orch; "Stella" (20th), reviewed in VARIETY July 19, '50.

Milton Berle's return to the Roxy, after nearly three years, is once more an occasion for SRO signs and lobby-waits in the evening. There's little doubt that his tenure as "Mr. Television" on the Texaco Star Theatre has made him an even more important b.o. entity. The Roxy is virtually home base to Berle. Arthur Knorr, Berle's tele-director, is producer at this house, and combo serves to point up the relationship of vaudeur vaudeo.

One of the more important questions being raised, even with the heavy opening business at the Roxy, is to what degree has video increased his boxoffice value. At the Carnival (\$7,500 plus overages) he was one of the most phenomenal nitery draws in New York. For almost a year, there was hardly an available table. His previous theatre stands have also been heavily patronized. So the theory of television as an aid to vaude box-offices is still an open question. Previous bookings from video, such as Ken Murray, Paye Emerson, Sid Caesar and Imogene Coca didn't stampede the theatre. Even if Berle plays to capacity at every show, the point will still be open to debate.

This theatre stand also brings up the point what can a headliner do to entertain paying patrons that he hasn't already done for free on the ikons. Judging from Berle's appearance—very little. Virtually every line and situation has already been exhibited in two seasons on the Texaco Star Theatre and before that in his imperson dates. However, there's no diminution of audience appreciation. He panics the customers and comports himself in a manner that not only brings credit to the Berle brand of entertainment, but makes every performer on the bill wish him look great.

Berle uses his now familiar entertainment formula at the Roxy. It's a pattern that brings the ultimate in results. He opens with the Jim Wong Troupe (4), the Oriental acro-contortionists and helps transform that bit from a straight athletic turn to a laugh session. Per usual he works in and out of all the acts. Baritone Sid Gary, on his own in "Without a Song" and "Old Man River," gets maximum applause. Berle comes up for exit with a bit of gagging and blackface imitations. The Texaco Men, the quartet from the tele show, are used for Berle's intro. Probably time didn't permit this group to work with him in the song-group bit that he's exhibited for many years.

New to his troupe are Verna Raymond, the seven-year old moppet who made her video debut with Berle. She's a cute youngster who can hold a tune, shows up well in the terp dept., and banters with Berle. Ballroomers Landre & Verna similarly get top applause from a well-executed terp turn. They impress with lifts, spins and high grade of dancing before Berle chimes in for the comedy takeover.

Leonard Sues, who's interchangeable with harmonica player Stan Fisher in Berle's scheme of stage appearances, plays a flashy trumpet to register with the payees. Berle's clowning with Sues also hits the applause jackpot.

There's little doubt that the comic dispenses in-person entertainment to the complete satisfaction of the customers. He's an excellent performer who knows how to get the most out of his own brand of miming and pick up the level of performance from his colleagues. More important to the theatre is the fact that Berle looks like he'll give the theatre one of the more profitable weeks in many months. The Roxy staff has dressed up the show with a pair of numbers by the house line and the Paul Ash orch showbacks capably. The ice displays are out for this two-week run. Jose.

Palomar, Seattle

Seattle, Aug. 17. Hudson & Sharee, Cooper Sisters (2), Johnny Tulluci, Nellie Lutch-er Co. (3), Ray Watkins House Orch (8); "Peggy" (UI).

A good show all the way. Headline act, Nellie Lutch-er, backed by string bass and drums, is pushed for honors by the Cooper Sisters and photogenic adagio team of Hudson and Sharee.

Johnny Tulluci emcees and brings on Hudson and Sharee first. Young pair have a fast, expert acro-adagio turn that clicks from the first spin. Girl is a looker, and

balancing routines and acro spins are sold in socko style.

The Coopers, with close harmony and comedy, "slam over" "If You Knew Susie," "You Made Me Love You" and medley of "A Good Man" and "After You've Gone," coming back to do "Cock-tails For Two" a la Spike Jones, all socko. Carmen Miranda impress on "I Want My Mama" and closer, "Clancy Lowered the Boom," also go over big.

Tulluci's amazing imitations of instruments, ranging from trumpet to string bass, are well liked, with the lad scoring particularly with a takeoff on Rose Murphy and an imitation of a jam session.

Miss Lutch-er and her two sidemen top the show handily, with pianist-warbler giving the customers their favorites: "Hurry On Down," "I Love You, Baby," "Love-able" and "Ree Brown Frame," going on to really wrap up a fast "That's A Plenty" and "Alexander's Ragtime Band" for big response. She displays showmanship and gets a big hand, with old standby, "Real Gone Guy," drawing biggest applause.

Ray Watkins' augmented crew opens with medley of Irving Berlin numbers for nice start and backs acts neatly. Reed.

Capitol, Wash

Washington, Aug. 20.

Felix Knight, Roger Ray, Peggy Taylor Trio, Lathrop & Lee; "Night and the City" (20th).

There's no headline lure here, and no show-stopper, but four-act show is well integrated. It adds up to evenly paced, pleasant vaude.

Top honors go to Met tenor Felix Knight. Added to a set of pipes well above the house average, Knight has a casual, friendly, modest manner. Opens with the hackneyed "Donkey Serenade," and goes on to the pop revival, "Bewitched," both of which warm the galleries for him. Next comes "Little David," negro spiritual, then the original Leoncavallo number, in Italian, from which "You're Breaking My Heart" is taken. Comes back with the Verdi aria, "La Donna Mobile," all of which reaps much appreciation from seat-holders.

Roger Ray has a novel comedy act in which a xylophone plays stooge to his inanities. He uses the instrument as prop and as background for his gags, most of which are delivered in a "confidential" manner, leaning over the xylo. There's a little bit of everything in the Ray routine, including some softsoe, an acro stunt or two, and a takeoff, a la Red Skelton, of an alcoholic video commercial. Payees find latter side-splitting. Comic works effortlessly for good returns. Best of all, he keeps things moving without the breathlessness or brashness so often seen on this stage.

Peggy Taylor trio gets plenty of mitt action with her flashy adagio routine. Her male assistants background the dashing Miss Taylor and serve as understanders in a series of pyramids. Pace and style are varied and act is always good for its share of oohs and ahs.

Lathrop & Lee, boy and girl tapsters, do okay in curtain-raising. Terpers are surefooted and rhythmic, and well received. Lowe.

Steel Pier, A. C.

Atlantic City, Aug. 17.

Mindy Carson, Artie Dann, Parker Bros., Toy & Wing, Reg Kehoe & Marimba Queens, John McConnell House Orch (16); "The Avengers" (Rep).

Mindy Carson, pert songstress, and trigger-quick comic Artie Dann co-star on bill of five acts here. Dann doubles as m.c., sets mood for bright, peppy show by kidding his big beak, then brings on Parker Bros., acrobatic pair, for well-received bit of tumbling.

Toy and Wing click in their change-of-pace dance act. They start with quasi-Oriental dance, but switch to reminiscence of George M. Cohan days. Miss Toy tops off act with toe-dancing stunt, while Wing executes some difficult taps. Dann takes over next and pours the gags on without letup. He pokes fun at his schnoz, singing parodies of several songs kidding his nasal appendage. Returns for impersonations of Jolson, Jessel, Cantor, and—of course—Durante. Bows off to heavy applause.

Miss Carson, simply but impressively gowned, does four numbers, three in fast tempo, and is called back for two more. Audience reaction was strong.

Reg Kehoe and his Marimba Queens close show with four selections on a collection of marimba instruments. Well-received.

Paramount, N. Y.

Bobby Byrne Orch (15), Rollie & Bonnie Pickert, Eddie Fisher, Al Bernie with Charlene Russell, Mills Bros. (5); "The Furies" (Par), reviewed in VARIETY June 28, '50.

Paramount offering leans a bit heavily on songs, and runs a little longer than a four-act should. But acts themselves range from okay to sock, with Mills Bros. capturing latter category.

Five brothers sing most of their recording hits—"Paper Doll," "Gloria," and "Daddy's Little Girl" included. Fine singing, neat appearance, flashes of humor and complete ease of the act bring sock returns.

Eddie Fisher, newcomer baritone who recently socked across at the Riviera roadhouse, again impresses. Youthful singer carries himself with confidence, and has a warm, full voice that fills the theatre. Stunt even brought out a few bobby-soxer screams. Eddie Cantor protegee does a nice job, capturing some of Cantor's intonations, on "Making Whoopee," but it's his ballads that are strong. Closer, "The Newspaper Song," is a strong, dramatic bit that could be improved with elimination of a silly ending.

Rollie & Bonnie Pickert, youthful dance team, show a good deal of terping ability in their standard act. They're still doing their unusual jitterbugging on stilts. Al Bernie, working with his wife, Charlene Russell, fills the comedy spot capably. Turn is reviewed under New Acts.

Bobby Byrne orch opens the bill with a good instrumental and then does a capable backing job on the show. Byrne fronts and emcees nicely. Chan.

Palace, N. Y.

Max & His Gang, Derby Wilson, Jerry Mann, Virginia Lee, Jan Bart, Ken Whitmer, Helen Kane, Edwards & Diane, Don Albert House Orch; "Beauty on Parade" (Col), reviewed in VARIETY July 26, '50.

Current vaude at the Palace is nicely balanced, with few weak spots. Singer Helen Kane, the "boop-boop-a-doop" girl, is next-to-closing with a highly effective turn. She exhibits much charm and poise in contrast to her high-pitched, funny voice.

Opens with an okay "Hoop Dee Doo," then swings into a plaintive "I Wanna Be Married," in which she uses her trademark. A brace of her standards "Give Me a Little Kiss," "I Wanna Be Loved by You," "You Belong to Me" and "Ma, He's Makin' Eyes at Me" are a solid closer. Singer does some reminiscing between songs, and a few words of thanks make for a gracious bowoff.

Max & His Gang, one of the better dog acts, are good in the opening slot. Max puts four terriers through the standard backflips, somersaults and leapfrog, adding some humorous touches, for good returns. Colored Derby Wilson, who follows, is a fine tap dancer with neat and imaginative routines. A couple of announced impressions of Robinson are solid, and a takeoff of an old man dancing is a good closer.

Comedian Jerry Mann has a fresh personality and a pleasant delivery, but suffers with tired material. Uses standard jokes and girl as a foil for couple of songs and self-effacing gags. Virginia Lee's hand-to-hand work with a plant from the audience is still a top comedy acro act. Plant's affected embarrassment and awkward bungling constitute good acting and near-perfect timing.

Jan Bart sells couple of pop standards solidly in a strong, clear tenor. He's helped with some excellent lighting that's worked in to fit mood of songs. His operatic aria closer, which he could do more of, is excellent.

Ken Whitmer's versatility on musical instruments, use of unusual props and dry presentation are good for laughs. Former Paul Whiteman sideman's impressions of Dorsey Bros., Benny Goodman and Harry James on their respective instruments are okay.

Edwards & Diane, ballroomers, work smoothly in the closing slot with some fine lifts and turns, but they over-dramatize a bit. Don Albert house orch does a fine backing job, per usual. Chan.

Apollo, N. Y.

Sarah Vaughan, Charlie Parker Orch (11), Timmie Rogers, Stan Getz Orch (11), Symphony Sid, 3 Poms; "Mary Ryan, Detective" (Col).

Having undergone a four-week facelift, Harlem's vaude showcase reopened last Thursday (17) with a bangup show. Besides priming the house, the Apollo's management also switched the

weekly opening from Fridays to Thursdays. Initial evening show under new policy saw a full house in attendance, plus standees.

In the opening slot, saxer Stan Getz debuts with his new 11-man crew. Outfit consists of three rhythm, four reed and four brass. Included in the latter group is a flugelhorn, a rarity among current bands. Boys start it rolling with a jumpy "Four Brothers," followed by a smooth "Early Autumn." The Three Poms, dusky femme terpers, open slowly but eventually work into some energetic routines. Two of the "gals" provide the hoofing, while the third comes through with some polished acrobatics.

In the comedy spot, Timmie Rogers broke up the house via his wild antics. Comic knows his audience and gives them what they want for sock results. Some of the material is old hat, but that didn't seem to bother the patrons at show caught. Among his best routines was Rogers' standby of jumping off stage into the orchestra and dancing with one of the femme seatholders.

Charlie Parker's string ensemble, composed of an oboe, bass, cello, harp, four fiddles, piano, drum and Parker on sax, draws neat response. Band, which recently played its inaugural date at Birdland, N. Y., offers "Repetition," "April in Paris," "Everything Happens to Me" and "What Is This Thing Called Love."

In the closing spot, Sarah Vaughan delivers her tunes in snappy, fashion, garnering heavy mitting. Gal, however, employs some vocal tricks that at times aren't too becoming. Nevertheless she's still a solid attraction, both as a looker and chirper. Backed by both the Getz and Parker crews, with the exception of Parker, songstress warbles "I Love the Guy," "You're All I Need," "Tenderly" and "Gentleman Friend." Fronting both orchs, incidentally, for the stint, is Miss Vaughan's husband George Treadwell. Show finales with Miss Vaughan, Getz and Parker taking the spotlight with "Once in a While."

Symphony Sid, WJZ disk jock, emcees the proceedings leisurely and in amiable manner. Gros.

Casino, Toronto

Toronto, Aug. 18.

Jerry Murad's Harmonicats, Ray English, King Bros., Albert Marson, Bob Goodman, Charles Gregory Girls (18), Archie Stone House Orch; "Tattooed Stranger" (RKO).

It's a bouncy bill, excellently staged and lighted, that Murray Little has assembled for the current neat customer reception. Jerry Murad's harmonica players are the marquee draw on their dislick reputation, but every act gets over to rousing returns. (Jimmy Val-dare, clown cyclist, was yanked after two performances and replaced by Albert Marson, trick tenor.)

Murad and his lads, neatly dressed in gray suits, wham in their "Galloping Comedians" but really have the patrons palm-pounding when they go into their terrific diapaon effects in "Harmonica Boogie" and their "Peg O' My Heart," two numbers that the disk collectors are waiting for and which have the lads begging off.

King Bros. score on their neat and swift balancing for terrific hand catches and headstands, plus some exciting risley effects; Ray English is over nicely on his zany monolog; and Albert Marson, bulky colored tenor, has no trouble with his ballads and spirituals with those falsetto finales.

Linegirls add to the in-to-to gaiety with a brilliantly staged opening production number on a heat wave travesty in which they do a vice-mannered strip to their "Too Darn Hot" routine, complete with slow-timed rhythmic and then a fast tap finish.

As singing m.c. throughout, Bob Goodman gets the proceedings off to a nice start, with neat femme vocal assists from Dini Courtney and Belle Guillier. Line is back for a garden scene finale notable for its tasteful costuming and staging. Whole bill maintains the high entertainment standard the house has been setting during past several months. McStay.

Perkins Sells Out

St. Louis, Aug. 22.

Ex-performer Johnny Perkins, co-owner with Roy Bruder, formerly of Chicago, of the Playdium, East St. Louis amusement center, last week disposed of the spot, with Bruder, to David Katz, St. Louis, former owner of a trucking line.

Perkins has been ill for several years and recently underwent an operation for amputation of his right leg.

Capitol, N. Y.

Gene Krupa Orch (17), with Joe Tucker; Jack E. Leonard, Connie Haines, Park & Clifford; "The Petty Girl" (Col), reviewed in current issue of VARIETY.

The Capitol proceedings constitute a pleasant session. Each act registers heavily, including the Gene Krupa band.

Probably the strongest item on the bill is Jack E. Leonard, the portly comic, a funny citizen who can appeal simultaneously to the hepsters and the squares. Leonard makes excellent use of his bulk in chatter and movement, and yet his dance movements aren't of the elephantine variety. Effectiveness of Leonard's barbs is seen with his frequent breakup of the bandsmen. There are always lines not in the script that knock the sidemen off their decorum. Leonard, a repeater at this house, draws a heavy mitt for maximum returns.

Another focal point to this display is Connie Haines, the petite chirp, who hits a jackpot with tunes that bring out her basic cuteness plus the stylization that's taken her out of the mill-run of singers. Miss Haines, charmingly garbed, gives variety to her numbers with change of pace, from "La Vie en Rose," done with sensitivity, to "Choo-Choo to Idaho" and the w.k. "Old Man Mose." A beg-off speech was necessary at show caught.

Krupa brings to the Capitol one of his better combinations. It's a crew of mostly youngsters who have a feeling for Krupa's stylings. He offers a series of lively offerings, each highlighted by his skin beatings. There's excellent audience values in his drumbeats, and even the long stretches of melodic paradiddles are entertaining. His strongest numbers include "Galloping Comedians" and "Bonaparte's Retreat," latter done with a small portion of the band in excellent dixieland manner. The band-vocalist, Joe Tucker, has a powerful baritone and an essentially good voice, but he loses vocal quality and sense of diction in attempting to essay a style that's apparently foreign to him.

The bill is completed by Park & Clifford, whose hand-to-handing has set a high standard for some years. Their tricks are unusual and have a good lustre. They always manage to come up with a new trick to retain their audience values. Jose.

Oriental, Chi

Chicago, Aug. 17.

The Carltons, Visionaires, 3 Swifts, Al Morgan, Carl Sands Orch "My Blue Heaven" (20th).

Present Oriental setup is standard family vaude.

Al Morgan, the headliner, snares hearty patronage and show-stopping returns. Morgan, keyed-up performer who is never motionless, sings and pounds the keyboard, teeing off with a fast version of "Little Girl" for nifty returns. He leans heavily toward reminiscent ballads which comprise "I'm Still Without A Sweetheart," "Tell Me," "Have You Ever Been Lonely," and "Rock Me To Sleep In My Old Kentucky Home," for tremendous returns. He encores with an original "There's No Season On Love," then for closer teams with pit band trumpeter for sprint on "12th Street Rag." Morgan begs off with neat trick of playing final chorus while a sheet covers the keyboard.

Opener, the Carltons, is father-son acro act, the youngster barely eight years old but besporting stage acumen, a rugged torso, and gymnastic ability that's astounding.

Vocal quartet, the Visionaires, is comprised of three lads and brunet chirper who acquit themselves nicely on "Ain't Misbehavin'," "Are You Havin' Any Fun" and comic version of "By Jingo." Group has perky approach and uses some comicing for closer, doing effective takeoffs on Hildegard, Bette Davis, Al Jolson, and the Ink Spots for good plaudits. Juggling trio, the Swifts, employ comedy with some deft clubwork.

Carl Sands orch backs nicely with maestro handling m.c.ing in good fashion. Mel.

Olympia, Miami

Miami, Aug. 20.

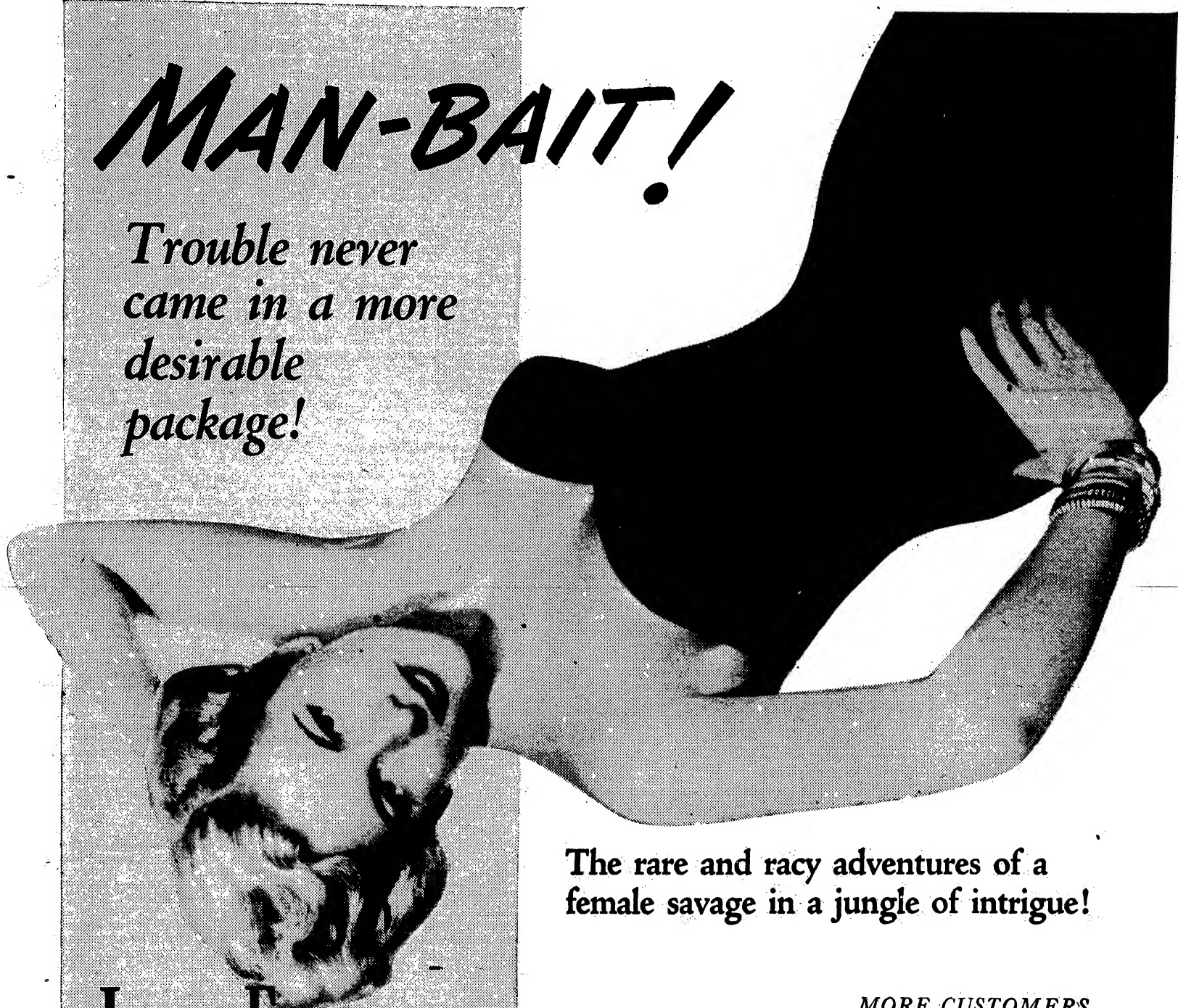
DeCastro Sisters (3), Jack Prince, Harry Martin, Cerneys (2), Brant, Valenti & Piodi, Les Rhode House Orch; "Bright Leaf" (WB).

Current layout is highly satisfying, accent being on music.

Topliners are the DeCastro Sisters, faves in this house, who return with basically the same ingredients composed of Americano and Latino specials that click with the regulars here. Coiffed in a still too varnished fashion, and coutouriered in too-high style for the comedy routines they essay, (Continued on page 55)

MAN-BAIT!

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Directed by NICHOLAS RAY
Screenplay by EDITH SOMMER



BOOK THE INDUSTRY SHORT FOR DISABLED AMERICAN VETERANS — "ON STAGE EVERYBODY"

Film Reviews

Continued from page 8

When You're Smiling

that various sequences can be scissored out, edited and sold as shorts for television.

The story framework is exceedingly slight. It's about a Texan who comes to Hollywood to learn the music business and winds up with a recording contract. Jerome Courtland looks ill at ease as the embryo singer, while Lola Albright registers nicely as the femme lead. Other parts are ably essayed by Margo Woode, Jerome Cowan and Collette Lyons. Rest of the cast comprises the recording names, who provide a degree of entertainment in individual sequences, but unimaginative staging hampers the overall effect.

Producer Jonie Taps, vet of the music industry, has kept the yarn centering about the disk biz, with authentic atmosphere. He shows an astuteness in coupling the jukebox names with appropriate numbers, and has apparently taken the line that the singers who have been luring nickels into the automatic phonos of this country will probably be enticed into the theatre by these names on a marquee. Under Joseph Santley's direction, story is subsidiary to the exhibition of the singers. *Jose.*

Shakedown

Hollywood, Aug. 18.

Universal release of Ted Richmond production. Stars Howard Duff, Brian Donlevy, Peggy Dow, Lawrence Tierney, Bruce Bennett, Anne Vernon. Directed by Joe Pevney. Screenplay, Alfred Levitt, Martin Goldsmith; story, Nat Dalling, Don Martin; camera, Irving Glassberg; editor, Milton Carruth. Previewed Aug. 18, '50. Running time, 80 MINS. Jack Early.....Howard Duff
Nick Palmer.....Brian Donlevy
Ellen Bennett.....Peggy Dow
Colton.....Lawrence Tierney
David Glover.....Bruce Bennett
Nita Palmer.....Anne Vernon
City Editor.....Stapleton Kent
Roy.....Peter Virgo
Sam.....Charles Sherlock

"Shakedown" shapes up as a fairly interesting melodrama, with some action to help it along. There's not much audience sympathy for the characters, but for the general double bill market it serves its purpose.

Plot spins the rise of Howard Duff from amateur photographer to top of the profession and details how his lack of regard for others leaves a string of enemies and eventually proves his downfall. Along the path upwards, Duff uses Peggy Dow, another fotog, to gain a good position on her paper. Other enemies include Bruce Bennett, the publisher who loves Miss Dow; Brian Donlevy and Lawrence Tierney, gangsters whom he pits against each other to gain his own ends; and Anne Vernon, Donlevy's wife. Duff finally is killed after his greedy ambition goes too far.

Players do well under Joe Pevney's direction of the Alfred Lewis Levitt-Martin Goldsmith script, taken from a story by Nat Dalling and Don Martin. His hand is evident in the guidance of Miss Dow. Duff turns in his customary good performance, and Brian Donlevy, Bruce Bennett and Lawrence Tierney are capable. Anne Vernon pleases in her film debut.

Ted Richmond's production supervision manages neat values for the budget, and lensing by Irving Glassberg aids the actionful moments. *Neal.*

Seven Days to Noon

(BRITISH)

London, Aug. 15.

British Lion release of London Films-Boulting Bros. production. Features Barry Jones, Olive Sloan, Andre Morell. Directed by John Boulting. Screenplay, Frank Harvey, Roy Boulting; camera, Gilbert Taylor; editor, Roy Boulting. At Rialto, London. Running time, 94 MINS. Professor Willington.....Barry Jones
Siddle.....Olive Sloan
Superintendent Folland.....Andre Morell
Ann Willington.....Sheila Manahan
Stephen Lane.....Hugh Cross
Mrs. Peckett.....Joan Hickson
Prime Minister.....Ronald Adam

A tense and topical theme is the main ingredient of this new British-made Boulting Bros. production. Story values, production qualities and forceful characterizations take precedence over star names. The major handicaps this film will have to overcome are complete lack of big marquee names for both the British and American markets. Powerful exploitation, however, may make this a big grosser on both sides of the Atlantic.

Much of the pic has been lensed on location in the London area. Many notable tourist spots are done from an unusual angle, and contribute towards establishing an authentic, dramatic atmosphere. Focal point of the plot is an ultimatum sent to the Prime Minister of England by an atom scientist who becomes mentally deranged because his work is being used for

destruction, not for mankind's benefit. He warns that unless atomic bomb production ceases by noon the following Sunday (the letter is received on the Monday morning), he will, himself, blow up all of London with a bomb he has stolen.

This leaves exactly seven days to the crucial Sunday noon, and in that time Scotland Yard, military intelligence, and the whole of the nation is involved in the biggest manhunt of all times, conducted with all the detail of a major military operation. The Prime Minister broadcasts to the nation, total evacuation is ordered and the deserted city is searched house by house until the scientist is eventually caught a few minutes before noon.

The manhunt is loaded with suspense. The incidental matter is logically handled, providing a host of opportunities for fine detailed characterizations.

Barry Jones' interpretation of the scientist is intelligent. His clearly defined portrait of the man no-one understands is a moving piece of acting. Principal female role, which is generously filled with comedy lines, is taken by Olive Sloane. She plays a former showgirl with rare gusto. Andre Morell has a typical role as the Scotland Yard detective, and there is a solid piece of acting by Ronald Adam as the Prime Minister.

The actors are aided by a first-rate script. Dialog is consistently pithy, with few chances for laughs overlooked, despite the seriousness of the theme. Production and editing by Roy Boulting and direction by John Boulting reach a good standard of craftsmanship. *Myro.*

Difficult Years

(Anni Difficili)
(ITALIAN)

Lopert Films release of Brignoglio Films (Falco Laudati) production. Stars Umberto Spadaro, Massimo Girotti. Directed by Luigi Zampa. Screenplay, Sergio Amidei, Vitelliano Brancati, Franco Evangelisti; Enrico Fulchignoni, from novel by Brancati; camera, Carlo Montuori; music, Franco Casavola; narrator, John Garfield; English commentary, Arthur Miller. Previewed N. Y., Aug. 17, '50. Running time, 90 MINS. Aldo Piscitello.....Umberto Spadaro
Giovanni.....Massimo Girotti
Rosina.....Ave Ninchi
Elena.....Odette Bedogni
Grandpa.....Ernesto Almirante
The Twins.....Di Stefano Bros.
Maria.....Milby Vitale
Baron.....Enzo Biliotti
Baron's Niece.....Carlette Sposti
Fascist Minister.....Loris Giani
Pharmacist.....Aldo Silvani
American.....Turi

(In Italian; English Titles)
"Difficult Years," an Italian import of Lopert Films, mirrors the rise and fall of Italian fascism by illustrating its impact upon a Sicilian family of modest means. Encompassing the decade preceding the end of World War II, the pictorial study is of sound interest to adult filmgoers and represents equally sound boxoffice in art houses.

Film shows how blind most of Italy's citizens were to the evils of fascism. The majority followed Mussolini's fanatical exhortations and promises in sheep-like obedience, the picture points out. Those who differed did so clandestinely.

Defects of fascism are admirably explained by the actions of the picture's characters. Their movements and attitudes are brilliantly interpreted by a fine cast, and the excellent direction of Luigi Zampa serves to heighten the players' performances. Use of what appear to be natural backgrounds of Sicily as well as an occasional newsreel clip of war scenes helps give a documentary effect.

Carrying the theme of the film is government clerk Umberto Spadaro. He has no interest in politics but is forced to join the Fascist party to hold his job and please his wife (an avid Fascist supporter). Ironically, when the Allied Military Government moves in after the war's end, he is fingered as a dyed-in-the-wool Fascist by the town's unscrupulous mayor.

In the early stages of the picture, the voice of John Garfield attempts to explain the significance of some of the sequences. For the most part, these soundtrack interludes are unnecessary since the import of the film is easy to follow visually. Arthur Miller wrote the commentary. Obviously the names of Garfield and Miller are intended to stimulate audience interest. However, this entry packs ample strength of its own.

Acting of the principals as well as the supporting players falls into the familiar Italian school of realism. Spadaro etches a fine portrayal as the middle-aged head

of a household. He's Milquetoastish at times, but bitterly speaks his mind under pressure of events. Massimo Girotti, his Army-officer son, also contributes a good performance. Other cast members are first-rate as is the camerawork of Carlo Montuori. *Gill.*

Big Backlog

Continued from page 7

sult of that is longer runs and a slowdown on releases, with the backlog thus being built up.

On the other end, with a rise in production costs in view as materials and labor get scarcer, Hollywood will undoubtedly take the prudent course of making as many pix as possible before substantial budget rises become mandatory. As a matter of fact, if the b.o. picks up measurably, the lots will be in a very good position if they do no more than stick to present schedules. That's because most studios have already kicked up production quantity to hold down overhead per pic and to meet exhib demand for quicker turnover in light of poor grosses registered during the past year. Normal move by the studios, if the b.o. does show a sharp lift, would be to start cutting back on production to hold the backlog to a reasonable level.

Difficulty, of course, is in knowing what is a reasonable level. That takes a combination of the Kremlin and Nostradamus. If the war situation is going to cause costs to hike for two, three or more years, it's naturally profitable to pile as many films into the backlog as possible.

On the other hand, if the international tension slackens and the nation's economy reverts to a more normal basis, a big backlog could be disastrous. It might well mean the release of swollen-budgeted pix on a declining market.

That's exactly what happened in 1947 and 1948—with the results all too clearly indicated on the majors' profit-and-loss accounts. Pix made and stockpiled during the peak cost days of '45, '46 and '47 went into amortization on a market that would no longer support such extravaganzas. Profits took a tumble.

To add to their troubles, most companies during the big b.o. years of 1946 and 1947 were releasing their best product and pushing the poorer stuff into a vault behind them. By the beginning of last year this process had finally caught up with them and in a necessitated hurry they began dumping the skeletons out of their closets. Thus amortization tables began to work on product that was not only made at top cost, but that was generally poor to boot. Result in light of 1949 market conditions was losses or comparatively slim profits for most companies.

At the same time, by the beginning of 1949 the industry had been through a year-and-a-half of economizing and budgets had some down considerably. So while shelves were being unloaded to their low point in a number of years, by late fall the wheels had begun to grind again and stocks started to build up slowly. The process has been accelerating through this current spring and summer. While stockpiles are bound to go up, how fast and how far, as has been pointed out, is at least partially in the hands of Uncle Joe.

Reade Drops

Continued from page 3

prepared to follow the Reade suit if it proved successful.

Young Reade himself was prepping extension of the scheme to his Majestic in Perth Amboy, since this is near Woodbridge and there was the advantage of the promotional campaign already undertaken for the ozer. However, some querrying proved that there was likewise too little enthusiasm for the charge idea in the standard house as there was in the drive-in, so it was never extended to the Majestic.

Reade feels the plan misfired because people don't like having small amounts hanging over their heads except for absolute necessities. He thinks that while they have no objection to indebteding themselves \$350 for a television set or \$2,000 for a car or \$10,000 for a house, they don't like to owe \$3.50 or \$6.20 for what they consider a luxury item.

Inside Stuff—Pictures

Sex is apparently still here to stay in film advertising. Copy for Stanley Kramer's "The Men" is being switched to contain more of that ingredient following experience at the Centre theatre, Salt Lake City, where the pic has had a great engagement and earned a hold-over this week. Exhib changed the ads on the film (which is about paraplegic war vets) to get more sex into them. Results are so good that United Artists, the distributors, are sending photo copies of the ads with pressbooks for other engagements.

Despite the fact "The Men" is figured to have suffered somewhat because it was released just as the Korean war struck, the first 20 dates which the pic has played so far have been running consistently better in grosses than either of Kramer's two previous successes, "Home of the Brave" and "The Champion." It has earned holdovers and moveovers in many dates. Single exception, where run was below average, was San Francisco. Since the city is the embarkation point for outgoing Pacific troops and unloading point for dead and injured returning from Korea, grim atmosphere prevails which is believed to have been particularly damaging to a film about the last war's injured.

While 20th-Fox's "No Way Out" has proved somewhat disappointing in its current preem engagement at the Rivoli, N. Y., the company's previous pic on a Negro prejudice theme, "Pinky," continues to roll up surprising grosses. Last week, its 40th in release, it garnered more than \$10,000 in film rental. It has about \$3,900,000 in the till now from domestic release and is expected to get a total of close to \$4,000,000, which would make it by far the top grosser of the four previous Negro-themed pix—"Home of the Brave," "Lost Boundaries," "Intruder in the Dust" and "The Jackie Robinson Story."

One of the difficulties of this type of message pic is that it does not play as many contracts as other top-grossers. "Pinky," for instance, now has played about 12,000 engagements and may get a total of 14,000. The same distrib's "Mr. Belvedere Goes to College," released somewhat longer, has 15,000 and will get a total of about 17,000. That's because the lighter fare gets many repeat dates that the Negro pic do not, plus the fact that some few houses in the south skip this type product. On the other hand, "Pinky" is getting a higher average rental per theatre than "Belvedere" and pix of the latter ilk.

Society of Motion Picture and Television Engineers has prepared and is now circulating a basic text on the science of color motion pictures. The 72-page book, titled "Principles of Color Sensitometry," deals at length with instruments available for use in color research and for quality control in the practical use of the tinting processes now widely employed in the industry. Text is a product of collaboration among w.k. technicians in the color pix and photographic circles, including H. E. Bragg, J. G. Frayne, A. M. Gundelfinger, C. R. Keith, G. C. Misener, H. W. Moyse, S. P. Solow, M. H. Sweet, J. P. Weiss, J. A. Widener and F. C. Williams.

Contrary to usual sales procedure, Metro is grooving its "Next Voice You Hear" and "Stars in My Crown" into a flock of small-city dates before moving the duo into the big key deluxers. It's felt that their subject matter will benefit most by a careful smalltown buildup which will generate lots of word of mouth and advance audience penetration. Sole exception to the policy was taken when "Voice" was set at the Music Hall, N. Y., last month in a pre-release booking.

Theatre Owners of America is keeping its exhib members up to date on significant suits brought in the industry by inaugurating a series of bulletins which digest actions and break down the allegations into layman language. Bulletins are put out under the signature of Herman M. Levy, TOA's general counsel. First digest circularized this week takes apart anti-trust suit of several Pennsylvania poster outfits against National Screen Service and the eight majors.

Historical aspects of Warners' "50 Years Before Your Eyes" were praised by Sen. Edward Martin (R-Pa.) in a recent issue of the Congressional Record. He termed the picture a "brilliant example of visual education in Americanism." Comments of the lawmaker marks the second time the film was mentioned in the Record, and reportedly is the first time that any picture has had commendation from both houses of Congress.

"The Original Sin," German-made, which ran 105 minutes when reviewed in VARIETY from Darmstadt, Germany, passed by the U. S. Customs and N. Y. State Board of Censors intact, thus retaining its original running time. Pic opened at the 55th St. Playhouse, N. Y., Saturday (19).

Television has provided a windfall for members of the Screen Cartoonists Guild, approximately 100 of whom are turning out video animations for soap, soup, biscuits and whatnot. Many of the animators formerly worked for Walt Disney, Metro, Warners and Walter Lantz.

Producers of oaters and whodunits are passing up \$2.50 books in favor of two-bit paperback stories as a source of film material. Film-makers have discovered that expensive books sell slowly while paperback tales have a quick circulation, meaning a bigger potential audience for the screen versions.

Wald-Krasna Meet Depinet

Continued from page 5

eon for the tradepress. Depinet acted as host yesterday (Tues.) at a luncheon to meet RKO execs. Phil Reisman will run a foreign department cocktail party for the duo today (Wed.) preceded by a feed for mag editors and staffs.

Wald told luncheoners Monday that he hoped the unit's secret of success in turning out the expected volume of pix would be in careful timetabling of operations. Aim will be to have story, director, producer and stars all ready to begin shooting at the same time so there'd be no costly non-working delays.

Going further into his plan for employing as many of his creative people as possible on a royalty basis, Wald remarked: "No one can get burnt sharing profits." He is counting on the scheme to provide an incentive for both better quality and faster work.

Producer said he aimed to get a showmanship angle into each of his productions. He cited as an example a plan to use many of the stars participating in the Actors

Theatre at La Jolla, Cal., of which he is board chairman. Each of the players would contribute his or her services in part, with a portion of the profits going to the theatre.

Stars active in the experimental Coast legit include Joan Fontaine, Deborah Kerr, Gene Kelly, Henry Fonda, Paulette Goddard, Gregory Peck, Charles Boyer and Dorothy McGuire. Production set-up would be somewhat similar to that under which Sol Lesser made "Stage Door Canteen" during the last war.

W-K, incidentally, is also planning another along that line. It will be about the USO-Camp Show tours of the war and star many of the players who took part in overseas troop entertainment. W-K have bought from the John Phillip Sousa estate the title "Stars and Stripes" for the pic. Label is that of the w.k. march written by Sousa.

Wald, during his talk Monday, paid tribute to his former boss, Jack L. Warner, as an instructor in filmmaking. He named as other Warner Bros. alumni Darryl F. Zanuck and Hal Wallis.

EIGHT
~~**SEVEN**~~
~~**SIX**~~
~~**FIVE**~~

A TALE OF ~~FOUR~~ CITIES...

and more...and more to come!!!



MONTREAL—
 Third smash
 holdover week!

WORCESTER, MASS.—
 Biggest of any
 UA picture ever!

PITTSBURGH—
 Wow results
 for extended
 playing time!

BALTIMORE—
 Extra good!

LOS ANGELES—
 Top returns!

PHILADELPHIA—
 Bang-up
 grosses!

SPRINGFIELD—
 2nd big \$ week!

NEW HAVEN—
 Boxoffice biggest in months!



**"SO YOUNG,
 SO BAD"**

starring **PAUL HENREID**
 with CATHERINE McLEOD • GRACE COPPIN
 CECIL CLOVELLY and introducing ANNE FRANCIS
 ROSITA MORENO • ANNE JACKSON • ENID PULVER
 Produced by Edward J. Danziger and Harry Lee Danziger
 Directed by Bernard Vorhaus • Story and Screenplay by Jean Rouverof
 and Bernard Vorhaus • Released thru United Artists

an exploitation natural from **UA**

Selznick-UA Attachment

Continued from page 2

new management of its plans, policies and financial status. Kramer will have "Cyrano," his most expensive production to date (almost \$1,000,000), ready for release before Christmas and he wants to have full facts before turning it over to the company.

Kramer Anxious

Like all the other producers, Kramer has been anxious ever since the new regime came in to get a fill-in on detail. There has been considerable heat aroused by refusal of the group headed by owner Mary Pickford and board chairman Paul V. McNutt to impart the desired info.

Miss Pickford has contacted Kramer and other producers on the Coast and asked them, on a personal basis, to give the new ruling quadrumvirate time to get its house in order. Some have acceded so far, while others, such as Harry Popkin and Joseph Justman, have refused to deliver pictures. They have been awaiting arrival on the Coast of McNutt, prexy Frank McNamee and secretary Max Kravetz. Continued postponement of the group's departure for California is in part back of Kramer's determination to come east.

Most of the producers have had their attorneys going over the fine print in their releasing contracts in an attempt to find some justification for holding back on pix or assessing liability in the event they feel their product is not being handled satisfactorily. General feeling of attorneys is that the pacts are pretty much iron-bound. Possible exception is what is known as "the best efforts clause," in which the distrib is obligated to make its best efforts to release properly the producers' films. Thought is that the current absence of a sales-manager and the lack of certain facilities might allow room for a court test of the clause, but it is not thought likely.

On the matter of UA's practice of combining general and producers'

funds, some indies, notably Edward Small, have in the past tried to build a protective fence in their contracts. They asked that their coin be segregated into their own accounts. UA has had no objection except the one of practical difficulty, since it would involve much opening of dozens of special bank accounts.

In the case of Small a few years ago, UA said it was willing to segregate his money at the source, but it would then not be in a position to advance him coin for prints and advertising, as was customary but merely a courtesy. Since this would mean an outlay of \$100,000 or more by the producer prior to release of a picture, Small dropped the whole idea.

Selznick's attachment was placed on accounts in the Guaranty and Bankers Trust companies, N. Y. Action was an outgrowth of the three-year old dispute resulting from DOS's breakaway as a UA stockholder in 1947.

Claim for \$146,000 is based on an accounting made following the bustup, when Vanguard, a Selznick company, claimed it was owed \$55,000 and UA maintained the situation was reversed and Vanguard owed it \$60,000. Funds involved were earnings and funds set aside for taxes in foreign countries, particularly France and India.

Selznick last December offered to accept \$50,000 in settlement of its claim if UA paid the money before the end of the year. Arthur W. Kelly, then UA's exec v.p. and foreign chief, agreed, but the board nixed the proposal. Selznick as a result has now thrown into his claim a long list of charges, many of which he had been previously willing to forget. About \$90,000 of the coin involved is allegedly due in U.S. currency and the rest in foreign.

Milton Kramer, of Paine, Kramer & Marx, Selznick's counsel, filed the attachment on his behalf.

Leon Brandt Heads ELC Flackery as Gross Exits

Dual supervision of Eagle Lion Classic's ad-pub department ends early in September when Syd Gross leaves the company. Leon Brandt, who served as ad-pub chief for Eagle Lion prior to its attempted merger with Film Classics, will continue as sole head of ELC's flackery. In the past couple of months, Brandt shared supervision with Gross, who came over from FC along with a number of other execs.

Gross is dickering for another industry spot. He previously headed the FC ad-pub wing. Prior to that stint, Gross handled publicity for the Rivoli theatre, Broadway showcase.

With a flock of product in the hopper for early release by ELC, understood that the company expects to expand its pub-ad dept.

'Unfair' Distribs

Continued from page 5

that some concrete step must be taken, whether it be the labelling device or something else, to satisfy the demands of the smaller members. The claim of the latter is that many will be forced out of business unless they can win some relief in the way of far broader use of flat terms.

It is now being widely charged that distrib heads have broken promises made to the H. A. Cole committee when it systematically visited distrib heads last winter in a campaign for more flats. At that time, committee attempted to induce sales heads to grant flat terms on all theatres that pay \$500 or less rental on a feature. While distrib heads refused to go for that proposition, it is maintained that promises were made to extend flat selling, and that these promises have not been kept.

Thought now is to send the Cole delegation around the N. Y. offices again. If the commitments are not then kept, Allied would publicly brand the distrib involved as a backslider.

Star Tours Help B. O.

Continued from page 3

sufficient for a name player to make a small speech from the stage of a key city theatre in connection with a preem of his latest picture, the majors are now getting their stars out to meet the public face-to-face in any way possible. In addition, while emphasis is still placed on key-city appearances on the theory that the resultant publicity will penetrate to smaller towns, several of the companies are routing their stars through the sticks as well. Besides plugging their own pictures or companies, many of the name players are putting in a general pitch for the entire industry. Paramount, for example, had Henry Wilcoxon follow that line in connection with his tour on "Samson and Delilah," while Gloria Swanson did the same for the company's current "Sunset Boulevard," in which she is starred.

Publicity payoff for the personals in some instances has been more than a company could get by staging the usual gala preem for a new picture. Thus, 20th-Fox received more free newspaper space in the metropolitan New York dailies last week for having Linda Darnell sell tickets at the Rivoli, N. Y., boxoffice for the opener of "No Way Out" than it has obtained with most of its recent formalized preems. According to Paramount ad-pub chief Max Youngstein, the personals in connection with a preem pay off best when the opening is staged on a territorial basis, so that it can grab off newspaper and magazine space on a national level.

In an attempt to get the stars as close to the public as possible, the majors today usually set tie-ins with local radio stations and newspapers a day or two preceding the opening of a picture. Then the actors take to the stage on opening day. Advance work makes it possible for exhibitors to effect their local exploitation tie-ins more easily, according to the ad-pub chiefs.

Illustrating the number of Hollywood players now on the road, Universal has Ronald Reagan, Ruth

Hussey, Charles Coburn, Spring Byington and Piper Laurie tub-thumping for "Louisa." Group started as a unit when the film preemed at the Chicago theatre, Chi, and then split to hit 26 key cities. Joel McCrea, Ann Blyth and six featured players are scheduled to hit Denver this week in advance of the preem next Tuesday (29) of U's "Saddle Tramp." Paramount has Charlton Heston out to meet the public and put in a pitch for his first picture, "Dark City." Arlene Dahl and Harry Ruby just returned to the Coast after plugging "Three Little Words" for Metro in a number of key city openings, and Miss Darnell has returned to Hollywood after her stint in N. Y. for "No Way Out." Burt Lancaster recently wound a tour for Warners' "Flame and the Arrow."

Recent boost in Hollywood production activity, incidentally, means the majors must set their tours in advance to make certain the stars are available. Metro, for example, had plans for Lana Turner to hit the road to ballyhoo her latest film, "A Life of Her Own." Star, however, was forced to begin work immediately in "Mr. Imperium," and so M-G was forced to cancel her p.a.

Summer Sustainers

Continued from page 1

of such programs for submission to clients in case any time opens up in the future.

"Prize Performance," now aired Monday nights from 8:30 to 9, will be forced to vacate that slot next week (28) when Arthur Godfrey's "Talent Scouts" resumes. Underhill said "Performance" will be moved into the Tuesday night at 10 period for three weeks but will then have to be dropped when the web's wrestling pickups resume on a sponsored basis. Switch is also in the works for "By Popular Demand," now aired Sunday nights from 7:30 to 8. Lucky Strike's "This Is Show Business" resumes there this week (27), at which time "Demand" will be moved to Friday nights at 10. Morton Downey's show for Nash-Kelvinator goes in there next month, when "Demand" too will get the necessary heave.

NBC is in virtually the same position with some of its current sustainers, with present indications pointing to "Cameo Theatre" as the only such program that will be continued in the fall—and that one will move into the still unexplored Sunday afternoon time. "Cameo" is now aired Wednesday nights from 8:30 to 9 but NBC is preempting that time for its big rotating emcee vaudeo presentation. Such other NBC sustainers as "Magnificent Menasha," starring Menasha Skulnik, will be axed.

Int'l Guild

Continued from page 3

foreign directors to work in the U. S.

SDGA prez Joseph L. Man-kiewicz is slated to arrive in New York today (Wed.), following a trip through Europe during which he huddled with directors in France and Italy. Before heading back to the Coast, he'll confab with Carl Post, SDGA's public relations counsel, on results of his trip. Man-kiewicz also surveyed television in France and Italy, in line with the SDGA's current attempt to line up all video directors in the U. S.

SDGA's reasoning in striking out on an international plane is that making directors in all countries members of a single union will obviate the necessity for obtaining labor permits in various countries. Today, for example, if an American director is sent to a foreign country on a picture assignment, he must first get permission from the labor ministry in that country.

Guild execs also believe that any easing of the foreign production problems in this way will also foster more production overseas by American companies. That in turn, they claim, will mean more work for foreign directors in their own studios.

"I'm a Lux Girl!"

says

Joan Evans

She has the fresh natural beauty of youth—this charming new star! She protects her delicate skin with Hollywood's own beauty soap.

"Here's my daily Lux Soap facial," says Joan Evans. "I smooth the creamy active lather in well, rinse, pat with a soft towel to dry. A quick easy care, but it works!"

Yes, in recent tests by skin specialists, actually 3 out of 4 complexions improved in a short time. Try these active-lather facials screen stars recommend!

Get the generous bath size Lux Toilet Soap, too—you'll find it's so fragrant, so luxurious!

FARLEY GRANGER
and JOAN EVANS
in a romantic scene from
the SAMUEL GOLDWYN
production
"OUR VERY OWN"
Now Showing Locally

9 out of 10 Screen Stars use Lux Toilet Soap

FOR ALL-OVER
LUX LOVELINESS
TRY THE NEW
BATH SIZE

WORLD PREMIERE
"LOUISA"

'Louisa' Huge \$70,000, Chi;

VARIETY Wednesday, August 16, 1950

AA
PREDICTED!
"LOUISA!"
is the
Box-office
Gal of the
year!

4 ★★★★★ CHICAGO DAILY NEWS,
Saturday Aug. 12.

20,000 Jam

**The Chicago
For 'Louisa'**

Extra traffic policemen were called to the Chicago theater Friday to handle the crowds waiting to see the world premiere of the movie "Louisa."

The crowd extended four and six abreast north in State st. to Lake st., east to Wabash av., then south almost to Randolph st.

"I don't get it," John Balaban, B & K president, said. "There isn't any sex, no violence, no crime in the picture. It's a home movie."

Whatever the reason, more than 20,000 paid to see the movie Friday.

Trade papers, film buyers, exhibitors and movie fans all predicted that LOUISA would prove to be the top family picture of the year.

First fifteen test engagements, backing up the tremendous record-breaking World Premiere business at the Chicago Theatre, Chicago, proved these predictions 100% correct.

THERE HAS BEEN NOTHING LIKE IT SINCE 'THE EGG AND I'

UNIVERSAL-INTERNATIONAL presents

Louisa

Starring

Ronald REAGAN • Charles COBURN • Ruth HUSSEY
Edmund GWENN • Spring BYINGTON
with Piper LAURIE • Scotty BECKETT

Story and Screenplay by STANLEY ROBERTS
Directed by ALEXANDER HALL • Produced by ROBERT ARTHUR

Universal International

Clips from Film Row

NEW YORK

Leo Seligman now an independent distrib after selling his stock in Favorite Films Corp. and Regal Television Pictures Corp. He also resigned as treasurer of both outfits.

Avenue theatre, N. Y., recently operated by Lopert Films, taken over on long-term lease by Eca Theatre, Inc., headed by Mark Finkelstein. Outfit plans to change name of the 600-seater, and completely refurbish. Lessor was S. R. Jackson's Termer Realty Corp. Deal was consummated by Berk & Krumbold, theatre-brokerage firm. Previously it was reported that Max Cohen, of Anco Theatres, expected to acquire the Avenue as a showcase for hosiery.

Ed Williamson, Warner branch manager in Memphis, moves to the company's Dallas office effective next Monday (28) according to distribution chief Ben Kalmenson. Dallas manager Vernon Adams goes to Memphis.

James R. Grainger, Republic's sales chief, planned to Chicago Monday (21) on a swing through several exchange areas. Prior to returning to New York Sept. 11, he'll visit San Francisco, Los Angeles and Denver.

OMAHA

Grandview Drive-In now has a dirt track for midget and hot-rod auto races.

Joe Malec, boss of Peony Park, snapped up bands for the fall season in a hurry. They are Clyde McCoy, Bill Snyder, Henry Busse, Artie Shaw, Larry Green, Stan Kenton, Orrin Tucker and Tommy Dorsey.

Ahamo Club of Omaha worried about its date with Louis Prima band. They had the outfit set at Peony Park but the management withdrew its consent, and the club is now casting about for a spot to put the Prima orch.

"Lost in Stars" penciled in at Paramount for Oct. 4.

BOSTON

Al Fowler, former New England flack for 20th-Fox and Paramount, quit area for Los Angeles where he will join the Stanley Kramer Productions. Fowler will be advance man for Jose Ferrer, director and star of "Cyrano de Bergerac" on his forthcoming 20-city tour.

Marion Felix Jordan, rep of Motion Picture Export Assn. in Germany for the last three years, returned and took over lease of Castle Theatre, Mt. Pleasant, R. I.

CHARLOTTE

Theatre Owners of North and South Carolina hold their 38th annual convention at the Hotel Charlotte Nov. 19-21. Conclave originally was slated for Oct. 1-3, but the date was changed in order that the local meet would follow the national gathering of the Theatre Owners of America in Houston. Expected to be on the November agenda are television, activities of the Council of Motion Picture Organizations; discriminatory taxation and legislation; cooperation with government agencies and bureaus and other matters of general exhibitor interest. General chairman of the meet will be Tom A. Little of Charlotte.

ST. LOUIS

Albert Stetson, in charge of purchasers and maintenance for Fanchon & Marco houses in St. Louis, resigned to enter another biz field.

Harry Tanner lighted his new 500-car ozoner near Pana, Ill.

The Orpheum, Eldorado, Ill., owned by Turner-Farrar theatres, Harrisburg, Ill., getting 100% face-lifting.

Cliff Mantle, former office manager and head booker for Film Classics in St. Louis and Bill Keld, Kansas City, established the Triangle Film Co. here to distribute indie films.

DALLAS

Joe Valenti named manager of the Iris and Billy Miller made skipper of Uptown and Texan in Houston, three houses of Horwitz Homefolds group.

Kenneth Lemke named manager of Fredricksburg Road Drive-In near San Antonio operated by Claude Ezell & Associates.

Wade Wallace made manager of the Gulf and Palace at Robstown, being transferred here from Durant, Okla. Both are Robb & Rowley United Theatre houses.

LOUISVILLE

New Twin Drive-In on Crittenden Drive, near Standford Field, and adjacent to site of the 1951 State Fairgrounds, formally opened. Anthony Kern is manager, and one of incorporators who include Louis Arru, A. Edward Campbell and Josephine Kern. New ozoner is operated by American Drive-In Theatres, Inc., who also run the Skyway. In addition to twin screen, project has 1,900-car capacity.

CHICAGO

Plans drawn for \$100,000 modernization job on the Partheon theatre, Hammond.

Ben Katz and Betty Lou Thompson of Universal are on tour with the "Louisa" cast. Katz is accompanying Ronald Reagan while Miss Thompson goes with Spring Byington.

Bob Busch, who recently retired as manager of the Avalon here, feted by associates of Warner theatres last week.

MINNEAPOLIS

Warner Bros. branch continues company-owned car policy with purchase of four new autos for salesmen.

Northwest Variety cooking plans with Minnesota U for big dedication of new Variety heart hospital, Nov. 30.

Loren Leng, Grand Marais, Minn., exhib. escorting parties of friends trout fishing in Lake Superior on his cabin cruiser.

4 Majors Sue In Iowa % Chiselling

Des Moines, Aug. 22. Four percentage-chiselling suits were filed here in the federal district court by RKO, 20th-Fox, Metro and Paramount against G. Theodore Allen. Suits charge underreporting on percentage pix booked at Garden theatre, Guthrie Center, Ia.

Complaints demand damages for loss of rentals plus an accounting.

J. M. Warner Maps 1 Pic Every 10 Mos.

Jack M. Warner, son of Warner Bros. production veepee Jack L. Warner, who has just completed his first indie production venture for 20th-Fox release, declared yesterday (Tues.) that he hopes to turn out a feature every 10 months to a year. His deal with 20th, he explained, is on a continuing basis but only if it's "mutually acceptable" to him and the distributing company.

Warner brought the first print of his picture, "The Man Who Cheated Himself," to N. Y. for screening before 20th distribution execs. Film was lensed on a 19-day shooting schedule, he said, at a budget of under \$500,000. Comparatively short lensing time, according to the new indie producer, was made possible through having his script, cast and technicians thoroughly set before the cameras rolled.

Warner plans to go on the road with his picture for about three months, visiting 20th branch personnel and exhibitors in all key cities.

Warners' Theatres

Continued from page 3

theatre circuit pro-rated among stockholders of the company. This proposal was submitted to the U. S. Treasury Dept. early in the year. It has now been learned that Treasury refused to sanction the plan as a capital gains transaction. Because of this, the Warners would have been subject to a personal income levy on their share of the debentures.

Revived interest of the Warner freres in the theatre end may stem from the current recovery of exhibition in the past couple of months. With the boxoffice up and an uneasy peace or possible shooting war in the offing, theatre prospects are considerably brighter than they were six months ago when the Warners chose production.

Govt. Softening?

However, the big reason for the change is said to be a softening of the Government's attitude towards divided ownership by the brothers, with one or more staying in exhibition and the other sticking with production. The Warners in a long course of negotiations with bankers and elsewhere have demonstrated the difficulty of selling out their 24% stock interest in the tremendous theatre chain. Apparently, there is no way of doing it without suffering a big loss either in price or in tax levies.

Fact that the Government, since the initial offering of the old Warner consent decree, has permitted Joseph P. Schenck to remain as a top production exec in 20th-Fox without selling his tremendous theatre interests is said to count in favor of the Warners. Schenck must trustee his exhib shares and resign as officer, but that is still a far cry from outright sale. The 20th biggie will continue collecting dividends from his theatre holdings.

If the Government does not permit the Warners to retain their interests in both companies subject to some form of trusteeship, the division of the brothers would still simplify the problem of unloading tabued stock holdings. If Albert Warner, for instance, remains in exhibition, it is simpler for him to exchange his production interests with his two brothers for part of their theatre holdings than be forced to seek an outside purchaser.

Because of the big sums required by any outside group to swing the purchase of the three Warners' theatre holdings, a figure in the neighborhood of \$20,000,000, the Warner freres have been bucking a tough obstacle. Two big-Wall street investment houses—Lehman Bros. and Allen & Co.—successively took on the job of finding a syndicate willing to put up that sort of coin. In each instance, long dickering ended without a sale.

Government has been kept up to date on these negotiations as well as Warners' later attempt to work out a debenture plan satisfactory to the Treasury Dept. Since the Warners have demonstrated a bona fide attempt to unload their theatre stock, it is believed that Justice Dept. may relent by granting some other proposal that would not call for outright sale of theatre holdings by the three brothers.

Picture Grosses

DENVER

(Continued from page 12)
Years Before Eyes" (WB) (2d wk). Good \$2,500. Last week, \$3,500.
Orpheum (RKO) (2,600; 35-74)—"Treasure Island" (RKO) and "Beaver Valley" (RKO) (2d wk). Fine \$11,000. Last week, big \$15,000.
Paramount (Fox) (2,200; 35-74)—"Rock Island Trail" (Rep) and "Hi-Jacked" (Lip). Fair \$7,000. Last week, "Return Frontiersman" (WB) and "Vicious Years" (FC), poor \$6,000.
Tabor (Fox) (1,967; 35-74)—"Good Humor Man" (Col) and "Snow Dog" (Mono), day-date with Aladdin, Webber. Good \$4,000. Last week, "Skipper Surprised His Wife" (M-G) and "Crooked River" (Lip), fair \$3,000.
Webber (Fox) 750; 35-74)—"Good Humor Man" (Col) and "Snow Dog" (Mono), also Aladdin, Tabor. Oke \$2,000. Last week, "Flame and Arrow" (WB) and "50 Years Before Eyes" (WB), big \$3,000.

'Moon' High \$18,000 In Hub; 'Kiss' Fine \$17,000, 'Arrow' Not Fast at 19C

Boston, Aug. 22. Major houses reflect a slight upswing in boxoffice activity this stanza, with new product a hypo. "Destination Moon" at the Boston shapes as one of best, and will hold. "Broken Arrow" at the Met looks only okay. "Kiss Tomorrow Goodbye" at Paramount and Fenway looks nice. "Where Sidewalk Ends" at Memorial is only disappointing newcomer. "Three Little Words" at State and Orpheum looks fancy in second frame. "The Men" is slipping in fourth and final week at Astor.

Estimates for This Week
Astor (Jaycox) (1,200; 50-85)—"The Men" (UA) (4th wk). Down to \$5,800 after mild \$7,000 for third.

Boston (RKO) (3,200; 40-85)—"Destination Moon" (EL) and "Beaware of Blondie" (Col). Shapes strong \$18,000. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues), \$10,000.

Fenway (NET) (1,373; 40-85)—"Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono). Oke \$5,000. Last week, "The Furies" (Par) and "Perfect Woman" (EL), nice \$6,000.

Memorial (RKO) (3,500; 40-85)—"Where Sidewalk Ends" (20th). Not big at \$14,000. Last week, "Treasure Island" (RKO) (3d wk), big \$12,000.

Metropolitan (NET) (4,367; 40-85)—"Broken Arrow" (20th) and "Triple Trouble" (Mono). Only \$19,000. Last week, "Stella" (20th) and "Hi-Jacked" (Lip), \$15,000.

Orpheum (Loew) (3,000; 40-85)—"Three Little Words" (M-G) (2d wk). Holding to satisfactory \$18,000 after hefty \$25,000 for opener.

Paramount (NET) (1,700; 40-85)—"Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono). Nice \$12,000. Last week, "The Furies" (Par) and "Perfect Woman" (ELC), \$14,000.

State (Loew) (3,500; 40-85)—"Three Little Words" (M-G) (2d wk). Nice at \$9,000 after solid \$15,000 for first.

SEATTLE

(Continued from page 12)
"If This Be Sin" (U). Okay \$4,000. Last week, "Gigi" (Indie) (2d wk), \$3,000.

Music Hall (Hamrick) (2,200; 59-84)—"Crisis" (M-G). Slow \$5,500. Last week, "Annie Get Gun" (M-G) and "Mystery Star" (M-G) (5th wk), big \$5,800.

Orpheum (Hamrick) (2,600; 59-84)—"Flame and Arrow" (WB) and "Armored Car Robbery" (RKO) (2d wk). Fine \$9,000 after immense \$15,400 opener.

Palomar (Sterling) (1,350; 40-52-97)—"Iroquois Trail" (UA) (2d run) plus stageshow headed by Lionel Hampton orch. Solid \$13,000. Last week, "Peggy" (U) (2d run) plus Nellie Lutscher topping stage bill, \$10,600.

Paramount (Evergreen) (3,039; 59-84)—"Broken Arrow" (20th) and "Triple Trouble" (Par) (2d wk). Great \$9,000. Last week, big \$12,300.

PORTLAND, ORE.

(Continued from page 10)
"Tarzan and Slave Girl" (RKO) and "Mysterious Desperado" (RKO). Slim \$3,500. Last week, "Secret Fury" (RKO) and "Golden Twenties" (RKO), fine \$4,600.
Oriental (Evergreen) (2,000; 50-85)—"Broken Arrow" (20th) and

"The Lawless" (Par), day-date with Orpheum. Hot \$7,500. Last week, "Treasure Island" (RKO), sock \$5,100.

Orpheum (Evergreen) (1,750; 50-85)—"Broken Arrow" (20th) and "The Lawless" (Par), also Oriental. Wow \$12,000. Last week, "711 Ocean Drive" (Col) and "Armored Car Robbery" (RKO), \$8,000.

Paramount (Evergreen) (3,400; 50-80)—"Treasure Island" (RKO) (2d wk). Big \$7,000. Last week, \$9,800.

United Artists (Parker) (890; 50-85)—"Crisis" (M-G). Mild \$5,500. Last week, "Annie Get Gun" (M-G) (3d wk), great \$7,200.

Briefs From the Lots

Hollywood, Aug. 22.

Everett Riskin checked in at Paramount to start work under his new producer contract... Joan Bennett and Don Taylor signed by Metro for "Father's Little Dividend" in the same roles they played in "Father of the Bride"... Dixie Nelson's moppet contract with UI approved by superior court... Charles Boyer drew one of the top roles in "The Scarlet Letter" at 20th-Fox... Metro handed Sidney Sheldon a new writer contract as a result of his scripting on "Three Guys Named Mike"... Dick Erdman signed for main role in "Weak Heart", to be produced independently by W. R. Frank and Sam Wiesen... Les Goodwins moved into RKO to direct "Tin Horn Troubadours", co-starring Jack Kirkwood and Wally Brown... Philip Dorn joined the "Gault Woman" cast at RKO.

Warners will release "The Glass Menagerie" in the Latin-American countries as "Siempre Amanece Otra Vez," meaning "There is Always Another Awakening"... Howard Christie's first producer job under his new contract at UI will be "Abbot and Costello Meet the Invisible Man"... Gig Young drew a featured role in "Prisoner of War," in which Mark Stevens stars at UI, with Aubrey Schenck producing and George Sherman directing... Warners signed Stanley Roberts to script "The Will Rogers Story," which Robert Arthur will produce... Lloyd Corrigan plays a high school principal in "The Romantic Age," Columbia's Margaret O'Brien starrer... Alex Nicol signed a thesp contract at UI, starting with a role in "Prisoner of War."

Next producer chore for Richard Goldstone at Metro is "Inside Straight," based on a yarn by Guy Trusper. "Bedtime for Bonzo" starts this week at UI with Ronald Reagan and Diana Lynn in top roles... Jeanne Crain and Louis Jourdan will co-star at 20th-Fox in "Meet Me in Washington Square," film music version of "Heaven Can Wait."

New York Theatres

THE FURIES
A HAL WALLIS Production
Starring STANWYCK
WENDELL WALTER
COREY HUSTON
A Paramount Picture
Midnight Feature
Nightly

RADIO CITY MUSIC HALL
Rockefeller Center
"SUNSET BOULEVARD"
William HOLDEN • Gloria SWANSON
Erich VON STROHEIM
A Paramount Picture
Spectacular Stage Presentation

no way out
20th Century-Fox
A Paramount Picture
Midnight Feature
Nightly

ROXY
Scientifically Air-Conditioned
21st Ave. and 50th St. • Doors Open 10:30 A.M.
ON STAGE!
IN PERSON
Through Courtesy of HRC
MILTON
BERLE
20th Century-Fox
A Paramount Picture
Midnight Feature
Nightly

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...by the
master of
them all!

REX
BEACH'S

The Avengers

(FROM THE NOVEL "DON CARELESS")

"There's nothing wrong with
this business that hard
work and showmanship
can't cure."

Herbert J. Yates

starring

JOHN CARROLL · ADELE MARA with MONA MARIS
and ROBERTO AIRALDI · VIVIAN RAY introducing FERNANDO LAMAS

Screen Play by Lawrence Kimble and Aeneas Mackenzie
Based on Rex Beach's Novel "Don Careless"

Associate Producer-Director JOHN H. AUER

A REPUBLIC PICTURE

Republic Pictures Corporation
Herbert J. Yates, President

Football TV Ban Boon to Chi AM'ers; Sold-Out Signs on Pro, Big 10 Packages

Chicago, Aug. 22.

The Big Ten ban on live telecasts of its football schedule and the local blackout on ABC-TV's coverage of the National pro league games has occasioned a lot of squawks in this area. But one group is viewing the video squeeze-out with considerable satisfaction. That's the Chi AM station, operators, who are set to rack up some hefty coin with their football airings this fall.

As most of the radio coverage is built around Big Ten teams, which with Notre Dame are the focal points of midwest interest in the sport, AM'ers are well aware of the significance of the conference tele blackout in eliminating a potential competitor for both audience and sponsor coin. The same applies for Chi's two pro teams—Bears and Cardinals—which under the ABC-National league tele contract can't be seen in their home city.

So with video competition for major midwest games eliminated, with the exception of DuMont's Notre Dame coverage, radio stations encountered little difficulty in peddling their lucrative football package this season.

WIND's Sold-out Tag

One of the first to hang up the sold-out tag on its fall gridiron bundle was sports-minded indie WIND. Its 21-game college and pro schedule, plus adjacencies, represents billings of nearly \$50,000.

With Bert Wilson doing the play-by-play and Howard Miller doing the color, WIND will air the complete nine-game Northwestern schedule for the Chi Dodge dealers. Exclusive coverage of the full Chi Bear games will be done by Wilson, assisted by Irv Kupcinet on color, for fifth year for Standard Oil of Indiana.

Peter Hand Brewing is bankrolling a 15-minute "Football Scoreboard" after the Northwestern games and 15-minute "Football Preview" before the Bear games. "Preview" preceding the Northwestern outings has been picked up by R-H Television with Ray Eddy, Plymouth-Dodge dealer, sponsoring the "Scoreboard" after the pro contests.

Labor-owned WCFL has wrapped up Atlas Brewing to bankroll its (Continued on page 33)

CBS TO APPEAL \$7,500 AWARD ON AUTRY SHOW

Chicago, Aug. 22.

CBS attorneys filed notice in the U. S. circuit court of appeals here last week that they are appealing the \$7,500 judgment awarded Army Air Force Col. Frank L. O'Brien for claimed invasion of privacy by a 1946 Gene Autry "Melody Ranch" CBS airer.

Damages were awarded the AAF officer in March after suit in Chi federal district court in which he claimed a dramatization of an actual Air Force rescue depicted on the Autry show invaded his privacy and hindered his military advancement.

Co-defendants with CBS in the case are Wm. Wrigley Co., sponsor of the program, and J. Walter Thompson agency, handling the show.

Harris, Faye Sun. Time. Claim Snarls NBC 'Dream'

Phil Harris and Alice Faye have NBC stymied due to the team's claim on the Sunday 7:30 p.m. spot it had last season before losing its Rexall sponsor. Refusal to move is interfering with the network's \$30,000 90-minute "Dream Show" which is supposed to go into the 6:30-8 p.m. span on Sundays.

NBC is trying to get a firm commercial offer for the Harris-Faye airer on Thursday or Friday evening. Sponsorship, of course, would also get the net off the financial hook of its \$1,000,000 annual guarantee to the husband-wife team. In its attempt to snag a bankroller NBC reportedly has cut the Harris-Faye weekly price from \$18,500 to \$10,000, absorbing the difference itself although it may be able to renegotiate its pact to reduce its loss. Take from the time sale is figured to adjust the remainder.

COMMITTEE TO AID GOVT. ON AM-TV EQUIPMENT

Washington, Aug. 22.

To assist the Government in procurement of \$1,000,000,000 to \$1,500,000,000 of equipment from the radio-television industry in the next 15 months, the National Electronics Mobilization Committee was established here jointly recently by the Radio-Television Mfrs. Assn. and the National Security Industrial Assn. Committee will set up a Washington office to maintain liaison with national defense officials and all agencies concerned with purchases of military electronic equipment.

Chairman of NEMC is F. R. Lack, vicepres of Western Electric Co. Membership includes Frank M. Folsom of RCA; Dr. W. R. G. Baker, General Electric; Paul V. Galvin, Motorola; Benjamin Abrams, Emerson; Malcolm P. Ferguson, Bendix; William Balderston, Philco; Max Balcom, Sylvania; Walter Evans, Westinghouse; E. F. McDonald, Zenith; and Ross Siragusa, Admiral.

WWJ Off Detroit Air Two Hours Saturday In Engineers Strike

Detroit, Aug. 22.

All facilities of WWJ—AM, FM and TV—were off the air from noon until 2 p.m. Saturday (19) as the result of a strike by 56 engineers, members of the National Assn. of Broadcasting Engineers and Technicians (NABET). The strike continued after 2 p.m. but service on regular AM and FM channels was resumed at that hour through the efforts of supervisory personnel. Men returned to work Monday (21) though claiming the strike not settled.

All WWJ-TV programs, both of NBC network and local origin, were off the air Saturday till Monday. Negotiations are under way for full resumption of the TV schedule.

The strike came just seven and a half hours before a special 90-minute program celebrating WWJ's 30th birthday. The anniversary program went on with supervisory personnel manning the controls. Many celebrities participated.

The strike resulted from a wage dispute. Negotiations have been going on since February. George Maher, NABET national executive secretary, said the engineers are getting \$116.50 a week and want \$125. "All that WWJ has offered in the way of a pay increase is \$1.50 a week under a two-year contract effective Feb. 1," he said.

E. M. Sconyers, federal mediator, said: "I talked with union leaders four or five times Saturday morning. I told them the station management would make a new wage offer Monday. They agreed to wait until Monday. Then they changed their minds and said they would not wait."

NABET pickets appeared at all WWJ facilities at noon Saturday. Pickets also marched at entrances to the Detroit News Building. The Detroit News owns and operates the station.

Publication of the News proceeded normally except for an interruption from noon until 1 p.m. Members of the Teamsters Union (AFL) refused to cross picket lines with their newspaper trucks until they had consulted union leaders. The leaders instructed them to cross the lines.

WLEE Spreads

Richmond, Va., Aug. 22.

WLEE, Mutual affiliate, formerly operating on 250 watts, went into 5,000-watt operation last Wednesday (16) at 6:05 p.m. Station now operates from a four-tower array equipped for AM and FM, latter at 10,000 watts. The five-year-old WLEE is under the general management of Irvin G. Abelloff, with Tom Tinsley of Baltimore as president.

Mike Novello, former announcer for WRNL, has joined the announcing staff of WLEE.



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

'Album' Return Hypos NBC Sun.

With "American Album of Familiar Music" returning Sunday (27) to NBC for its 20th year, the web's Sunday evening lineup is beginning to shape up against the opposition. Backed by Bayer Aspirin (via Dancer-Fitzgerald-Sample), the Frank Hummert production will feature Thomas L. Thomas, Felix Knight, Margaret Däum, Jean Dickenson, Bertrand Hirsch, Arden & Arden, Daniel Lieberfeld and Gustave Haenschen's orch and chorus in the 9:30 p.m. slot.

Wildroot will kick off the evening with "Cloak and Dagger" at 5:30 p.m., with the possibility of another strong meller following in the 6 p.m. period (at present occupied by the "Catholic Hour," which NBC is trying to move into a pre-3 p.m. position). At 6:30 the \$30,000 weekly 90-minute stanza will be skedded.

With Wildroot dropping "Sam Spade" from the 8 p.m. spot, web has a vacancy still to be filled. The 8:30-9:30 stretch is taken by U. S. Steel. Following "Album" at 9:30, RCA-Victor will back "Take It or Leave It" at 10 p.m.

New Regional Web Set For Central Michigan State

Saginaw, Mich., Aug. 22.

Formation of a new regional net to serve central and northeastern Michigan was disclosed here last week by Jack D. Parker, operations director for the Saginaw Broadcasting Co. Called the Great Lakes Network, the loop will comprise stations WOAP, Owosso; WFYC, Alma; WLEW, Bad Axe, and WSAM, Saginaw, last-named as the base station.

All programs and special features planned for Great Lakes will originate from WSAM. Chain was organized through cooperation of Melvin Wirth, WOAP general manager; Robert Cessna, WFYC g.m.; and Milton L. Greenebaum, prez of Saginaw Broadcasting, which operates WSAM and WLEW.

Bean Disked Political Series Now on Market

Washington, Aug. 22.

Weekly series of quarter-hour programs of political comment on this fall's elections by Louis H. Bean, leading expert on predicting elections, is being offered to stations around the country. Bean, who forecast a Truman sweep in 1948, is the author of a new book, "The Midterm Battle," predicting this November's Congressional elections.

Transcriptions begin Sept. 9. Thus far they will be carried over WCFM, Washington; WFDR, N. Y.; WCVO, Cleveland; WDET, Detroit; WVUN, Chattanooga, and KFMV, Los Angeles. Station managers are told to contact WCFM, which is issuing the platters. Only cost is that of cutting and shipping the disks.

Memphis—Matty Brescia, local VARIETY mugg, is doing a twice-weekly sports stint over WMPS, local ABC affiliate. Brescia and Hal Benson, w.k. Memphis radio spieler, handle the Stock Car racing every Tuesday and Saturday night from the Riverside Speedway in West Memphis, Ark. Tab is picked up by Kaiser-Fraser dealer and Sears-Roebuck All-State Oil for the half-hour packages.

New & Returning Shows

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the four major networks during the next 10 days:

AUG. 26

Man on the Farm. Mutual network, 12 noon. Quaker Oats resumes sponsorship.
Al Helfer Sports News. Mutual, 7 p.m. Sustaining.

AUG. 27

American Album of Familiar Music. NBC, 9:30 p.m. Bayer Aspirin through Dancer, Fitzgerald & Sample.
Ginny Simms Show. ABC, 10 p.m. Sustaining. (Botany Mills assumes sponsorship Sept. 17, when the title will be changed to "Botany Song Shop.")

AUG. 28

House Party. CBS, 3:30 p.m. Pillsbury Mills through Leo Burnett.
Cedric Adams. CBS, 4:55 p.m. Pillsbury Mills, through Leo Burnett.
Beulah. CBS, 7 p.m. Procter & Gamble, through Dancer, Fitzgerald & Sample.
Oxydol Show. CBS, 7:15 p.m. Procter & Gamble, through Dancer, Fitzgerald & Sample.
Club 15. CBS, 7:30 p.m. Campbell Soup, through Ward Wheelock.
Talent Scouts. CBS, 8:30 p.m. Lipton's Tea, through Young & Rubicam.
Lux Radio Theatre. CBS, 9 p.m. Lever Bros., through J. Walter Thompson.
My Friend Irma. CBS, 10 p.m. Lever Bros., through Foote, Cone & Belding.
Bob Hawk Show. CBS, 10:30 p.m. Camel cigarets, through Esty.

AUG. 29

Cavalcade of America. NBC, 8 p.m. DuPont, through BBD&O.

AUG. 31

Aldrich Family. NBC, 8 p.m. General Foods, through Young & Rubicam.
FBI in Peace and War. CBS, 8 p.m. Procter & Gamble, through Biow.
Suspense. CBS, 9 p.m. Auto-Lite, through Cecil & Presbrey.

Twin City Stations Spruce Setups To Offset Video, War Competition

Minneapolis, Aug. 22.

NBC Prepping Couple Of Unusual Crime Mellers

NBC is prepping a couple of unusual crime mellers. Web has inked Warden Duffy of San Quentin prison for an audition in which the drama will deal not with cops-and-robbers stuff but the rehabilitation of convicts.

Network has also made a tieup with troopers of various states for a show titled, "State Police." In addition to using cases from official files, the names of the criminals and the officers will be used. State governors will appear on each show, with Connecticut's Gov. Chester Bowles featured on the audition disk. It's a Dorothy Day production.

New FM System Mapped To Send Two Programs Out Simultaneously

Washington, Aug. 22.

A plan for getting frequency modulation operations out of the red is being advanced by consulting engineer Raymond M. Wilmotte through use of his invention, the Bisignal system. This allows for transmitting two FM programs simultaneously, one weaker than the other. Stronger signal is picked up by ordinary home receivers, but the weaker program can be heard only by special sets. Bisignal, Wilmotte believes, will add to FM stations' regular program income by permitting broadcast of secondary programs of special and limited interest, with those wanting the special receivers paying a rental fee. Possible uses he suggests are background music for restaurants and offices, programs for military camps, control signals to raise or lower volume of programs for storecasting, facsimile newspapers, market and news reports for special groups, etc.

Wilmotte's system differs from the supersonic beep method of blocking out commercials in receivers for special locations (e.g. restaurants), and from the multiplex systems, in which a portion of the FM station's signal is taken over for transmitting facsimile. He says that the weaker signal in no way interferes with the stronger signal.

The inventor has petitioned the FCC to amend its rules to permit the use of Bisignal. It's expected the Commission will rule on the petition at the same time that it takes up the supersonic beep case now pending.

The fall AM picture here is gearing for hot competition, the war and the enigma of television vs. radio. In short, the program men are faced, as they are in other parts of the country, with how to prevent new inroads on their audiences.

NBC affiliate KSTP is beaming its AM schedule in terms of the war and television. Station management comments that there will be "no cutbacks because of TV." To meet the new interest in news, KSTP will be expanding local as well as national coverage. Dave Stone, country-style emcee, will head up a cross-the-board news slot at 12:50 with an emphasis on rural factors. In the music department a campaign to combat the disk jockey influence is under way. A balanced program, musically, is the aim.

A revival of an old KSTP policy has been ordered. From here on in a highly-skilled and adroit use of transcription libraries goes into effect. "All this, along with future plans timed to meet the current picture," say station officials, will aid KSTP AM in finding its audience, while its sister station KSTP-TV "continues to establish a loyal following in the visual media."

Meanwhile, at ABC affiliate WTCN, which has also a television (Continued on page 34)

AFRA'S WIN AT WJR SETTING OFF DISPUTE

Detroit, Aug. 22.

The American Federation of Radio Artists won a collective bargaining election at WJR, 7-0, National Labor Relations Board officials announced. Three newscasters, John Denman, Joseph Hainline and Jack White, announced they would seek to have the results set aside because they were prevented from voting along with special staff announcers, singers, actors and supervisors.

The newscasters Wednesday (16) tried to get a restraining order in federal court delaying the election, but found there was insufficient time.

Cincy Scribe's War Tapes

Cincinnati, Aug. 22.

Nixon Denton, Times-Star sports editor, is en route to Korea and will do wire recordings of talks with military chiefs and servicemen from the Cincy area for the paper's affiliated WKRC. His tapes are expected to be received from the war front within several days after recordings.

Denton is a World War I veteran and was Times-Star correspondent in the Pacific area in World War II.

SMALL STATIONS LOOM LARGE

'Wait & See' Policy Rules AM Circles As War Crisis Stymies Commitments

August, 1950, is being tagged "the month of indecision" in radio circles, as bankrollers, agencies and webs hold off on commitments while sweating out the Korean crisis' effect on the economy in general and ad expenditures in particular.

Typical of the suspended animation policy was the top level meeting which three General Foods agencies held Thursday (17), with account supervisors and other brass of Young & Rubicam; Foote, Cone & Belding, and Benton & Bowles present. Called at the behest of Y&R to mull a big league stanza which Y&R is planning (and in which all three GF agencies will share), it developed into a crystal ball session on what's ahead for AM and TV.

Y&R, it's understood, feels that even if there is some curtailment of tele set production there will still be 10,000,000 receivers in circulation by the end of the year—or at worst, 8,500,000. On that basis it figures it's still worthwhile to put additional coin into the medium. GF is not expected to make a decision until after Labor Day.

With no definitive indication made as yet as to the Government's war production plans, price controls, excise taxes, etc., sponsors are taking a "let's wait and see" attitude. Normally August is a period for evaluating purchases already inked and picking up properties remaining available but AM business today is at a greater standstill than ever before.

NBC Preps Top Pop House Band

NBC, which has parlayed its NBC Symphony Orchestra under Arturo Toscanini into a top program and promotion project, is prepping a jazz counterpart. Idea is for the web to build an NBC Dance Orchestra comparable in the pop music field to the Toscanini group standing in the longhair set.

Charles (Bud) Barry, the net's program veepee, wants to set up an endowment for a young arranger-conductor who would front the group and select outstanding sidemen. Besides giving regular jazz concerts, the orch would be sent on tour a la the recent Toscy junket. RCA Victor would handle the group on disk.

Project is viewed as being a healthy hypo for the band biz. Move also has an economy purpose. With the NBC Symphony members on staff, most of the web's house musicians are longhair. In some cases when a group is needed to back a pop vocalist or provide bridge and mood music on some dramatic stanzas, freelance talent has to be hired. When the new pop orch is organized, its members will be available for this type of assignment.

Kraft's 'Falcon' Backing Schubert Gamble Payoff

Sponsorship by Kraft of "The Falcon," currently the summer replacement for "The Great Gildersleeve," marks the payoff on a \$20,000 gamble for indie packager Bernard Schubert. Latter had to pay Mutual 20G to get his freedom from an MBS contract.

Ironically, the show, which was once part of Mutual's Sunday afternoon whodunit block, will now be spearheading NBC's Sabbath adventure lineup, which is competing against the Mutual mellers. It will be aired Sundays at 4 p.m., starting Sept. 3.

Kraft is continuing to back "Gildersleeve" on NBC in the Wednesdays at 8:30 p.m. slot. Title role will be played by Willard Waterman, vice Hal Peary, who is now in his own show on CBS.

Red Grange Show

Chicago, Aug. 22.

Red Grange, former All-American football player, last week signed a five-year contract with Green Associates, radio packaging firm, to do a weekly 15-minute football show. Titled "Red Grange Show," it's being handled as a 13-week package.

Series will be produced by Lew Green and written by Bill Fay.

Webs Cutting Sun. Afternoon Rates In Hot Competish

Competition for Sunday afternoon business has become so intense that at least three webs—CBS, NBC and ABC—are reportedly asking only 50% of their gross evening rates in order to get the biz.

NBC, which had its entire Sunday afternoon schedule open—except for the International Harvester show and Miles Labs' "Quiz Kids," plus the Shulton show (which was only on a dozen stations)—found itself faced with a dilemma when CBS made a pitch to IH and Miles at the 50% rate. NBC decided to make a reduction in rates, and although it has lost the IH-billings it retains Miles; has gotten an expanded hookup for Shulton; inked Kraft for "The Falcon," and expects to get additional accounts.

NBC had been charging 75% of the nighttime rate for the Sunday afternoon stanzas, but figures that with the increased biz it and affiliates will fare out better when the dollar figures are tallied. ABC and CBS rate cards show the Sunday time priced at 66% of evening rates, but NBC sources claim these webs are getting only half the nighttime rates. Mutual is said to be sticking to its quoted two-thirds of the evening rate.

Before the cut went into effect, NBC was getting over \$8,600 for a Sunday afternoon half-hour, with CBS and MBS each getting about \$5,900 and ABC \$6,800 before 4 p.m. and \$7,700 after that.

The reductions in Sabbath afternoon charges, it's stressed by industry toppers, is completely dissociated from the kind of axing which the Assn. of National Advertisers has been demanding. NBC affiliates which don't want to go along with the reduced rate policy were told they're free not to, although they'll be left out of hook-ups in the business inked at the lower figure.

FCC Refused Aid to Cal. In Crime War, It's Claimed

Washington, Aug. 22.

Senate Crime Investigating Committee heard charges last week that the Federal Communications Commission had refused the request of California for help in fighting organized crime. Complaint was made in testimony by Warren Olney, who was chief counsel of the defunct California Crime Commission.

Olney said the California Utilities Commission forbade the transmission of racing news to bookies via wire. However, the bookies sometimes tap the leased wires of Continental Press Agency, which distributes racing news. So California asked FCC for help. It filed a petition Oct. 4, 1948, asking FCC to order a nationwide ban on dissemination of racing news to gamblers.

The petition, according to Olney, "has just been buried for a year and a half." He said Continental has no California subscribers. However, its wires pass through the state and so can be tapped.

WEBS SEE BETTER COVERAGE IN 'EM

A unique situation has developed which finds the major networks, perhaps for the first time, making overtures toward the smaller stations around the country. It throws a whole new light on the Mutual Broadcasting System's sphere of influence and has had the effect of changing that web's concept as to the value of these 250-watt satellites.

When Frank White, with his CBS background and training, first joined Mutual as prexy about 18 months ago, he started to get rid of some of the small stations and co-ops. Now he's discovered that these two items are his best stock in trade.

The big networks are going after a lot of these stations, and the stations, for obvious reasons, are interested. It means, for one thing, better programming and prestige.

The big networks have suddenly discovered that their large city stations do not really do an effective job of penetrating these small towns the way they should, and have decided to go out and fill the gaps by offering better coverage. That's one way, too, they figure, of meeting the rate demands in the face of present advertiser pressure. Factor, too, of course, is video. The major markets are being blanketed by TV. The small towns, particularly those in the more remote, off-the-beaten-TV-path towns, are strictly "radio-babies" and will continue to be for a long time to come.

Today White and the Mutual boys are shifting gears. It's a case now of convincing the small stations that their future lies in Mutual.

Bey of Film Names Seen Boosting Air Programs As Well as Themselves

Although Hollywood is frowning on its talent going into television, radio is benefiting from a bevy of motion picture names getting shows in the sound medium.

NBC is grabbing off many of the screenites. Already the web has Charles Boyer in "Adventures of Marcel," Brian Donlevy in "Dangerous Assignment," Ilona Massey in "Top Secret," Frank Lovejoy in "Night Beat" and Ronald Colman in "Halls of Ivy."

In the works are shows for Cary Grant ("Mr. Blandings Builds His Dream House"), Harold Lloyd ("Dear Bots"), based on the Saturday Evening Post tractor salesman yarns, Rosalind Russell ("Boss Lady," a daytime serial), Mary Pickford's "Theatre of Valor" and a soap, "The Bough Breaks." Robert Cummings ("Call Me Duke"), Burt Lancaster ("The Doctor"), Claudette Colbert ("The Egg and I") and Gloria Swanson in a strip dramatizing romantic and family problems.

CBS has Marie Wilson in "My Friend Irma," Eve Arden as "Our Miss Brooks" and J. Carroll Naish as "Luigi." ABC has had Edward Arnold as "Mr. President" for some years.

Pic names are also cropping up with syndicated shows, such as the Buddy Rogers stanza heard in N.Y. on WOR, and with the continuing dramatic shows the demand for guesters is increasing. With NBC bringing back the "Screen Directors Playhouse" (with Cecil B. DeMille) and ABC expanding its recently acquired "Screen Guild Players" to a full hour, more studio names will be on the airwaves.

New WPAT Pgm. Head

Paterson, N. J., Aug. 22.

Don Kerr, announcer-producer of WPAT here, has been upped to program director by the station's new general manager, D. J. Wright.

Kerr, who started in at WHK, Cleveland, in 1930, has announced and produced at WOR and WMCA, N. Y., and at WAAT and WATV, Newark. He started at WPAT Jan. 1, '50.

License Fees Mulled for U. S. B'casters; Senate Report Cites 'Special' Gains

Washington, Aug. 22.

Erwin, Wasey N.Y. Shifts

Erwin, Wasey agency has realigned its New York headquarters personnel. Veepee C. H. Cottingham takes over supervision of radio and tele. Keith B. Shaffer, returning from two years at KMBC, Kansas City, becomes director of radio, with Richard L. Eastland becoming director of television.

Ray Simms continues as time buyer.

Form New Group To Set Ratings On Sustainers

Problem facing the AM networks—that of getting ratings on sustaining shows—is to be tackled by a new poll-taking outfit. Trendex, Inc., formed in N. Y. by Bob Rogers and Ed Hynes, two former associates of C. E. Hooper. Thus the old coincidental-telephone rating again rears its head, although it has been absent from the national statistical scene since Hooper sold his network service to A. C. Nielsen and moved into the city-by-city field.

Webs have been stymied in selling some of their sustainers because the A. C. Nielsen company gives only a time-period figure instead of rating the sponsor-less stanzas. NBC, which has set up its own rating system to cover the sustainers, is about to sign with Trendex and ABC is reportedly a strong prospect.

Trendex will provide ratings on AM sustainers and will also report on TV as a regular service. Method will be similar to the old Hooper, with coincidental telephone interviews in 20 cities in which there is four-network coverage. (The old network Hooper covered 36 four-network cities.) Outfit will incept measurements the first week in September, with results distributed by Sept. 20. Same schedule will be followed in subsequent months.

It's figured that the Trendex coincidental telephone data should be acceptable to the trade because of the acceptance which the old Hooper had and because many webs and agencies are using the Hooper city ratings. In order to give an accurate picture of the AM-TV relationship, the 20 cities will be selected to yield the same degree of TV penetration as exists nationally.

Bigelow Set to Direct 'Kildare' for MGM ET's

Hollywood, Aug. 22.

Joe Bigelow, screen and radio scripter and ex-VARIETY mugg, has been signed by MGM Radio Attractions, transcription outfit, to direct "Story of Dr. Kildare," as well as "Hardy Family." He has been directing the latter since May.

Raymond Katz, MGMRA director of production, has been on the Coast negotiating contract renewals and handling other production details. He returns to WMGM, N. Y., where he is program director, later this week.

Carey Wilson, Metro producer, will sub for Howard Dietz as host on the "MGM Theatre of the Air" transcriber while the latter is vacationing in England. The six series in the MGMRA catalog are currently entering their third 26-week cycle.

Before heading back to New York, Katz signed six guesters for MGMRA's hour show from N. Y. They are Barbara Stanwyck, Brian Donlevy, Gloria Swanson, Joan Leslie, Ellen Drew and Ruth Hussey. Transcribed dramatics are now airing on 225 stations.

Congress will probably consider legislation early next year requiring radio and television stations to pay fees for their construction permits and for their triennial license renewals, as well as for the filing of documents with the Federal Communications Commission.

Idea is to have the stations pay for special services which benefit them rather than the general public. The FCC is only one of many agencies for which this new move is considered, because of the heavy expense of running the Government, the big national debt and the steadily increasing costs of operation.

Budget for the FCC is about \$7,500,000 a year. However, only about half of this would be applicable to broadcasting, since the Commission handles many other services such as telegraph, telephone and cables, non-commercial broadcast services, marine radio, and various special radio services used by private business.

Thus, an effort would be made to set up a scale of fees for the industry to cover most or all of the share applicable to commercial broadcasting.

The idea that private business should be required to pay for special services received from the Government is not new. However, early this year the Senate Committee on Expenditures in the Executive depts. went to work on the problem, studying more than a dozen different agencies. In its recent report, the section dealing with radio declared:

'Variety of Services'

"The Federal Communications Commission renders a tremendous variety of services, a substantial number of which would lend themselves to equitable fees. The Commission processes applications and grants permits for the construction and operation of commercial radio stations. Such an operating permit is in effect a franchise to a segment

(Continued on page 34)

Title Hassle Snarls 'Jury'

Hassle which has developed over title ownership of "Juvenile Jury," aired Sundays at 3:30 p.m. on Mutual, may have an effect in determining its continued sponsorship by General Foods.

Although the show is a Jack Barry-Dan Enright production, after January, 1952, WOR, N. Y. (one of Mutual's key stockholder stations), will own the title, "Juvenile Jury." However, Barry-Enright will continue to own the package. Program was originated when pair were employees of WOR, hence the hassle. Sponsor feels that for four years it has put money into the stanza, building up the title's value, and that the tag should belong to the packagers.

On the other hand, WOR is reported taking a firm stand against relinquishing its rights to the name. Although it could not use the name for a similar airer, it feels ownership of the "Jury" tag will insure MBS' hold on this segment of the GB billings.

Sponsor and packager, however, feel that if WOR-Mutual refuses to give up rights to the title they will immediately start to build up a secondary title and merely use the "Jury" name in the intro.

Hub Zany Team Splits; -Pgm. Duties Come First

Boston, Aug. 22.

Announcer Tom Russell has replaced Ray Giradin as Carl Moore's teammate on the latter's zany early morning show emanating daily from WEEI, Hub's CBS outlet.

Giradin, longtime airwave partner of Moore's, relinquished the spot to devote full time to duties as program director of the station.

TIME FOR DEFENSE
With Ensign Jack Siegel, U. S. Army Band under Capt. Hugh Curry
Producer-scripter: Stanley Field
Commentator: Maxwell Marvin
30 Mins.; Tues., 9 p.m.
Sustaining
ABC, from Washington

The wartime version of this Dept. of Defense ailer has been revamped and stepped up in keeping with the times. No longer concerned with a general interpretation of functions of the armed services to the public, but pinned down by events to an up-to-the-minute reporting and interpreting job, show emerges as a fast-moving, half-hour of music, news and analysis.

Show has been streamlined into a tighter-knit, faster-moving military presentation than it was when it began, almost a year ago. The opening has been shortened and the entire format and spirit is now martial. Music is entirely military and patriotic, with plenty of flag-waving, but kept under control by the deft management of conductor Capt. Hugh Curry. Opening with an original musical introduction definitely keyed to the excitement and tenseness of the on-the-spot reporting featured in the show, producer-scripter Stanley Field manages to keep up the pace throughout.

"Star" of first show under new format is Ensign Jack Siegel, sportscaster and currently covering the war as combat radio correspondent. Siegel conveys the flavor of the Korean background with the best of all devices, the people concerned and the actual sounds accompanying their activity. There's an eye-witness account of the landing of the marines in South Korea, complete with shouts and cheers of the Leathernecks and playing of the Marine band. There's a pickup from the troop train; the briefing by a Marine Colonel; an interrogation of a Red POW by an intelligence officer, including the official translator's running interpretation. Siegel handles his chores with the ease of the professional.

Maxwell Marvin, acting as "defense reporter," handles the interpretative commenting job straight, in keeping with the documentary flavor.

Musical selections are cannily chosen. Part of the revamped format calls for a systematic monthly rotation of all four service bands, with show originating at the group's home base. Since the military bands are of uniformly high quality, results should be even.

Subsequent programs will continue to concentrate on the Korean scene, with Siegel and Major Wes McPherson alternating from their frontline spots.

Show is currently heard on about 200 of the web's stations, plus Voice of America and the Armed Forces Radio Service, carried to U. S. troops all over the world. Natural interest in the military crisis, plus the improved, up-to-the-minute flavor of show, should increase its circulation. Lowe.

MAN IN THE STREET ASKS ABOUT NEWS

With Leo W. O'Brien, Howard Maschmeier
15 Mins.; Tues.-Thurs.-Sun., 7:30 p.m.
Sustaining
WPTR, Albany

Program, answering questions of the man in the street on the Korean situation and other world and national news, quickly strides into one of the top spots among area organizations, via the skillful hands and authoritative voice of Leo W. O'Brien, veteran INS correspondent. O'Brien, whose weekly "News From Capitol Hill" feature, won an award last spring from the Ohio U. Radio Institute, is probably the solidest working reporter on the air here and is also WPTR's strongest straight personality.

A combination of the factual, interpretative and commentary, program is neither easy to classify nor to achieve. It isn't perfect yet. O'Brien admits that he is no sense an expert on Korea, but his long experience in the news field qualifies him to handle the public's queries.

Program brings listeners up-to-date on Korean developments, the United Nations proceedings and other news musts. It closes with "global quotations"—remarks uttered by world leaders and read by O'Brien. He possesses a voice and a personality of network calibre, but might modulate the former and cut down the twang. Howard Maschmeier, as feeder, despite two mild fluffs on second salvo, comes through very well. His questions, smoothly phrased, tend to be lengthy; they sometimes include or indicate opinions.

Show, cut from a rough script, is too important to be transcribed, should be live. Jaco.

LIFE WITH LUIGI
With J. Carroll Naish, Alan Reed, Hans Conried, Jody Gilbert, Ken Peters, Mary Shipp, others
Producer-Director: Cy Howard
Writers: Lou Derman, Mac Benoff
30 Mins., Tues., 9 p.m.
WRIGLEY
CBS, from Hollywood (Meyerhoff)

"Life with Luigi" remains a likeable show. It's return to the spectrum Tuesday (15) indicates that the session still is beset with the basic problem of whether to let gags that have little bearing on the plot interfere with the action, or whether it will be moulded into pure situation comedies. This fundamental confusion frequently interferes with the overall effectiveness, but if the success of the stanza is to be measured by its laugh content, "Luigi" is making good with its listeners.

J. Carroll Naish, playing the central figure of the Italian immigrant who tries to make good in Chicago, gives a good deal of authenticity to the title role. He creates a likeable, thoroughly moral character who's frequently forced to run counter to his ethical code by the connivings of those surrounding him. In the initial session, Luigi suffered a minor fire loss and the wise boys around him figured that he could cash in by exaggerating his losses. Luigi, ultimately, became so afraid of legal entanglements, that he wound up bargaining with the insurance adjuster for a lower settlement.

"Luigi" has a set of capable performers. There's an authentic melting-pot flavor to provide rich atmosphere, with Alan Reed, Hans Conried, Jody Gilbert, Ken Peters, Mary Shipp and others giving valuable assists. Jose.

PATT BARNES SHOW
Writer-producer-director: Barnes
15 Mins., Fri.; 4:45 p.m.
Participating
WJZ, from N. Y.

Aired from the Cafe Lounge of N. Y.'s Cavanagh's restaurant, this 15-minute program is an informal chitchat session with not too broad appeal among afternoon dialers. Show is being broadcast by WJZ, N. Y., in line with its work-with-the-community slant. Idea is to have the mayor of a different town near New York guest on the show each week. It's felt by the station that the confabs between the visiting mayors and host Patt Barnes can result in a useful exchange of civic policies. However, judging by the preem show Friday (18), discussions are of a routine nature and too brief, thus resulting in very little constructive material being offered.

Program stands out mostly as a showcase for Cavanagh's, which received a lengthy sendoff by Barnes at the start of the show. Broadcast also spotted two other plugs. One was the "Chiquita Banana" commercial, while the other was a pitch for Holiday mag. Barnes, a soft-spoken, folksy-type commentator, handles the proceedings in an affable manner. Guesting on the initial airer was the Mayor of White Plains and his wife. Topics discussed included the number of schools and hospitals in White Plains, traffic problems, civilian defense and religious and racial harmony. Gros.

TRAFFIC SAFETY REPORTERS
With George Selden, Tom Walsh and Harold Calkins, Guests
15 Mins.; Sat.; 9 a.m.
Sustaining
WGY, Schenectady

Program, transcribed the previous afternoon at one of Schenectady's busiest traffic points, brings on mike announcer George Selden, two policemen and passing motorists. It is one of the best, yet simplest, safety shows presented in the Capital district. The police officers have a list of traffic rule and car-operating questions which they ask drivers, men and women. Selden joins in the exchanges and pops a query about the motorist's "pet peeve."

The field of traffic safety is quite thoroughly explored in the informal discussions. Policemen highlight the interviews with personal observations and pointed stories.

Interviews whether by chance or screening—seem intelligent and well informed. Women, incidentally, insist they are not inferior drivers. Selden is excellent; officers are good, although wordage is long in spots. Jaco.

MEET MacPHERSON
With Stew MacPherson
15 Mins., Sun., 2:30 p.m.
FARMERS & MECHANICS BANK
WCCO, Minneapolis

"Meet MacPherson," an interview show based on timely material and guests, features Stew MacPherson, formerly big gun of the BBC, now here with WCCO. (Continued on page 34)

WELCOME TRAVELERS
With Tommy Bartlett
Producer: Stefan Hatos
Director: Bob Cunningham
Writers: George Anderson, Wally Olson
30 Mins.; Mon.-thru-Fri., 9 a.m. (CDT)
PROCTER & GAMBLE
NBC, from Chicago (Blow)

Now in its fourth season (first two on ABC), "Welcome Travelers" keeps rolling along in successful fashion. Show's format remains basically unchanged, with host Tommy Bartlett interviewing travelers passing through the Windy City.

Appeal of the cross-the-board strip rests heavily on the old saw that there's nothing more interesting than people, provided they're carefully chosen in advance. Les Lear and his five-man crew, covering the city's railroad and bus stations and airports, have developed a good knack of coming up with an assortment of interesting wayfarers for the show. And because it is taped a day ahead, session has a smoothness that belies the fact that most of the interviewees are unfamiliar with a mike.

Equally important attribute is the expert emceeing of Bartlett, who projects a large degree of friendliness and enthusiasm into the affair.

Four travelers were talked to on show heard (16). Especially lively were the two Canadian lads who described their adventures while hitch-hiking across the country. P&G commercials were professionally handled by Bartlett and Frank Gallop. Dave.

IT'S HIGGINS, SIR
(Advance Release)
With Harry McNaughton, Vinton Hayworth, Vera Allen, Pat Hosley, Charles Nevil, Denise Alexander, Mary Michael, Ethel Wilson
Writer-producer-director: Paul Harrison
30 Mins.; Thurs., 8:30 p.m.
NBC, from New York

Sixth in the series of NBC's "Advance Release" programs, spotting initial airers of show series likely to play soon on the network, "It's Higgins, Sir" shapes up as interesting, palatable air fare. It should do okay with network audiences. Show has the advantage of Harry McNaughton in the vital Higgins role, as an English butler, a part that fits him admirably because of his long association with such British characterizations, both on the stage and in radio.

Plot for this one is fashioned along the lines of the Mr. Belvedere experiences on the screen. In this opus, the typical American family of Roberts has its regular routine interrupted by the arrival of Higgins, a gentleman's gentleman, who goes with the expensive silver set inherited by Phillip Roberts from a British relation. Will stipulates that the butler must remain as long as the silver service does, and when he goes, the silver set also is lost.

Story relates the various reactions, all originally bad, of the Roberts family members when they first come in contact with Higgins. This develops past situations and dialog, most of them geared for certain laughs which they get. Gaggling wears a bit thin after about 10 minutes, but saving grace is in the show keeping constantly moving forward to the climax.

McNaughton is surrounded by a capable cast that includes Vinton Hayworth, Vera Allen (excellent as Mrs. Roberts), Charles Nevil, Denise Alexander and Pat Hosley. Last-named really takes the laurels of the supporting group. Ethel Wilson makes the aunt a bit unbelievable.

Paul Harrison not only did a capable scripting job but deftly directed and produced. Will Lorin provided a neat scoring job for the musical background. This is a light, frothy piece that could be readily made into a weekly feature. Wear.

CHILDREN'S CAROUSEL
With George Michaels, Others
Producer: Norman Tillman
30 Mins.; Sat., 9:30 a.m.
SWARTZ & LEVISON
WROW, Albany

(Goldman, Walter & Kanna)

Mild kids program would be improved if participants were persuaded to sing numbers more appropriate to their age and vocal ranges. On half-hour heard (19), current ballads comprised major part of the offering. George Michaels, who handles, has an easy manner, but his New England accent is slightly hard.

Dick Hartigan pianos for singers. Addition of instrumentalists—they have appeared on other children's WROW shows and may work this one, other times—would help. Block is nicely titled. Jaco.

From the Production Centres
IN NEW YORK CITY . . .

Richard S. Testut, Associated Program Service veepee, leaves tomorrow (24) on a biz tour of Canada and Coast. . . WMGM now airing night trotting from Yonkers Raceway. . . Fred Allen vacationing for several weeks at Sea Girt, N. J. . . Peggy Lobblin joins "Love and Learn. . . Mary Irish new publicity director at WTTM, Trenton. . . Robert Montgomery returns to his ABC gab series tomorrow (Thurs.). . . Evelyn Varden, of "Young Dr. Malone" cast, is featured in new film, "Stella," and Elspeth Eric opened on Broadway in "Live Wire." . . James Van Dyke new to "The Romance of Helen Trent." . . Tony Rivers added to "Front Page Farrell."

"Cavalade of America" starts its 16th year next Tuesday (29) with director John Zoller coincidentally celebrating his 25th anni in show biz. . . Trendle-Campbell Enterprises, producer of the "Lone Ranger," has named F. T. Mincolla merchandise manager for L-R products. . . The Howard F. Todmans (he's biz manager of Goodson-Todman Productions) have named their second daughter Leslie White. . . "Junior Celebrities at the Little Club" resumes on WOR Sept. 10. . . Judy Cortada sails tomorrow (Thurs.) for two weeks in Bermuda. . . Tom Hicks, ex-Fletcher D. Richards, new exec AM-TV producer for Geyer, Newell & Ganger. . . Liberty Broadcasting System has set up N. Y. offices with sales manager Morgan Ryan (ex-ABC) in charge. . . William Chalmers, AM-TV veepee of Kenyon & Eckhardt, visiting Coast on "Ford Theatre" affairs. . . WINS' Henry Milo to air from bridge of the new liner Liberte today (Wed.). MBS veepee Abe Schechter returns from Europe aboard the same ship. . . WMCA's Ted Steele is planning entertainment for wounded Korea GIs at the Mitchel Field hospital. He's already donated 500 records, with WMGM's Ted Husing giving 250 disks. . . Doug MacNamee and Ed De Gray, both CBS, will represent radio in the Pimm's Cup Celebrity Tennis Tournament at Forest Hills today (Wed.). . . Hal Davis back at Kenyon & Eckhardt after a siege of pneumonia. . . Treva Frazee on ABC's "Modena Romance" Friday (25). . . Peggy Lobblin featured on Armstrong "Theatre" Saturday (26).

Thesper Jack Lloyd on MBS' "Family Theatre" tonight (23). . . Ted Schneider, WMGM operations manager, vacationing in Poconos. . . NBC program veepee Bud Barry to Coast on details of the new Hedda Hopper 30-minute stanza, which will use film names. . . Benton & Bowles' Walter Craig planned to Hollywood Monday (21) due to death of Ken Burton. . . Norman Brokenshire of WJZ to give a "Tea for Two" party at Tavern-on-the-Green tomorrow (24). . . NBC's George Wallace to uncork fall program promotion campaign Friday (25). . . Brian Donlevy records "Thunder Afloat" for "MGM Theatre of Air" Friday. . . John Rich, legman for the McGraw production "Wanted" on NBC, has just returned from a four-week trip through eight western states gathering case data for scripts. . . Agent Don Sharpe left yesterday (Tues.) to return to the Coast. . . Alice Frost & Joe Curtin return for their original roles on CBS Tuesday night mystery series, "Mr. & Mrs. North," when it resumes Sept. 5.

CBS' Abe Burrows stricken with virus pneumonia Sunday (20) night. . . NBC's "Big Town" to air "Murder Takes a Joy Ride" script Tuesday (29) as a pre-Labor Day safety warning to motorists. . . Margaret Arlen of WCBS commended by Mayor O'Dwyer for anti-hoarding campaign. . . The Joe Givens (he's with WOV and she was with the indie before their marriage) have named their new son Jeffrey Joel.

IN HOLLYWOOD . . .

Alan Reed will be up to his old Falstaffian tricks again when he tees up a five-minute strip over ABC for Mars candy bars. It will be a mixture of poesy, fable and fantasy. . . C. Nicholas Priaulx, only network v.p. hailing from the Isle of Guernsey, passing a couple of weeks here on vacation and diversionary business talks with Frank Samuels at ABC. . . Al Jolson will give out with song and anecdote in the Walter Winchell spot Aug. 27. . . Earl Ebi and Mannie Mannheim, partners in packaging, now have two shows making the agency rounds. First is based on Warden Clinton Duffy's tome on San Quentin and the other is a comedy stanza starring Pat Patrick, otherwise Ericl Twing of the Charlie McCarthy show. . . Ben Brady shoves off for N. Y. next month to do some writing for Ken Murray's TV show. He may also revive "Brooding with Barty" for one of the nets. . . Wayne Steffner quit as sales manager for Columbia Pacific network, and Frank Oxarart dittoed as ad chief of Hunt Foods, so they could set up shop for packaging radio and TV shows. . . KEAC, longhair music station, is sold out five days a week from 3:30 p.m. to 1 a.m., proving there's an audience for longhair. Only works of the masters are played.

Cran Chamberlain checked out as director of program writing at KNX to wrap up a few shows of his own. That was his old trade before joining CBS eight years ago. . . CBS has decided to call the new Hal Peary series "Honest Harold." Norman Macdonnell produces and Jack Meakin carries on as music director. . . Willet Brown, prez of Don Lee network, is following in his father's footsteps and will take over the Cadillac agency in Bev Hills when he departs the radio scene. . . Jack Kirkwood has finally made the rounds of all the nets by signing with Don Lee for a half-hour daytime strip. He'll be flanked, as in past years, by Billy Grey and Lillian Leigh, and the same wacky format will prevail. . . David Rose supplants Jack Kirkwood for the remaining five weeks of Red Skelton's hiatus. The redhead will do a five-minute spot on each show as a warmup for the new season.

IN CHICAGO . . .

Bill Slater here Sunday (20) taping 10 segments of his quarter-hour quiz show package, "Share the Wealth," which will be aired on midwest stations for Kroger. . . Herb Newcomb leaves ABC announcer staff to set up his own biz. . . RCA Victor Distributors have picked up WAAF's "Symphony Hour" for a year. Show, aired six times weekly, is emceed by Dick Winters. . . Fran Allison helped select the two Red Feather kids to be featured in Chi Community Chest campaign. . . Fred Casper and Ken Nordine handling commercial duties on ABC's "Breakfast Club" during vacations of Don Doud and Bob Murphy. . . Jean Hersholt slated to be featured speaker at annual confab of Lambda Chi Alpha fraternity Sept. 4. . . Paul Fry, general manager of KBON, Omaha, in town on business last week. . . Chi's Roosevelt College and Harvard have requested copies of the scripts for WBBM's documentary "The Quiet Answer" for classroom use.

WMAQ newscaster Norm Barry named first honorary member of the 52 Assn., hospitalized vets service group, for his promotion of the organization on his morning news show. . . Oldtime Chi radio man Dave Malcolm ringmastering the Sister Kenny Polio Fund Circus being held this week at Soldiers Field. . . Dick Lewin, general manager of KTRE, Lufkin, Tex., checked into MBS central division offices last week. . . State Dept. has asked for a record of Fahey Flynn's WBBM exclusive interview with Mrs. Herbert Lord, who barely escaped capture by the Reds in Korea. . . George Herro, MBS central division flack, initiated into Public Relations Society of America. . . Harry Struthers shifts from Chi office to Radio Sales to account exec berth with RS in N. Y. . . Franklin Babcock joins ABC announcer staff on temporary basis. . . WBBM news editor Julian Bentley leaves (Continued on page 36)

RADIO'S GHOST STALKS H'WOOD

New Programs Getting Brushoff As Sponsors Rush Into Daytime Slots

With more advertisers rushing into daytime as a hedge against TV's inroads in evening AM, the bigger networks are finding it difficult to get morning and afternoon periods in which to try out new programs.

While "it's great to sell time," the web programmers say, it's also important to experiment with new ideas. When a period opens and the show developers ready one of the alders on which they've worked and cut auditions, up pops a bank-roller and buys out the slot from under them.

As an example, NBC has daytime shows with Charles Boyer and Claudette Colbert which it wants to schedule, but can't find the room. Last open space was the 11-11:30 a.m. strip, which Bristol-Myers bought for "Break the Bank" Monday, Wednesday and Friday. Kellogg, which was supposed to buy the 1:30 p.m. strip (in station option time), couldn't get that period because not enough affiliates would clear. Now NBC is trying to put Kellogg into the Tuesday, Thursday and Saturday 11 a.m. periods.

Armour bought Dave Garraway at 1:15 p.m. in the east (12:15 p.m. in other zones) and Manhattan Soap has the 1:45 p.m. eastern (12:45 in central zone) slot.

As a result, NBC may have to appeal to stations for additional network option time. Following the web's last appeal for more network time it got the right to shift the Miles Laboratories shows from 7-7:30 p.m. to 7:30-8 p.m., which will remove the island of station time that immediately precedes the 8 p.m. network shows. However, Pure Oil Co. will have to move H. V. Kaltenborn, who is now in one of the periods which Miles is slated to get.

Free Competition Rule Invoked by FCC Again In Reidsville, N.C., Case

Washington, Aug. 22.

Even if it could be shown that a town could not support two standard radio stations, the FCC still would not prevent a second one from going into the business, the agency ruled last week in turning down the petition of WRC in Reidsville, N. C., for a rehearing on the application of WREV (FM) for an AM outlet.

Commission reaffirmed its decision of last March in the Cullman, Ala., case in which it ruled that "as a matter of policy, the possible effects of competition will be disregarded in passing upon applications for new broadcast stations."

Commission found that Reidsville Broadcasting Co., owner of WREV and the Reidsville Review, is financially qualified to build and operate its proposed AM station, contrary to contentions of WRC. Agency said that WRC further failed to show facts to support a conclusion that injury to the public would result from competition of a second AM station.

All-Carnegie Tech Touch To New Pitt WEDO Aired

Pittsburgh, Aug. 22.

New daily program on WEDO is almost a Carnegie Tech Music School exclusive. It's written and directed by Ken Campbell, a student and station's new assistant director. Wednesdays it features J. Frederick Gentry, baritone, who just graduated, accompanied by Richard Means, an undergraduate. The Friday quarter-hour has Lorraine Prus, a soprano who got her diploma two months ago, accompanied by Eleanor Garraway, who finished at Tech in 1947.

Show airs every evening at 6:15 and will add live talent on other days shortly. Meantime, on the days when the Tech gang isn't on the program, it's transcribed.

20th Buys 'Rose' Spots

Spots plugging "Black Rose" and the N. Y. Philharmonic Symphony's appearance at the Roxy, N. Y., have been bought by 20th-Fox over WQXR, longhair indie. Starting Aug. 27 for a five-day period, 20 spots daily will be used.

Agency is Charles Schlaifer.

500G AM-TV Deal Pacted by WFIL

Philadelphia, Aug. 22.

In what is said to be the largest radio-television contract ever inked in this area, Adam Scheidt Brewing Co. (Valley Forge Beer and Ramshead Ale) has signed a five-year deal with WFIL and WFIL-TV. At current rates, the contract represents more than \$500,000 billing. The account was placed by Ward Wheelock Co.

The five-year pact, 52 weeks firm, calls for yearly renewal options at the rates then prevailing on both media. It becomes effective Monday, Sept. 11.

The radio contract covers a one-hour show Monday through Saturday from 11 p.m. to midnight, featuring Bob Horn, one of the city's "name" disk jocks. On WFIL-TV, Scheidt will sponsor a quarter-hour sports program, Monday through Saturday, 7-7:15 p.m., featuring George Walsh, highest rated sports-caster in Philly TV.

The programs, in both mediums, are designed in content and time of presentation to snag a wide, varied audience. The Horn show will be titled "Valley Forge Jamboree." Horn moves to WFIL from WIP, and in addition to the music will supplement recordings with late sports results and important news breaks.

Sports-caster Walsh is the TV commentator for the Philadelphia Athletics.

AUSSIE STATION OFFERS PLATTERS FOR U.S. SALE

An Australian radio station, 3DB, is circularizing American stations offering transcribed programs for sale. The "Down Under" outlet, owned by the Melbourne Herald and Weekly Times, is peddling the platters which it has sold to broadcasters in Canada, New Zealand, South Africa, Honolulu, Malta, Trinidad, Bermuda and Singapore. In Australia some of the airers have been backed by Shell, Lever Bros., Colgate, Atlantic Oil and Kraft.

The Aussie outfit says that, because of the exchange situation, its prices are low in dollars.

FM Network Spreading To Philly With WQXR Shows

The FM network which carries the N. Y. Times-owned WQXR's longhair music and the hourly news bulletins of the Times, will extend to Philadelphia Sept. 1, adding WFLN, Philly, and WFOA, Trenton. Network will total 16 stations.

WFOA, Trenton Times station, will pick up the WQXR signal and relay it to WFLN. The outlets will carry the indie's shows daily and Sunday from 7:30 p.m. to 12:05 a.m., except from 9:30-10 p.m. The relay network extends as far north as Niagara Falls via the 11 stations of the Rural Radio Network.

WMCA's Fordham Games

WMCA, N. Y. indie, is peddling a package for Fordham U. grid games on Saturday afternoons.

Only one of the games will be televised, the Fordham-New York U. contest on Saturday, Nov. 25, which WBSV-TV, N. Y., will carry, backed by Esso.

BIZ DROPS OFF, FIRMS FOLD UP

By JACK HELLMAN

Hollywood, Aug. 22.

"It's not like the old days when J. Sayington (Savvy) Crampton used to pour tea every afternoon at four. The Esty office was hopping then and so were the others."

It was with a wistful sigh that the oldtimer recalled radio's halcyon days. He was sure that he saw ghosts stalking through the half-empty offices, the wraith of men who made Hollywood the radio center of a kilocycle empire. A bustling town of the '40s was fast becoming a mere shadow of its former self. The old west knows it better as a ghost town.

It doesn't take an oldtimer to recall the days when five or six of the big agencies handled anywhere from 40 to 50 shows a week. Now any one of them is lucky to have two or three in the shop. And it's much too early for television to take up the slack although many of the big commission houses are holding on to their space hopeful of better times when the cable comes through. The microwave hookup between here and Frisco will link the two biggest markets west of Chicago but it'll take more than regional billing to put people behind all those desks.

Closing of the Esty office was a blow to home pride but reasoned the big wheels back east, "why keep an office going with nothing to it?" Bob Hawk, all that's left here of the Camel billing, has his own cubicle in Beverly Hills, and with Screen Guild Players and Jimmy Durante departed, there was only the help left to keep the water jug gurgling.

The lights are still burning at Sullivan, Stauffer, Colwell & Bayles but the teletype is as silent as activity in the accounting department. Last year there was Jimmie Fidler for Arrid and "Hollywood Star Theatre" for Anacin. Both are in the endbook of shows that once sported the SSC&B colors. The office is being maintained in the hope of some fall TV business.

Those Were The Days

At the J. Walter Thompson office they can remember when Standard Brands, Kellogg, Kraft, Lever, Ford, Nash, Old Gold, Shell and RCA had shows going full tilt 39 weeks of the year and a few in the summer. Now all that's left

(Continued on page 34)

Lanny Ross to Star on New 'Steamboat Jamboree' ET's

Lanny Ross will star on "Steamboat Jamboree," new airer with a vaude format, which bows on the World Broadcasting System's affiliate stations exclusively, starting Sept. 17. In addition to acting as singing host, Ross will share the emcee chores with local WBS affiliate-station announcers. Show, a half-hour library transcription program, marks Ross' debut into this type of programming.

Mimi Benzell will guest on the initial show, which will feature the Steamboat Grand Concert orch, Razz-Ma-Tazz Boys, a Dixieland crew; Harmony Four, a barbershop quartet; and the River Boys, a male chorus. Additional musical backing will be supplied by Hank Sylvern's orch. Ross, incidentally, also has a show on the Mutual network.

Cleve. News Sponsors

Cleveland, Aug. 22.

Reflecting continued demand for news, NBC here has sold three newscast. WTAM has sold five-minute 7 a.m. show three times a week to Italian Swiss Colony Wine and the 11 a.m. five-minute stanza Monday through Friday has been picked up by Burkhardt Beer.

Television-wise, WNBK has sold the 6:45 p.m. five-minute newscast, Monday through Friday, to Central Cadillac.

Unity Restored in Eastern RWG As Plea for Writers War Board Passes; Stable to Stay Awhile as Exec Sec.

NBC to Audition 'Nero'

"Nero Wolfe" detective series will be auditioned by NBC, with Ed Fadiman as producer.

Ted Ashley Associates-Ira Steiner is handling sale of the Rex Stout-authored stories. Fadiman owns the show's rights.

Barry Tightens NBC Pgm. Dept.

NBC's AM program veepee Charles (Bud) Barry, in his first personnel realignment since taking over the post last spring, is tightening up and streamlining the department. Basic approach is to clear Barry of operating details, freeing him for more creative and selling functions.

Under the new setup Leslie Harris, now production supervisor, becomes eastern program manager as Barry's No. 2 man, Bob Womboldt becomes supervisor of production, handling directors and producers, and Grant Tinker supervisor of network operations, handling lines, studios and other facilities. Tinker had been assistant to James Kovach, program operations manager.

The program operations functions will be absorbed by the program department, handled by Tinker, who'll report to Harris. Kovach takes the new post of operations coordinator of TV production services.

Mitchell Benson remains in charge of contracts and packages, with Joel Hammill in charge of program submissions. Effect of the change is to shorten the chain of command.

OKLA. STATION GETS OK TO GO SILENT 60 DAYS

Washington, Aug. 22.

Federal Communications Commission last week gave a radio station permission to go silent for a period of 60 days while it obtained new studios, and to refinance and reorganize. In taking the unusual step, the Commission warned that if the station failed to come back on the air at the end of 60 days, its license would be cancelled.

Station is KCHE, at El Reno, Okla. Commission added: "In the event the contemplated financial reorganization mentioned in your letter of July 31, 1950, should result in a transfer of control, prior Commission approval must be secured before station KCHE resumes operation. You are further advised that if a transfer application is found to be necessary, it should be filed within the 60-day period of authorized silence."

KMPC Asks FCC Easing Of Construction Permit

Washington, Aug. 22.

Station KMPC asked the Federal Communications Commission last weekend to postpone indefinitely the deadline of its construction permit for 50kw unlimited operation.

Station is now 50kw daytime and 10kw nighttime. New construction and equipment, costing between \$175,000 and \$225,000, would be required for the expanded power. Petition filed on behalf of the station points out that the case of G. A. Richards, its owner, has long drawn out with no guarantee that his big L.A. station will have its license renewed. Therefore, it "would not be wise" to go into an expansion program at this time. Meantime, Sen. Styles Bridges (R., N.H.) issued a statement last week questioning the procedure of the FCC staff in license renewals, and charging it with being "off the beam" in the case of KMPC.

Threat of a split on the eastern region council of the Radio Writers Guild was apparently removed Monday (21) when the RWG's national council (covering N.Y., Hollywood and Chi.) voted to urge formation of writers emergency groups similar to the Writers War Board of World War II. Eastern region council endorsed the resolution and voted to censure Welburn Kelley, the alternate member who resigned after the council on July 25 tabled his resolution on a writers' volunteer group.

James A. Stable, who Thursday (17) announced his resignation as national and eastern region executive secretary and eastern counsel, said yesterday (Tues.) that he will remain in office until completion of certification proceedings about to be filed with the National Labor Relations Board in connection with the RWG's pact with agencies, networks and indie packagers. A joint statement by Stable and Sheldon Stark, eastern region veepee, said, "Contrary to previous reports, Stable and the RWG council are in accord on all matters."

National council resolution said that because writers are being asked to provide "excess" material

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FCC Dismisses Charge Of One-Sided Politics Vs. KOB But Warns Station

Washington, Aug. 22.

Federal Communications Commission last week dismissed the complaint against station KOB, Albuquerque, but at the same time advised the station to watch its step. Dismissal came at the request of former Rep. John J. Dempsey, of New Mexico; he asked that his original charges, that the station was one-sided in political broadcasts, be withdrawn. Case has been pending since late in 1949.

"Although we are at this time resolving in your favor the questions raised in the various complaints," FCC wrote to KOB, "we are taking this occasion to urge you to reread the Commission's report in the matter of editorializing by broadcast licensees."

"You have on several occasions affirmed your intent to be fair and diligent in discharging your public trust, but your apparent disposition to rest on the KOB policy of making time available for 'the other side' does not fully prove the recesses of licensee responsibility. We pointed out in our Editorialization Report that a licensee's obligation to serve the public interest cannot be met merely through adoption of a general policy of not refusing to broadcast opposing views where a demand is made of the station for broadcast time."

"A licensee has an affirmative duty to seek out, aid and encourage the broadcast of views on the other side. We trust that a reappraisal of station KOB policies will result in a fuller appreciation of the high responsibilities with which you, as the controlling stockholder of a broadcast licensee, have been entrusted."

"Although we are resolving these matters in your favor, we will continue to withhold action on the KOB renewal application pending resolution of the reservation of broadcast time controversy with the New Mexico College of Agriculture and Mechanic Arts."

Westinghouse Inks Boroff

Philadelphia, Aug. 22.

Edwin R. Boroff has replaced the late B. A. McDonald as general sales manager of Westinghouse Radio Stations, Inc. Boroff, who'll head both radio and TV sales at Westinghouse stations, will be located here until Westinghouse has completed the projected move of its headquarters to Washington.

Boroff has been associated with broadcasting for the past 27 years.

Agencies Seen Bucking Upped Video Program Costs With Own Packages

Agencies don't have to be stymied by zooming program costs, says Emil Mogul, of the Mogul Co., who has just bought "Hold That Camera" for Esquire boot polish on DuMont. Agency head claims that "Camera" will cost from one-third to one-half less than similar shows on the air.

New stanza starts sustaining on DuMont Sunday (27) at 7:30 p. m., with Esquire (which last season backed "Blind Date" on ABC-TV) picking up the tab, effective Friday, Sept. 15, at 8:30 p. m. on about 30 stations. Format will have the video camera scan the studio audience, with the home contestant selecting a partner whom he'll direct in the stunts. Jimmy Blaine, "Stop the Music" TV singer, will emcee the show, which will include a femme vocalist and a dance group. It will be produced by West Hooker and the Mogul Co.

Novel arrangement is that the agency isn't buying the finished package, but instead is paying for the use of the idea and the originator's services. Agency thereby has complete control over the airer's ingredients and costs. Mogul feels that he can put together the show for less than the price a packager or a network would get for the whole works.

Since the sponsor isn't paying the packager for the entire production, most of the production jobs will be absorbed by the agency's staff. This plan cuts into the agency's commission, Mogul says, but it permits small and medium-sized accounts to stay in a "coincidental" medium.

Mogul blames the increased costs of tele production on some of the agencies, "which are creating their own Frankenstein. So long as the agencies continue to take the easy way out," he says, "merely buying high-priced shows from networks or independent packagers, mounting TV program costs will continue to plague them."

"Agency production means a lot of hard work, but it can save clients thousands of dollars weekly on program costs. And it can bring into the medium advertisers who are at present passing up network TV because it looks too big for their budgets."

NBC to Scratch 'Studs,' Chi Originated Show; 'N.Y. Outlook' Blamed

Chicago, Aug. 22.

In a decision revealed a few hours before air time, N. Y. NBC program chiefs decided to scratch "Studs Place" Chi-originated sustainer, after the Thursday night (17) airing. Weekly half-hour program, which has attracted considerable critical acclaim but slight bankroller interest, has been riding the net sustaining cycle since April. It had been aired locally on WNBC for a month prior to its web debut, and a possibility remains that it may return as a local show.

Plans now are to move a half-hour version of "Hawkins Falls" into the 7:30 Thursday night spot vacated by "Studs Place." "Falls," also produced here, has been filling the Saturday night 7 to 8 period as a summer sustainer. Regulars on the "Studs" show have been Studs Terkel, Beverly Younger, Win Stracke and Chet Roble. It was produced by Ben Park and directed by Dan Petrie.

Chi trade reaction to the "Studs Place" cancellation is that "favorable trade, newspaper and audience response seems to be the kiss of death for Chi originations. It looks like the networks' N. Y. home offices just don't want Chicago originations—especially successful ones."

Fryer's New CBS-TV Post

Robert Fryer, now assistant to CBS-TV producer Worthington Miner, has been named casting director for the web. He succeeds Eleanor Kilgallen, who leaves Sept. 11 to set up her own indie casting consulting service.

Fryer has been assistant to Miner in production of "Studio One," "Goldbergs" and "Mr. I. Magination."

KINGSIZE FORD WOR-TV SHOW FOR OTHER CITIES

"Ford Movie Night," three-hour-long film block which Ford dealers have bought on WOR-TV, N. Y., is becoming a pattern for sponsorship by the Ford agencies in various video markets.

Through the J. Walter Thompson ad agency, Ford dealers have set up film feature shows with slight variations from the WOR format, on WFIL-TV, Philadelphia; WAAM, Baltimore, and WMAL-TV, Washington. The WOR-TV show is beamed Mondays from 7:30-10:30 p. m. In Philadelphia the series is aired Saturdays from 10:30 p. m. to midnight; in Baltimore, Saturdays from 6-7:30 p. m. and in D. C. Saturdays from 10:30 p. m. to after midnight.

Ford dealers in other video markets are also mulling similar blocks of old pix. Tough problem, however, is finding the large segments of open time in cities with few tele stations. One advantage gained by buying the kingsize shows is the discount given for bulk time purchases.

Fitzgees' Phoned-In TV Comm's While on 1st 'Long' Vacash in 9 Yrs.

Ed and Peggen Fitzgerald, leaving Friday (25) for one week (their longest hiatus in nine years of broadcasting), will be heard on their WJZ, N. Y. morning strip by tape next week. Pinchhitting for the week on their Wednesday and Friday evening video stanza for WJZ-TV will be Johnny Thompson, one of their frequent guests, who in turn, will also have guests. The Fitzgeralds will phone in the commercials to Thompson, who'll repeat them audibly. The Fitzgeralds' motoring holiday will make sure they're near phone facilities because of the TV sked.

After they return Sept. 4, they'll do the evening tele shows for one week, until starting their 12 noon cross-the-board stint for WJZ-TV on Sept. 11. New series will run 30 or 45 minutes daily, depending on the way options on the time work out. The TV will be in addition to their 5-a-week a.m. AM shows.

Vaude Booker Kemp Joins Wm. Morris Video Dept.

Harold Kemp, onetime vaude booker on the old Keith-Albee circuit in vaudeville's heyday, has joined the William Morris agency tele department. Kemp's addition brings the agency's video sector up to par manpower-wise. Ira Steiner two weeks ago resigned to join the Ted Ashley agency.

Kemp, who has been on the Coast in recent years, was also talent booker for Warner Bros., had been with the N. W. Ayer agency, and packaged the Ed Wynn show.

'Sugar Chile' Off KLAC-TV Due to Cal. Labor Laws

Hollywood, Aug. 22.

Don Otis was forced to cancel "Sugar Chile" Robinson from his list of guests at a KLAC-TV remote from Palladium terperly which tees off tonight (22).

Robinson, a minor, can't work where liquor is sold without a special permit, which the state labor board wouldn't grant.

Pentagon Speeds TV War Coverage

Washington, Aug. 22.

New device to speed television coverage of war news is being installed at the Pentagon, according to Charles Dillon, chief of radio for Armed Services public information.

A coaxial link to the new material studio shared by motion pictures and video is being installed right outside the Pentagon. Networks will thus be able to roll up their trucks and plug right in for transmitting direct to local studios. Currently, cumbersome lines are dragged through windows to mobile units parked outside the military stablement.

Radio and TV correspondents already have their own pressroom, with individual telephones and facilities rivaling those in the room assigned to newspaper reps. The broadcast studio has direct lines to each of the major D. C. stations, as well as to GHQ in Tokyo. New film studio, complete with sets, has a common audio link with the radio room.

K&E to Make Test Pix Of 3 1-Hr. Shows on Coast

Hollywood, Aug. 22.

Test films of three one-hour dramatic shows for television will be made here by Kenyon & Eckhardt within the next few weeks. One of the subjects will be a first Hollywood filming of "Ford Theatre," and the other two for an undisclosed client. William Chalmers, K&E radio-video veepee, arrived Monday (21) for discussions with Robert Wolfe agency Coast head.

Preliminary negotiations are under way for the Hal Roach studio, where films will be made. If the audition film is acceptable to Ford, it's likely the whole series will be made here. The undisclosed sponsor, who has ordered audition prints for two dramatic shows, favors a live telecast from the east with a kinnie for off-cable stations.

Major Net Preems

Following is a list of programs, either new or returning after a summer hiatus, scheduled to preem on the major television networks during the next 10 days:

AUG. 26
Smilin' Ed McConnell. NBC, 6:30 p. m. Buster Brown Shoes through Leo Burnett.

Paul Whiteman's TV Teen Club. ABC, 8 p. m. American Dairy, through Campbell-Mithun assumes sponsorship of first half-hour.

AUG. 27
Aldrich Family. NBC, 7:30 p. m. General Foods, through Young & Rubicam.

This Is Show Business. CBS, 7:30 p. m. American Tobacco, through BBD&O.

Garroway at Large. NBC, 10 p. m. Congoleum-Nairn, through McCann-Erickson.

AUG. 28
Kukla, Fran & Ollie. NBC, 7 p. m. Sponsored various days by RCA, Ford and Sealtest.

Mohawk Showroom. NBC, 7:30 p. m. (Monday, Wednesday and Friday only). Mohawk Carpets, through George R. Nelson.

Talent Scouts. CBS, 8:30 p. m. Lipton's Tea, through Young & Rubicam.

Studio One. CBS, 10 p. m. Westinghouse, through McCann-Erickson.

AUG. 29
Fireside Theatre. NBC, 9 p. m. Procter & Gamble, through Compton.

Suspense. CBS, 9:30 p. m. Auto-Lite, through Cecil & Presbrey.

Prize Performance. CBS, 10 p. m. (New time.) Sustaining.

AUG. 31
Blind Date. ABC, 9:30 p. m. Returns as sustainer, with Gruen assuming sponsorship Sept. 28.

Martin Kane, Private Eye. NBC, 10 p. m. U. S. Tobacco, through Kudner.

SEPT. 1
Versatile Varieties. NBC, 9:30 p. m. Bonafide Mills, through Gibraltar.

By Popular Demand. CBS, 10 p. m. (New time.) Sustaining.

Greatest Fights of Century. NBC, 10:45 p. m. Chesebrough Mfg. Co., through Cayton.

WCAU-TV, Philly, to Start 17-Hour Daily Programming; Dept. Stores Aid

Philadelphia, Aug. 22.

Top Coast Scripters' TV Package Optioned

Warwick & Legler agency has optioned "Writers Theatre," package owned by top Hollywood scripters, including Emmett Lavery, Allen Rivkin, John Larkin and Jerry Horwin (who has just taken the story editor post with CBS-TV.)

The film scripters formed a corporation through which they'll be able to write for the newer visual medium and have an equity in their product.

Bymart Shying Off Rating Fight

Bymart, Inc., this week relinquished its option on the ABC 8 to 9 Wednesday night slot in favor of picking up the 9:30 to 10 period same night on CBS. Switch in networks is believed based on the advertiser's desire to get out from under the anticipated fight for ratings in the Wednesday night 8 to 9 hour between Arthur Godfrey's CBS show and NBC's upcoming variety series, for which Jimmy Durante and Ed Wynn have been pactured as two of four rotating emcees.

Bymart, which will plug Tintair (a home permanent preparation for femmes), is to present a series of half-hour adaptations of the works of leading contemporary authors, such as W. Somerset Maugham, John Steinbeck, etc. Titled "Conflict," the series is to utilize a different cast each week and will be aired live on all CBS interconnected stations available, as well as being kinescoped for non-interconnected stations offering the best Class A time. Show tees off Oct. 18, with Cecil & Presbrey handling the account.

Series, incidentally, will only be aired for 11 weeks in the Wednesday night period. Buick has optioned the full 9 to 10 hour on CBS, starting in January, for a new dramatic series. Whether "Conflict" will be moved at that time to a different time slot or be dropped has not been determined.

WCBS-TV Ups Time Rate; Others Seen Following

Jumping the gun on its competitors in the N. Y. metropolitan area, WCBS-TV, key outlet of CBS in N. Y., hiked its basic time rate to \$2,500 per hour, effective Sept. 1. Top rate for other stations, including NBC's WNBT, is still \$2,000, but they are expected to boost their charges by Nov. 1.

In announcing the new rates to agencies and clients, WCBS-TV station manager Dick Swift pointed out that set circulation in the metropolitan area has increased about 40% since the last rate card was set six months ago. Thus, he said, the new rate actually offers advertisers a lower cost-per-thousand.

DuMont Labs Sets Interim Stock Divvy on Bullish Biz

DuMont Laboratories' board last week declared an interim dividend on Class A and B common stock of 25c per share, payable Sept. 20 to stockholders of record Sept. 6. Directors will consider payment of another dividend before the end of the year, when they can gain a more complete review of the 1950 operations.

Earnings for the 24 weeks ending June 18 totaled \$2,797,000, equal to \$1.16 per share, and operations have continued at an improved rate since then. DuMont board also declared a regular quarterly divvy of 25c per share on outstanding preferred stock, payable Oct. 1 to stockholders of record Sept. 15.

Cincinnati — Lou Hummel has switched from the WLW merchandising department, which he joined two years ago, to the sales staff of Crosley's WLW-T. Edward Brownstein, veteran time salesman, formerly with WHAS and WKLO, Louisville, Ky., is a newcomer at WKRC-TV.

WCAU-TV, CBS affiliate here, will incept 17-hour daily programming Sept. 11, according to televeepee Charles Vanda. Telecasting day will be from 9-2 a. m. and will be heralded by a two-week "9-10-11" teaser campaign pointing up start of the new schedule at 9 a. m. on Channel 10 Sept. 11.

To handle the additional burden, station is training five new crews. Vanda said the accent will be on local programs, not on padding or network sustainers. "If we have an available time segment," he said, "we aren't going to sit back and wait for programs to come to us. Instead we are going to find a local advertiser whose needs we can fill and create a good show that will sell his products."

The 3-3:30 p. m. segment will be in the form of a dramatic serial, by editing full-length Hollywood pix into daily episodes with the plot brought up-to-date each day by a narrator. A large portion of the daytime stanzas are backed by department stores, with Lit Bros. "Lit's Have Fun" at 10 a. m., followed at 10:30 by 90 minutes backed by John Wanamaker's and the 12 noon slot optioned by another department store. American Stores Co., which had the 1:30 period on Tuesday and Thursday, has extended it cross-the-board. Snellenberg's department store is backing the "TV Jamboree" cross-the-board from 2-3 p. m.

The late evening time will be filled at 11:15 p. m. by a western pic with another feature following until 2 a. m. or later.

Goodrich to Sponsor Daily Newscast for 5 Weeks on Its Sun. Time

Goodrich Tires has decided to reclaim half of its Sunday night 10 to 10:30 slot on CBS-TV for five weeks, prior to the start of the new fall season, for a 15-minute newscast featuring commentator John Daly. Bankroller figures that, besides taking advantage of the heightened audience interest in news shows because of the Korean situation, it will also be able to plug its "Celebrity Time," which resumes in the full half-hour slot starting Oct. 1.

Daly, incidentally, will abandon his job as a permanent panelist on "Celebrity" when the show starts. He is also moderator on CBS' "What's My Line." Stopette-sponsored show, which moves next month from its present Wednesday night slot into the Sunday night 10:30 to 11 period. Since it will thus be aired Sundays back-to-back with "Celebrity," Daly would be physically unable to get from one CBS studio to the other in time for the show. With the newscast going from 10 to 10:15, in fact, it's expected he'll still have to rush to make the "Line" program by 10:30.

Showboat Theme Set For Ken Murray Reopener

Ken Murray is scheduled to arrive in N. Y. from the Coast Sept. 15 to prepare for the resumption of his CBS Saturday night television show, which takes over the 8 to 9 hour starting Oct. 7. Program will be aired on a weekly basis this year, instead of the alternating week schedule which it followed last season.

Murray plans to build a big production number around an old-time Mississippi river showboat for the season's opener as a tribute to St. Louis, homeoffice site of Anheuser-Busch, which bankrolls the series. Mills Bros. are tentatively set to guest on the preem.

Dryer's British Shorts

London, Aug. 15.

Contract for the production of 12 TV shorts is reported to have been signed by Oldway Studios of Paignton, Devon, with Sherman Dryer Productions of America.

The shorts, for which it is hoped to get British theatrical distribution, will be based on the "Shadow of the Mind" series, of which a sample was recently submitted for approval to the sponsors.

SHORTAGES HITTING SET MAKERS

Celluloid Boom on TV May Nix Lower Film Time Rate; Vidpix Worry Webs

Great increase in the use of films by television stations may result in the elimination of the lower time rate for celluloid features, according to trade observers. At present, most stations sell time at different rates for network, local live and local film shows, with the last being the cheapest. Some outlets find their local live production costs so high that they are turning down orders from sponsors who want to put on live programs because they prefer to screen celluloid.

Networks are worried by the growing public acceptance of old pix and syndicated vidpix. For one thing, the webs fear, if the airters are shipped in cans rather than by cable, the networks' raison d'être is undermined. For another thing, if sponsors want to take advantage of the lower film rate they may shift from live production to vidfilm, which reduces the webs' income from program production.

The basis for the differential in time rates is the lower facilities costs for filmed shows, on which practically all that's needed is a projectionist. However, with celluloid stanzas garnering large audiences, stations reason they have a right to wash out the differential.

Another argument in favor of equalizing local live and film rates, telecasters say, is the mounting cost of film to the stations. As an example, they cite the fact that the Gene Autry vidpix which Wrigley is backing on CBS-TV has been made available for other stations 24 hours after the original screening for 105% of their Class A time rate. On one N. Y. indie station this would come to \$756.

Because this figure is higher than most of the shows which most local outlets do, there's no profit realized on the program. And since it can draw a higher rating than some local shows, it's reasoned smart business to charge the same as the live rate. Additionally, it's stressed, with time at a premium on most outlets, there's no longer the need to give the advertiser the bonus for bankrolling a celluloid show.

Lewis Lop Likely As Col Vamps

Columbia Records has dropped sponsorship of Robert Q. Lewis' "Show Goes On" via CBS-TV, and, as a result, the program may be trimmed from its present full-hour running time to a half-hour. CBS reportedly has several clients interested in taking over the Thursday night 8:30 to 9 slot and, if it cannot interest one of them in the Lewis show, it will make the time available otherwise.

"Show Goes On" preemed last spring in the Thursday night 8 to 9 period, with the CBS diskery subsidiary coming in shortly afterwards for the second half-hour. Web eventually sold the first half-hour to American Safety Razor, which was to assume sponsorship next month when Columbia Records also was due back after its summer hiatus. If the show is to cut to a half-hour, ASR will consequently be its only bankroller.

No reason for the record firm's decision to drop the program has been given. It's believed, however, that the anticipated competition from the Groucho Marx video show, which tees off Thursday nights at 8:30 starting next month, might have had something to do with the move.

Exquisite Finds 'Nest'
Exquisite Form Brassieres is picking up the tab for a new stanza on ABC-TV, "Robbins Nest," with Fred Robbins. It starts Sept. 29 in the Friday 11-11:15 p.m. spot. Agency is Brandford.

Second Round

Television's battle of the plunging neckline will hit a new mark when "This Is Show Business" tees off its second season via CBS-TV Sunday (27). In addition to Faye Emerson, who popularized the TV décolletage and who will appear as a guest member of the panel, the Lucky-Strike sponsored program will also spotlight Denise Darcel, provocative French film actress, as one of the participating performers who bring their "problems" in show biz for the panel to solve.

Clifton Fadiman returns as moderator, with Abe Burrows and George S. Kaufman slated to resume their chairs on the permanent panel. Other guest participants on the season's opener will be Morton Downey and Jules Munshin. Set to guest on the following week's program are comedian Herb Shriner, singer Pearl Bailey and dancer Kathryn Lee.

Ag'cies Now Raid Web Personnel

Network raiding of agency personnel to take over the many new jobs opening up in television has been reversing itself during the last several weeks, with CBS-TV being especially hard hit by agencies. Latest CBS exec to make the switch is Hermine Traviesas, who resigned as the web's sales service manager to join the BBD&O TV department in an administrative post. Benjamin Margolis, currently assistant to CBS controller Ed Saxe, has been tapped by CBS sales veepee J. L. Van Volkenburg to replace Traviesas.

Other CBS-TV'ers anklung the web for agency positions include Franklin Schaffner, co-director of the web's "Studio One" last season, who resigned to take over as director of "Ford Theatre" for the Kenyon & Eckhardt agency; William C. Patterson, a video director at the web, who has joined Cecil & Presbrey as assistant director of TV; and Bob Simpson, formerly CBS-TV associate director, who has joined the Geyer, Newell & Ganger video department.

Margolis, who has been with CBS since 1932, was formerly sales service manager for the web's Radio Sales and exec assistant to Van Volkenburg.

MORGAN VICE LIEBMAN AS HOPE'S PRODUCER

Leo Morgan of the William Morris agency has been named producer for the NBC Bob Hope tele show under Frigidaire sponsorship, Sept. 14. He'll succeed Max Liebman, who will be tied up with NBC's Saturday night "Show of Shows" production.

Dinah Shore has been pacted for the Hope display. Jack Cole will do the choreography and Hjalmar Hermannson will design the sets.

Two Cole Porter Shows To Spark 'Theatre' Bow

Procter & Gamble's "Musical Comedy Theatre," which will alternate with the Robert Montgomery stanza for Lucky Strike on NBC-TV Mondays at 9:30 p.m., has lined up two Cole Porter shows among the first three telecasts.

The hour-long Bernard Schubert package will preem Oct. 2 with Porter's "Anything Goes." Productions to follow will be Oscar Straus' "Chocolate Soldier," Porter's "Let's Face It" and Harry Tierney and Joseph McCarthy's "Rio Rita."

NO PURCHASES BY GOVT. YET

Television and radio set manufacturers are starting to be hit by shortages as a result of the Korean crisis, but as yet Government war materiel purchases haven't cast a shadow on the generally optimistic picture.

Reports in Wall Street circles that RCA is allocating 85% of its production to civilian items and 15% to Government contracts are denied by the company's officials in Camden, N. J., headquarters. RCA, a spokesman said, has always had Army and Navy orders, but no new contracts have been received. Cutbacks will not be made, it was explained, until U. S. orders come through. RCA, through board chairman David Sarnoff, had previously informed the Government it was ready and willing to help in any way.

DuMont similarly denies that it has made cutbacks or allocations. It is, however, working on developmental and experimental projects which had been set before Korea.

Meanwhile, the set manufacturing industry is being hampered by shortages of certain small parts, such as resistors. Trade feels that these, which are made by small outfits, are being held off the market because of the war scare, hoarding and the terrific expansion of production.

In November, 1949, the Radio Manufacturers Assn. estimated that 1950 production would be about 3,700,000 tele sets. In February the RMA upped the figure to 4,500,000, and last month it again hiked the estimate to 5,350,000. Others in the industry feel the year's production may hit 6,000,000. It's thought that this production speedup, even without the Korean situation, would have resulted in some parts shortages, as set makers scrambled for parts.

Scarcity In Tubes

Scarcity has developed in tubes, with DuMont sending out some sets to dealers without some types of tubes. Freed Radio Corp. said it is trading certain available tubes for the short items. However, Emerson Radio says it expects no great difficulty before the end of the year. RCA, largest maker of tubes, plans on doubling its tube output this year and is further expanding its facilities.

On the bright side of the picture, it's argued, even if 20% of present production is shifted into military channels, the tele set production would still top last year's. In the first three quarters of 1949 output was only 1,800,000 sets. By contrast, 80% of a 5,000,000 set annual quota would yield 4,000,000 sets. That's it's reasoned, is a healthy figure—higher than the RMA's estimate of last November.

It's also pointed out that the Federal Communications Commission is expected to go ahead with a decision on color video, despite Korea, which indicates that no full-scale shift to a war economy is planned at present. Lifting of the freeze on new stations would, of course, expand the market, but probably not until the end of 1951. Station construction time is estimated at from 12 to 18 months.

Another bugaboo is that of saturation. The National Industrial Conference Board recently figured that if "51 production runs to 6,000,000-7,000,000 sets," it would raise saturation by the end of 1951 to about 75% of the 21,000,000-family market that can now get and afford television service. Right now, for example, fully one-third of the families in the N.Y.C. viewing area already have TV sets. However, some industry toppers stress, expansion of service to additional parts of the country would push off the saturation point.

HICKOK PICKS 'SARDI'S'

Hickok belts has picked up the tab for "Dinner at Sardi's" on WORT-TV, N. Y. Agency is Kastor, Farrell, Chesley & Clifford.

Benny Set for TV With No Place to Go? CBS-TV May Have to Pre-Empt Time

Benny's New TV Deal

Deal for Jack Benny to launch a new television series for Lucky Strike on the CBS-TV web this fall necessitated the inking of a new contract between the comedian and network. Benny reportedly has been confronted with income tax problems despite the tax-saving capital gains deal which he signed a year-and-a-half ago with CBS covering his radio activities.

Reason for Benny's dissatisfaction with his radio contract reportedly is based on the more favorable pacts signed by NBC with such name talent as Groucho Marx and Bob Hope. Fact that Benny's current contract with CBS covered his services for radio only and did not include television, incidentally, means that NBC, if it wanted to retaliate for CBS' talent raids, might have snared Benny for video. Comedian's projected TV program is to be handled by his regular production staff, making it nominally a Benny package rather than a CBS production.

Jack Benny is tentatively scheduled to tee off a regular television series for Lucky Strike in late October but, as of this week, CBS-TV has not figured where to slot the program. Comedian hopes to do a full hour's comedy-variety show on Sunday nights one week out of every eight. Web, however, is completely sold out Sunday nights in the fall from 7 to 11 p.m., so that the only way it can open up the time for Benny is to pre-empt the hour from one or two of its other sponsors.

Benny declared in N. Y. last week before returning to the Coast that he would prefer the TV show to follow immediately after his CBS radio airters, which will resume its Sunday night 7 to 7:30 period. That would put the video program from 7:30 to 8:30. Luckies currently has the 7:30 to 8 slot sewed up for "This Is Show Business" and probably would okay Benny's usurping that half-hour once every two months. But the 8 to 9 slot is now occupied by Ed Sullivan's "Toast of the Town," sponsored by Lincoln-Mercury, and it is half of that time which CBS would have to pre-empt for the Benny program. If this plan, still in the earliest talking stages, goes through, it would mean Benny would be directly bucking the big Colgate show on NBC. Latter is to have Eddie Cantor, Fred Allen, Dean Martin and Jerry Lewis and a revue-type program produced by Max Liebman rotate every four weeks.

Benny Format

Benny described the projected format as hitting somewhere between his radio program and a vaudeo presentation featuring top (Continued on page 36)

Burns & Allen To Join TV Parade

Hollywood, Aug. 22.

George Burns and Gracie Allen will join other CBS radio stars in bowing into television this year. Comedy team is tentatively scheduled to preem a half-hour video series once every two weeks, starting in New York in October. Duo expects to do six shows in the east and then return to Hollywood, where their future programs will be kinescoped for transmission to the east and midwest.

No sponsor has been set yet, but CBS, which has been pitching a kinescoped audition of Burns & Allen to agencies and clients for the past several weeks, anticipates no trouble in selling the show. While a definite time slot has not been allocated them, it is expected that they'll take over the Wednesday night 9 to 9:30 period. Time is now occupied by "Toni Twin Time," but Toni, scheduled to buy a 15-minute segment of Arthur Godfrey's video show the same night, is expected to drop the "Twin Time" package, which will open up the 9 to 9:30 slot.

ASHLEY-STEINER SELL 'CHANCE' TO NESCAFE

In their first sale since they teamed two weeks ago, Ted Ashley and Ira Steiner have sold the audience-participation show, "Take a Chance," to Nescafe for an Oct. 1 start on NBC-TV. It's a 30-minute, 10 p.m., Sundays, and Don Ameche will be the emcee. Cecil & Presbrey is the ad agency on the account.

Ashley-Steiner had taken over the show's rights from Mildred Fenton, and they will produce "Chance."

Sheilah Graham in Tele Bow With KNBH Airters

Hollywood, Aug. 22.

Sheilah Graham was given a 26-week firm contract by KNBH to telecast a quarter-hour program weekly. It will mark the tele debut of her Hollywood comment, which has aired for several years on Don Lee-Mutual.

Program will be slotted at noon Wednesdays when the NBC station goes daytime next month, and may be microwaved to Frisco, and kindred east for prospective sponsors.

Sherman Inked To 5-Year Pact

Chicago, Aug. 22.

NBC wrapped up Ransom Sherman to a five-year video pact last week. Show built around the former radio and film actor is slated to bow from here either the latter part of September or early in October in the 2 to 2:30 period in NBC's afternoon spread.

Sherman this week winds up an eight-week tele trial run in the 6 to 6:30 spot during the "Kukla, Fran and Ollie" hiatus. Sherman was persuaded to return to the Windy City for a crack at video by Chi NBC-TV chief Jules Herbueux, who felt his particular kind of comedies would fit well in the "Chicago technique."

Web reports several hot nibbles for the afternoon Sherman show which will use basically the same format of music and comedy developed during the showcase cycle. Vocalist Nancy Wright and the Art Van Damme instrumental quintet working the current show are set for the fall airing. Still to be picked are a male singer and a vocal group.

MINUTE MAID TAKING 15 MIN. OF SMITH SHOW

NBC video network's upcoming entry into daytime programming got off to a head start this week when Minute Maid Corp. signed to sponsor a 15-minute segment once-weekly of the Kate Smith hour-long, cross-the-board show. Program tees off Sept. 25 in the 4 to 5 p.m. slot, with the fruit juice outfit pacting for the 4:30 to 4:45 period on Thursdays. Agency on the account is Ted Bates.

NBC originally was reported asking \$13,000 for each 15-minute segment on a five-times weekly basis. How much Minute Maid will pay for its once-a-week shot has not been divulged, but it is believed to represent slightly more than one-fifth of that \$13,000.

THE AL MORGAN SHOW

With Billy Chandler and Benedicts
Producer-director: Don Cook
30 Min., Mon. 7:30 p.m. (CDT)
WGN-TV, from Chicago

Title is an accurate one for this half-hour session. Despite the recent additions of a couple of new features, the singer-pianist is still pretty definitely the whole show. Morgan knows how to put over a song, his piano gymnastics make lively video fare and he projects good showmanship. But it's too much to expect of any entertainer to effectively sell eight ditties in 30 minutes, as Morgan attempted on show caught (14). This heavy log of vocalizing dulled the pleasant job the singer did on the individual numbers. This, and the repetitious keyboard tricks, emphasized the weaknesses of expanding into 30 minutes a good quarter-hour show.

Numbers were well chosen for Morgan fans, with heavy reliance on the oldies. Only production trick attempted was the superimposition of his young son on screen while Morgan sang "Little Pal." Moppet angle was used further with the appearance of a little girl singer who squeezed in two tunes with fair success, bringing total on show to 10.

The new feature—Morgan interviewing couples celebrating their wedding anniversaries—failed to come off, mostly because the singer seemed too anxious to get back to the piano. No attempt was made to work the situation for a "hearts and flowers" angle which should have appeal for the Morgan audience.

Billy Chandler and his Benedicts, instrumental trio, had little to do but cluster around the piano backing the singer. Camera work and lighting were okay for the show which came from WGN-TV's Chi Fair studios. Dave.

FASHIONS IN YOUR LIVING ROOM

With Leona Bender, Fred McCall
Producer: Dick Perry
Director: J. R. Duncan
15 Mins., Mon. 9 p.m. CST
WOLFF & MARX CO.
WOAI-TV, San Antonio
(Bernard M. Brooks)

Spearheading the 1950-51 season over WOAI-TV is the return of the first live TV fashion show in South Texas. "Fashions in Your Living Room," following a summer vacation. Theme of the opening telecast was "Back to School," with fashions for those returning to schools, colleges and universities given a preview of up-to-date wardrobe for class and campus.

Program brings into the home the latest fashions not only for women, but for the entire family. Models are well chosen, displaying the clothes against intimate, informal backgrounds.

Leona Bender, fashion coordinator and stylist for Wolff & Marx, is commentator for the series. She has a pleasant speaking voice and describes the latest fashions, from head to toe, worn by the model in a minimum of words. Miss Bender cleverly weaves into her commentary now and then the name of the store which is the only commercial on the airing. Otherwise it's fashions all the way through.

Show is ably lighted and directed and should prove a must for women viewers in this area each Monday night. Appropriate background music is well used while the models make their paces. Fred McCall is program announcer and turns in his usual fine job. Andy.

LOUISVILLE BASEBALL

With Bernie Bracher
Producer-director: Bud Witherbee
120 Mins., Wed. (16): 8 p.m.
FALLS CITY BREWING CO.
WAVE-TV, Louisville
(Prater)

Louisville Colonels, now battling for top place in the American Assn., have been giving local fans some good baseball. And WAVE-TV, with Bernie Bracher calling the plays and color, have been giving the home viewers some top-brand TV. AM airings of the games over WAVE are delayed, so only opportunity local fans have to get the games at time of play are on TV and FM radio.

Bracher has an authoritative, yet friendly approach, and doesn't overdramatize the games. Gets excellent cooperation from the camera crew, who follow the action in an alert manner. Also gets some unusual shots, both on the field and in the stands.

Commercials are super impositions and film. Cut-backs to the studio are not too frequent, and are well handled by Burt Blackwell, who directs at the studio end. A male quartet warbles jingles extolling the virtues of the sponsor's brew, and commercial inserts are strategically placed and not too lengthy. Wied.

GUEST BOOK

With Rosalind Marquis, Ken Meeker, Irene Hawthorne, Joie Rariden, Robert Hutsell's orch
Producer-writer: Harold Fair
30 Mins., Thurs. 7:30 p.m.
FRANK FEHR BREWING CO.,
WHAS-TV, Louisville
(LeVally)

Taking a leaf from the old vaude notebook, "Guest Book" shapes as a smartly-produced variety show. With one of the most ample talent budgets of any locally produced show to work with, Harold Fair, WHAS and WHAS-TV program director, has put his show biz knowhow to good advantage and has come up with a neat half-hour session. Fair has weekly guests, pros who are currently filling engagements at night clubs and the like. Basically then, the show is just as good as the guests seen on each show.

Rosalind Marquis, staff vocalist, performs easily before the cameras.

Guest Irene Hawthorne, currently appearing in Iroquois Amphitheatre musicals, danced one routine from "Merry Widow," the Feather Dance, and a Scotch sword dance. Gal registers well in the TV medium. Joie Rariden, impressionist, currently working at a local nitery, went over well. Guy has been around, and has a neat routine for TV.

Ken Meeker, staff announcer, is handsome and photographs well. He doesn't have much to do as straight man, and his camera stance is still a mite stiff. Excellent job of set building is turned in by Allan Blankenbaker. Harold Fair's overall direction is slick. Commercials are smoothly integrated, and consist of filmed inserts of bowling parties, home groups, and the like, all quaffing the sponsor's brew. It all looks plenty tempting. Wied.

DEFENSE PARADE

With Bill Givens, Guests
15 Mins., Fri. 10:30 p.m.
Sustaining
WRGB-TV, Schenectady

"Defense Parade" represents a solid step in the right direction, but it will move at a brisker, surer pace when Bill Givens, director of promotion for WRGB and WGY and former Marine, gets his area forces more thoroughly mobilized. Program is the first local video origination which takes cognizance of the situation created by the invasion of South Korea. As such, it is of vital importance.

Givens plans to bring on the camera representatives of various branches of the armed services, state and county civilian defense organizations, Red Cross and other groups engaged in the defense effort.

First telecast presented three Marines — Maj. Thomas Dutton, director of recruiting in the Albany district; Lieut. Lawrence Bradley, of a reserve engineering unit just activated at Albany, and Sgt. Leo Gustafson, of recruiting office. Givens discussed with them openings and opportunities in the Marine Corps, age limits and cognate matters. This was chiefly expository and in one spot ran too long—importance of material isn't questioned. Major Dutton, who lived in Korea, told about it. Jaco.

BEAUTY CONTEST

With Wally Brown, guests
Producers: Maurice Morton, Buster Collier
20 Mins., Tues. (16), 11:40 p.m.
Sustaining
KLAC-TV, Hollywood

Maurice Morton and Buster Collier have failed to show any degree of imagination or novel interpretation in the presentation of Hollywood's latest beauty-talent layouts. This locale is suffering from a wave of such contests all of which are patterned after the Miss America format: formal for talent routine, then back in swim suit for figure display.

Panel of judges is requested to rate contestants on talent, torso and personality. Show suffers badly because of use of professional talent now making a habit of traveling the seven station circuit. Viewer can catch the same face and figure on almost all the local talent programs. This being the case, the competitive urge is negated leaving drab entertainment.

Wally Brown's ad lib emcee chore is especially weak. Brown appears hurried and ill at ease with contestants, and at times his dialog dissolves almost into a monolog patter routine barely audible.

Luther Newby's camera direction stands out in striking relief. Newby keeps cameras in position throughout, bagging utmost from each lens. Free.

ACROBAT RANCH

With Jack Stillwell, Billy & Valerie Alberts, Peyton & Raye, The Sherwoods; Don Ward, announcer
Producer: Norm Heyne
Director: Joe Byrne
30 Mins., Sat. 11:30 a.m.
ACROBAT SHOES
ABC-TV, from Chicago
(Ruthrauff & Ryan)

"Acrobat Ranch" follows a routine formula applied to most juve shows. Program features a couple of acts, kiddie participation games and some idle patter. Inaugural show, which seemed to go over big with the youngsters in the studio audience, featured Peyton & Raye, dog act, and the Sherwoods, acro trio. Both acts drew good response, with the latter group playing heavy with stunts that called for pyramiding.

Acting as show's host, Jack Stillwell, decked out in cowboy garb, gives a pleasant and nonchalant appearance. He's ably assisted by two youths, also in ranch dress, Billy and Valerie Alberts. Preem show offered a kiddie participation game that turned out to be good yock material. Stunt revolved around a bubble-gum race that made for enjoyable viewing. Conversation and other bits offered were all fashioned for moppet tastes.

Announcer Don Ward handles the commercials capably, though they could stand some trimming. Gros.

FOTO-QUIZ

With Danny O'Neil, Marlene Reilly
Director: John Alexander
30 Mins.; Mon.-thru-Fri., 4 p.m.
Sustaining
WBKB, Chicago

"Foto-Quiz," video version of Radio Features' successful AM giveaway package, "Tello-Test," appears destined to cut nearly as big a swath with the phone quiz fans as has the radio show. Tele adaptation has little entertainment content as such. But it has two staunch audience pullers: (1) Its "the largest jackpot in Chicago" slogan. (2) A visual feature which has the picture of the person being called superimposed on the screen during the conversation.

Pix used are either sent in by viewers or snapped by the "Foto-Quiz Cameraman," circulating about the city. This built-in audience developing device seems likely to create a sizable pool of viewers from among the housewives and their friends who "want to see themselves on television."

Chi version of the package is strengthened by the presence of Danny O'Neil as the man at the phone. Friendly without being flip, experienced emcee gives the impression of really enjoying his work. He's assisted by Marlene Reilly, who posts the number being called, leaving out one cipher for a "it might be your number" switch.

Show watched (17) was slowed by a couple of "no answer" calls and because only two of the seven housewives found at home were able to get past the simple qualifying query for a crack at the jackpot question, worth some \$1,000 in assorted prizes.

Momentary presence of the boom mike and a camera barrel on the screen was surprisingly amateurish for a WBKB crew. Dave.

WRESTLING MATCHES

With Jimmy Finnegan
60 Mins., Tues., 9:30 p.m.
FRANK FEHR BREWING CO.
WHAS-TV, Louisville

Major-domo of this town's Tuesday night wrestling matches is not the promoter, ring announcer, nor even the wrestlers, but Jimmy Finnegan, WHAS-TV sports chief. He has picked a strategic spot for himself at ringside. To be sure, he comments on the various holds of the grunt and groaner, but doesn't work himself into a lather about anything in the mayhem line that they might commit. And he doesn't show partiality. Just chats like one spectator to another about the goings-on, and while the guy has an authoritative approach to the bouts, based on his years as a sportswriter on local newspapers, he tells the viewers about it with a tongue-in-cheek manner that's folksy, and simple and direct for all ages of watchers.

Commercials are filmed insertions extolling the virtues of the sponsors suds. One timely touch came during intermission. Finnegan brought three femmes to the mike, who turned out to be, strangely enough, a singing trio, for the commercial. Finnegan doesn't hammer the product mentions, but works 'em in occasionally where they are most effective.

At show caught, semi-final and part of the feature match were televised. This is one of the most exciting TV sessions in town, and an effective vehicle for Fehr's Beer. Wied.

Tele Follow-Up Comment

NBC-TV's "Masterpiece Playhouse" came through with another fine legiter Sunday night (20) with its presentation of Oscar Wilde's "Importance of Being Earnest." Excellent cast, working under the smooth direction of William Corrigan and with a deft adaptation by Hugh Kemp, caught the full flavor of the Wilde farce. Show was played at the jet-propelled pace usually accorded it, and while this made for fluffs on the part of one or two of the cast, it also made for sustained interest despite the maze of mistaken identities and Wilde's epigrams and bon mots.

Hurd Hatfield and John Buckmaster played the floppish British gentlemen in search of the name "Ernest," and each gave sock readings to the roles. Margaret Phillips, whose forte in the past on video has always been tragedies, proved she can also shine in a comedy performance in the role of Buckmaster's young ward. Brooke Byron was pretty and proficient as Lady Gwendolyn. Bertha Belmore, as her mother, was guilty of several fluffs on some of her best lines but salvaged her misuses with some sock work in the hilarious final scene. Hazel Jones, Dayton Lumis, Huntington Watts and Byron Russell lent able support to the leads.

Show was given the best in production backing by Curtis Canfield, with Otis Riggs' sets being particularly standout. Since this is a sustaining series during the summer, incidentally, there were no breaks for commercials or even station identifications, which permitted the pace to hold tight throughout the performance.

Eddie Bracken disappointed in his stint on Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (20). Filmster worked too slowly and his introductory material was weak. He registered somewhat better with a routine on his building a film character who stuttered, had asthma, hayfever, St. Vitus dance and other speech impediments.

Ted and Flo Balet opened the stanza with their flashy baton-twirling which included some neat acro turns, but the act was overlong. Also in the acro vein were the Nonchalants, who socked over a comic segment which spoofed the usual tumbling teams via some cute horseplay. Funnyman Tommy Hanlon, Jr. did an amusing bit based on bungling a guillotine stunt, although this could have used a stronger ending.

Andy Williams, who with his brothers used to sing in the Kay Thompson ensemble, impressed in his video debut. Singer has a pleasant, warm voice and put over "Sweetie Pie" and "Romantic Guy, I." Estelle Sloane clicked neatly with her exuberant tap-terp numbers, which included a sock Irish jig. Linda Lee Jones, eight-year-old singer-dancer, was fair chirping "Carolina in the Morning" but did a little better in the tap department.

"By Popular Demand" on CBS-TV Sunday (20) started out with two champ acts instead of the usual champ-vs-contender. Reason was that on the previous telecast, singer Paul Valentine (who has acted and terped on Broadway and in pix) was eliminated by mistake, when the applause meter

SHELTON SPORTS-TIME

With Jim Shelton
Producer-director: T. J. Maloney
20 Mins., Sun., 8:10 p.m. CST.
KEYL, San Antonio

Jim Shelton, sports director for KEYL, who is heard daily in a brief sports resume and interview with sports personalities, has been given additional time for a new program to be aired each Sunday. Shelton has more time now for a resume of the week's happenings in sports. He has an easy, informal style which fans will go for and he has a good background of sports and personalities.

To top off the program he runs off the latest Telenews Sports Digest. Good effect is obtained with a small projector, with Shelton inviting the audience to settle back in an easy chair, light up a cigaret and look at the films with him. During the run of the films, camera shows him by the projector in an easy chair for novel effect.

There are several public service films interwoven in the presentation, one for recruiting and another for U. S. Savings bonds which are well placed. Andy.

was incorrectly interpreted. That decision caused a flooded switchboard and much protest mail. However, Valentine was brought back to the stanza and won against all his opposition. He'll continue on the next show and until defeated.

The Mark Goodson-Bill Todman production had some fairly good talent, in addition to Valentine, in Benair & Young, oriental dance team; Joya Sherrill, whilom Duke Ellington songstress, and Maurice Wilcox, who clicked with a slick baton-twirling number. Robert Alda made a pleasant emcee, although some of his gags were obvious and his repetition of the program's rules got formulaized. Production was nicely handled and had a good visual intro and closing.

Under the dual emceeship of Jerry Lester (who holds forth on Tuesdays, Thursdays and Fridays) and Morey Amsterdam (top guy on Mondays and Wednesdays), NBC-TV's late evening strip, "Broadway Open House," has settled down into one of the most entertaining shows on video. (NBC, incidentally, is now talking about launching a midnight to 1 a.m. cross-the-board mystery series.)

"Open House," brainchild of NBC, the Anchor Hocking glass firm and the Weintraub agency, rates plenty of credit for pioneering in the 11 to midnight slot and has already hit a top rating payoff. Over and above that, though, the show stands on its own as good, simple and infectious fun that forms a nifty nightcap to video viewing. Both Lester and Amsterdam, along with their respective casts, get along on a minimum of rehearsal, ad libbing virtually the entire hour. But, because of the fine work of the emcees and the production and direction crews, the frequent fluffs and technical miscues are diverted to add to the fun.

Wayne Howell, as program host, and Milton de Lugo and his four-man musical combo, are the staffers seen with both emcees. Lester, for his three nights weekly, has Joan Lorré and the Mello-Larks, a pleasant vocal group; Dagmar, a tall statuesque blonde used mainly for window-dressing but who can also ad lib in the skits with good results; Ray Malone, a terrific tapster and competent funster, and Dave Street, who handles the solo vocals extremely well. Lester himself rates on this show with the top TV comedians. Format is perfect for some of the routines with which he faltered as emcee on DuMont's "Cavalcade of Stars." Proof of his versatility is evident in the fact that, while other comics are worried about wearing out their welcome on a once-a-month basis, his ratings have snowballed on a three-times-a-week shot.

Amsterdam, too, is at his best on the series, with his zany comedies also squaring neatly with the relaxed, leisurely format. His cohorts are vocalists Andy Roberts and Jane Harvey, both lookers and sure with their songs. Series is produced by Doug Coulter, ex-CBS program chief, and Hal Friedman, and directed by Paul Munroe. Cal Howard contributes most of the writing and skit ideas.

NBC-TV's "Believe It Or Not," which has remained on the air throughout the summer under sponsorship of Ballantine's, came up with one of its most engrossing stories Thursday night (17). An original by Sam Carter, claimed to be based on actual records of the Hong Kong police, the yarn told of a Britisher who had murdered his wife in Hong Kong just before the Japanese took over during the last war. He was never convicted of the crime but wound up in the same prison camp with the inspector who had been on his trail. Fantastically, his Jap guards forced him to dig a pit on the same spot where he had buried his wife and, unable psychologically to do so, he was murdered by the guards.

Script was given a fine production mounting by J. Walter Thompson staffer Harry Herrmann, with the prison camp, more suggested than actually depicted, being particularly impressive. Cast, under the deft direction of J. Fielder Cooke, was fine. John Stephen underplayed the role of the murderer to just the right degree and Geoffrey Lumb did a good job in the hard-to-believe role of the inspector forcing the issue even in the prison camp. Dan Morgan, Marguerite Lewis and J. J. Yen topped the supporting cast.

Sports Vidcasting No Threat to B.O., Survey Sez; Other Factors Cited

Washington, Aug. 22. The football, baseball, boxing and other sports magnates who are refusing to permit telecasting of their contests, on the ground that it hurts the boxoffice, are wrong, according to a survey of "The Long Range Effect of Television and Other Factors on Sports Attendance." Study was made by Jerry N. Jordan, college student working toward degree in psychology at Princeton U. and a Master's Degree in Psychology at the Graduate School of the U. of Pennsylvania.

The project was discovered by the Radio-Television Manufacturers Assn. which has put out a printed edition of it with color charts and is circulating the study well illustrated with such charts. It is right down the line of RTMA and the telecasters who have been worried by the tendency, particularly in professional sports, to bar telecasts as interfering with the gates.

Jordan's conclusions were these:

1. "The length of time a person has owned a television set directly influences his and his family's attendance at sports events.

2. "When he first buys a set, attendance goes down temporarily. Later—after one season in most sports—attendance returns to normal.

3. "After one or two years of ownership, the TV owner's attendance rate is higher than that of non-owners. It is difficult to determine how much of this increase can be attributed to the greater interest in sports stimulated by TV. Sports fans were among the first to buy TV sets, so we would expect this group to have a somewhat higher rate of attendance.

4. "TV owners take other members of their families out to games more frequently than non-owners." Jordan found that different sports were affected differently. He said that football was hurt more than baseball during the first sea-

son of ownership, because of the short season and few games. However, he continued, "Smaller colleges are not hurt by the television of nearby large colleges. Their smaller crowds are drawn mainly from students, loyal alumni and neighbors. High school attendance is not hurt by television of large colleges—or of the school itself.

"Minor league baseball, on the other hand, is hurt when very close to the television of major league games. The main cause of the injury is major league competition in night games. Tele has accentuated this competition. Less than 3% of the minor league clubs are within TV range of any major league city.

"Among the many factors affecting attendance at sports events, economic conditions, management, performance and publicity are all much more powerful than television."

Football Ban

Continued from page 26

exclusive coverage of the Chi Cardinals 12-game schedule for \$14,000, exclusive of rights. Station will be sole Chi outlet airing all the Notre Dame games whose 10-contest schedule was peddled to Motorola for \$10,000, including rights. Joe Boland will be at the WCFL mike.

Portis Hats will sponsor Jimmy Evans sports show for 10 minutes preceding the Cards' day games. Half-hour after the Card games on WCFL has been sold to Erie Clothiers. Robert Hall has ordered a half-hour Evans show after the Notre Dame games.

Camel's Pickup
WJJD has inked a new sponsor, Sinclair Oil, for its 10-game "Midwestern Game of the Week" parlay, with Bob Elson and Red Grange making with the words. Same duo will do a 15-minute pre-game show

for Household Finance Corp., which will also sponsor a 15-minute post-game roundup. Whole package will bring in about \$25,000 to the indie.

Camels has picked up WBBM's 11-game coverage of top midwestern contests John Harrington will enter his 14th season as football-caster when the Camel broadcasts start Sept. 23. CBS station has also sold two quarter-hour adjacencies before and after the games, with Peter Fox taking the pre-game show and Chi Engineers for Television bankrolling Fahey Flynn's post-game roundup. Entire package will bring in about \$45,000.

Also hopping on the gridiron bandwagon is WAAF, which has sold its eight-game U. of Illinois schedule to CET.

Interesting aspect of the Chi AM football picture is the amount of video money being spent. It marks the growing use of radio by tele set makers and distributors in pushing the competitive medium.

Tele Grid Sponsor Also Earmarks Coin To Spur Ticket Sales

Hollywood, Aug. 22. Hoffman Television, which has inked to bankroll beaming of Pacific Coast Conference football, has earmarked an extra \$150,000 to hypo attendance at the games as well. Firm has set up its own production unit under Hal Azine to prep a series of 15-minute shows for telecasting in Seattle, San Francisco, San Diego and Hollywood to plug ticket sales.

Deal already has been made for KFMB to pick up KTTV's signal on USC-UCLA games and retransmit in the San Diego area as it did last year, and KTTV, in addition to the Hoffman ticket-plug programs, will donate some \$40,000 worth of airtime for a similar message.

Fort Worth, Tex.—Col. W. Curtis DeWare, retired, will present a 10-minute nightly war news summary on WBAP-TV. The summary will follow the regular nightly news and weather casts.

WCAU-TV Tub-Thumping for Phillies Via Ads in Baseball-Tele United Front

Tele Blamed for Poor Gate at Atlanta Park

Atlanta, Aug. 22. Despite threat of Earl Mann, president of Atlanta Baseball Club, which owns the Crackers, local entry in Southern Baseball Assn., to take games off television because of poor attendance, games are still being viewed over WAGA-TV, Columbia outlet here.

Crackers, in fifth place last year, had played to some 15,000 more customers last year this time than they have to date. They're in first place now and are almost a shoo-in for the pennant.

Consensus locally seems to be that after this season Cracker games will no longer be telecast. Club owners around the circuit have refused to permit televising of their games and have squawked about the reduction in gate receipts in Atlanta, since it materially affects their take when they bring their teams to town.

Charlie Hurth, prez of Southern Baseball Assn., told Ed Danforth, sports editor of Atlanta Journal, that "radio has never hurt our attendance. No one has any accurate check on what TV has done. I think we are having a good year, probably reflecting in a slight drop general economic conditions and the threat of a new war."

OSU Game Films Sold

Columbus, O., Aug. 22. Chevrolet dealers here will sponsor film telecast of all Ohio State U. football games this fall over WBNS-TV, according to the station. Films will be run off on the Sunday following the Saturday games.

Official OSU film will be used, plus pre-game and half-time shots filmed by WBNS-TV film department. Series will be produced by Edward Kennedy for Kight advertising agency.

Philadelphia, Aug. 22. In an attempt to show that baseball and television can work together, WCAU-TV here has become unofficial tub-thumper for the National League Phillies in an attempt to build the gate at Shibe Park and root the nine into a World Series berth. Even though the Phils lead the League, attendance is up only 35%.

Last week the CBS affiliate's prexy, Don Thornburgh, took a five-column ad in the Evening Bulletin and used the station's facilities to get a full crowd at the ballpark before the first-place team took off on its road trip. Despite threatening weather 24,000 fans showed up for the night game. Ad also carried the note that Philadelphiaans who couldn't get to Shibe Park in person could catch the game on WCAU-TV.

Feeling that the hoopla builds attendance and viewing at the same time, Thornburgh is sending a crew with film camera and tape recorder to Boston, from which the Phils return Sept. 3. Staffers will fly back in the team's chartered DC-4, recording and shooting on the plane. Stuff will be edited for beaming on WCAU and WCAU-TV to trailerize the squad's return to home grounds.

Boston's WBZ-TV Pacts 10-Week Football Sked

Boston, Aug. 22. A solid 10-week schedule of Sunday afternoon college football games has been set by WBZ-TV, Hub's NBC outlet. In addition to carrying all Harvard games, station kicks off season with Virginia-Pennsylvania fracas at Philadelphia, Sept. 30, winding with the Army-Navy tilt, Dec. 2, also at Philadelphia.

WBZ-TV camera crews will pick up all Harvard home games while network will feed out-of-town games to Hub station. With exception of the Army-Navy clash, which is sponsored by Gillette.

this advertisement

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Do it today.

Hear Famous Clifton Fadiman On "Information Please," on WOR



by Jay Cee

NEW YORK, Aug. 16—One of radio's greatest programs, "Information Please," has returned to WOR. Hear it tonight at 9:00 o'clock. As usual, the gifted master of ceremonies will be witty Clifton Fadiman. He'll be assisted by his "regulars" Franklin P. Adams and John Kieran. They will be assisted by tonight's guests: Harold Stassen, president of the University of Pennsylvania, and Russel Crouse, the noted Pulitzer Prize-winning playwright. This famous WOR program is not only a merry-go-round of laughs, but it's educational, too. You'll be amazed at the questions Clifton Fadiman tosses his famous guests; you'll be more amazed, WOR thinks, at their wry and clever remarks.

Twin City Stations

Continued from page 26

operation, Charles Miller, formerly of KRNT, Des Moines, is developing new personalities among staff men. The personality promotions have rejuvenated what were once rather dull voices and techniques, and it sounds as if the plan will give WTCN a new tone. To reinforce AM listening and win a new audience, programmer Miller is "watching and developing audio features which can stand up against video."

Heavy WCCO Sked

Although by no means sold out, WCCO will carry the heaviest schedule of spot business in its history. From an audience standpoint, WCCO's outlook seems to be stronger because of air salesmen like Cedric Adams, Bob DeHaven and Stew MacPherson, who supplement CBS network shows. Two outstanding local shows set for fall debut will point up WCCO's "Good Neighbor to Northwest" programming with George Mikan, star of the Minneapolis Lakers professional basketball team, and Stew MacPherson, former BBC air personality. Adams, Star-Tribune columnist and correspondent, will do a "People in the News" half-hour feature.

Over in St. Paul at WMIN, Twin Cities' oldest independent, the program and sales department is hard at work building personalities. They, like WTCN, are shedding the stilted, formal way of gabbing. Their air stable is concentrating on merchandising and air salesmanship. The news of the hour policy here is just tailored for the present war situation.

Big Job For Indies

WDGY, only Twin Cities and Northwest 50,000 watt independent, has a big job ahead. Program-wise and personality-wise, the station is just starting to move aggressively under its new station manager, Harry Peck. New policies are being effected. The "Tune-O" strip show is premed for two hour airing daily. A new independent news policy is under way with expansion of coverage and staff. A big independent sports policy is in the offing. And station management is looking into the projected plans of the Progressive Broadcasting System.

KEYD, another indie, is striking off into a country style and western policy. New plans came about when KEYD keyed its Saturday schedule to country style and folk and did a terrific job for a local car dealer here.

Newest of the independents, WPBC, run by ex-WCCO staffer Bill Stewart, is much encouraged after one year's operation on 960kc. A community-appeal type programming has been in effect for 12 months. On Saturdays this fall WPBC will air the Notre Dame games via an independent net-

work. Outstanding feature in the fall program hopper will be 8 to 10 a.m. community appeal shows beamed at neighborhoods in the 500 watt, 960kc area. Sports news will receive more emphasis.

License Fees

Continued from page 27

of the radio audience. The Federal Government sees to it that the right to that audience is not disturbed, and the operator is thus able to insure to purchasers of time over his facilities access to the market addressed.

"Construction permits constitute the Commissioner's heaviest workload, involving, in an increasing number, the necessity of formal hearings so as to provide a sound basis for granting or denying an application.

"This is a costly process and one which the Government renders without charge. True, the applicant himself may be put to some personal expense in the filing of his application and through attendance at a subsequent hearing, but he does not defray any of the cost to which the general public is put to conduct a proceeding which may assure to the applicant a remunerative business under special federal protection.

"This is an outstanding example of a service for which a fee may most appropriately be assessed."

The committee went on to suggest the following services for which FCC could legitimately levy fees: station construction permit; operating license and renewals; authority for assignment of license; authority for transfer of control over licensee; radio operator license; equipment approval, and issuance of certificates of convenience in some of the non-commercial radio services.

At the same time, the Senate Interstate Commerce Committee, headed by Colorado's Sen. Ed Johnson, has been informally considering the establishment of license fees in radio for some time. Johnson points out that Canada has such a system. He predicts that early in the next Congress legislation to bring about the fee system will probably be introduced for study by his committee and then by the entire Congress.

ABC Satisfies Old Gold

Despite a heavy pitch from NBC, which airs the television of Old Gold's "Original Amateur Hour," ABC has just copped a firm 52-week renewal of the AM stanza. NBC had pitched for the biz with the claim it could produce better ratings.

Show remains in the Thursday 9-9:45 p.m. period on ABC. Agency is Lennen & Mitchell.

Fogarty New Gen. Mgr. At Omaha's WOW, Vice Gillin

Omaha, Aug. 22.

Frank P. Fogarty, young Omaha business executive, was named general manager of WOW, Inc., at a board of directors meeting Saturday (19). He succeeds the late John J. Gillin, Jr. Announcement was made by Francis P. Matthews, who succeeded Gillin as president of WOW. Corporation operates WOW, WOW-TV, and KODY at North Platte. WOW directors named Lyle DeMoss assistant general manager.

Fogarty resigned his vice-presidency of the Paxton & Gallagher Co. He assumed his WOW post Monday (21).

Radio's Ghosts

Continued from page 29

are Lux and "Junior Miss" for Rayve, the latter an outside package. Only Schlitz ("Halls of Ivy") and two General Foods shows, "Favorite Husband," a CBS package, and Hopalong Cassidy, remain on the books at Young & Rubicam, where not so many years ago eight shows were in the shop at the same time. Through its portals have passed Bob Hope, Jack Benny, Ed Gardner, Joan Davis, Ginny Simms, Dinah Shore, Fanny Brice, Alan Young, Eddie Cantor, Roy Rogers, Ozzie and Harriet Nelson and scads of others of lesser lustre.

Ruthrauff & Ryan, a power in its day, is down to two shows, neither of which has any production ties with the agency. Amos 'n' Andy and Gene Autry are both packaged away from the office. Foote, Cone & Belding hasn't been hit too hard since the firm "resigned" the American Tobacco account. For the past two years the company has had shows sponsored by Lever, Armour and Hallmark. Benton & Bowles has Maxwell House and Assn. of American Railroads, having lost the Prudential business. Ted Bates remains pretty much in status quo with Judy Canova, Dennis Day and "Our Miss Brooks." Warwick & Legler will mark time with "This Is Your FBI" and "Life of Riley."

Batten 'Em Down, Boys

Even Batten, Barton, Durstine & Osborn, cock-of-the-walk last year, has suffered shrinkage in business, down to four shows from last year's six. Lost are Phil Harris-Alice Faye, "Sam Spade," Bob Hope, and Fran Sinatra-Dorothy Kirsten for American. To make up part of the deficit, the agency took on "Hollywood Star Playhouse" for Emerson Drug and Dick Powell for Rexall. Dancer, Fitzgerald & Sample is no worse off than it was, with Procter & Gamble, Tums and Falstaff shows in the house. Ward Wheelock still has its Campbell soup shows, and Sherman & Marquette is saved from blanking with Roy Rogers. Cunningham & Walsh will be very much in the running with Hope and Crosby, a pair of fair acts to have on the books as running mates to Arthur Godfrey.

Despite the evil days that have fallen on the big agencies, Coast radio is not as aad as it looks, in the numerical sense. Come fall, the four networks will be sending out a total of 63 sponsored shows across the skeins as against 65 last year. What's happened then is that some shows have been cancelled, others have been moved to smaller agencies and a goodly batch shifted east. New business hasn't fallen too far behind the pink-slipped casualties and the general tone is not one of defeat or surrender to TV.

Hope, as it has a habit of doing, is springing eternal and those who will look up long enough from their knitting or reading, will tell you that there's a new day coming, manana. It's all the same, radio or television.

WOR-TV's New Korea Pix Series From Pool Films

WOR-TV, N.Y., is piecing together films from the armed forces newsreel pool for a weekly half-hour series, "Camera on Korea." It will be screened Mondays at 7 p.m., starting Aug. 27.

Idea of prexy Theodore C. Streibert is that viewers don't get enough Korean film on 15-minute shows which stick to spot news. Ernest M. Pittaro will edit and script the show.

Inside Stuff—Radio

With NBC staffers speculating as to the assignment John K. Herbert, general ad manager of Hearst magazines, will get when he moves into the web as assistant to the president Sept. 5, it's figured likely he'll move into the AM sales picture.

Since he has a strong selling background but no direct radio experience, it's not probable he'll get the still vacant post of top AM man. However, Ed Madden, another assistant to the prexy who came from outside the radio field, has clicked in his role handling television sales and operations, and it's considered probable Herbert will be his counterpart on the AM side.

Those trick station breaks of WNBC, N. Y., in which individuals named Morning, Noonan and Knight, and Hook, Line and Sinker, etc., give testimonials for the outlet, are bringing responses from dials. Listener named Youngen wants to team with somebody named Old and a fan tagged Forrest wants to join with someone monickered stream. Faith Baldwin, guesting on the Mary Margaret McBride show, volunteered to be one-third of a Faith, Hope and Charity trio.

An album, "This Is The UN," produced under supervision of the United Nations Radio Division, has just been completed on tape and is awaiting pressing for commercial release. Album, using actual voices from UN sessions, etc., was scripted and produced by Eleanor Gardner and Saul Carson, and is narrated by Franchot Tone. It will have a separate platter carrying an introduction and summation by Benjamin Cohen, of Chile, asst. secretary general of the UN. Album will be issued by Tribune Productions, special production unit set up by Miss Gardner and Carson especially for educational purposes.

Station reps are riled over a new Per Inquiry (PI) deal which is being offered by Vee-Dee Inc., of Canton, O., on behalf of Formtabs, a reducing aid. The product retails for \$4 and the client is offering stations \$1.25 for each order they get. The unusual aspect of the deal is that a "bonus plan" is included, with the station reps getting a commission and the rep whose station pull best, in each of three categories, getting a \$100 prize.

Since the rep outfits have been waging a consistent campaign against PI setups, they consider the Vee-Dee offer as tempting them to desert their principals for peanuts.

Elimination of political programs from the air in Cuba by radio stations soon is looming as result of a recent Presidential decree. This gives the right to any individual, who feels he's been slandered or libeled on a broadcast, to reply to the attack on radio time that must be granted by the station on the penalty of losing its license.

Radio Reviews

Continued from page 28

Show tries for headline material and does pretty well. Winniepeg flood, political shenanigans, etc., have been included.

Motivation for this segment was a telegram from Ed Murrow enroute home from Korea, asking for a "home-cooked pot of tea." Tea was brewed by ex-BBC'er MacPherson. Result was a scoop on the Korean situation taped via WCCO at Chamberlain airport. Program was released Sunday (20). MacPherson and Murrow, both old friends, dating back to London blitz days, got into a down-to-earth discussion of the current war. Spontaneity and sincerity characterized the discussion. Show was a news scoop, and good reporting.

MacPherson brings to the WCCO microphone a good deal of savoir faire conversationally. Experience, travel and communications skill combine with genuineness, and pleasant interviewing is the result. Kamm.

Radio Followup

Jack McCarthy presented an authoritative, accurate description of the running in mud, of the Saratoga Handicap from Saratoga Springs over ABC Saturday (19), with a semi-humorous "commentary" by Joe E. Lewis, starring at the Piping Rock. Lewis usually teams with McCarthy on Saturday broadcasts from the Spa. McCarthy tabbing the comedian's appearance, via 230-stations, at the night club. McCarthy will be at the Atlantic City track next Saturday (26).

Unusual salute given by the Fitzgeralds, who virtually did a commercial on Dorothy Kilgallen (Dorothy & Dick), their opposition Mr. & Mrs. breakfast team. They ran into each other at the Colony, reviewed their common problems in keeping sponsors happy, inertia about getting up so early, etc. . . . Barry Gray going overboard on the punditing stuff. Has gotten away almost entirely from the deejay classification. That goes also for Jack Eigen and Bee Kalmus, with result that Art Ford (WNEV) has a clear field for that large segment of post-midnight audience that just wants records played at them. . . . Those whodunits seem to be running out of plot material. Too many scripts have the culprit exposing him(her)self by detailing some incriminating evidence in the hands of police which they "read" or "heard," overlooking that this one detail had been kept QT by the private eye or The Law. Considering the otherwise baffling and oft-times shrewd machinations of the killers, this slight carelessness is kinda naive.

HEIDT INTO TV WITH AM TALENT SEARCH FORMAT

Horace Heidt enters video this fall with a TV version of his radio talent search program on CBS. Philip Morris cigarets, which bankrolls the bandleader on AM, will also pick up the tab for the video show, through the Milton Biow agency.

Heidt will take over the Monday night 9 to 9:30 slot starting next month, replacing Allen Funt's "Candid Camera." Latter show, which has also been sponsored by PM, will be dropped.

Pix Stars in Pubservice Drama for Machinists

Hollywood, Aug. 22.

Hollywood stars Brian Donlevy, William Holden and Marie McDonald will appear in a radio drama, "Boomer Jones," to be broadcast over the Mutual network Labor Day eve (Sept. 3) as a public service tribute to the International Assn. of Machinists.

The program, produced by Morris Novik and written by Morton Wishengrad, is believed the first of its kind attempted by a trade union. It tells the story of the contributions of the oldtime boomers to the building of America.

Cooperating in the production are the Screen Actors Guild, Screen Directors Guild, AFRA, International Federation of Musicians and International Ladies Garment Workers Union, which has extended facilities of its station, KFMV in Hollywood, for rehearsals.



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Inside Television

Following the general trend towards increased prices for television sets, Emerson Radio this week announced price boosts ranging from \$10 to \$30 on its entire line of video receivers. Emerson prexy Benjamin Abrams ascribed the new increases to scarcities of "certain components which hinder production continuity and have, therefore, adversely affected production costs." While none of the manufacturers who have boosted their prices have explained the reason for the scarcities, it's generally believed they are caused by Government orders for radar and other electronic equipment, necessitated by the Korean war and civilian defense plans. Abrams pointed out that the hikes in Emerson prices would still keep the cost to consumers below corresponding models in the company's previous line.

Television film deals made by such music publishers as Mills, Leeds and Mayfair-Morris may all go by the boards when the Music Publishers Protective Assn. finally works out a scale for the video use of songs published by member firms. Most of the larger pubberies belong to MPPA. All individual publisher deals made thus far contain a cancellation clause effective when, as and if MPPA settles on a definite scale. It's generally expected that the figure finally arrived at will be based in good part on the individual deals already made.

Los Angeles Chamber of Commerce is making a direct pitch to video viewers to keep Coast football on television by assuring a certain attendance level at the field. Chamber is forming a "Gridiron Club," composed of set-owners in the viewing area, the membership fee being one ticket to a football game per season for each member of the family. Based on the 650,000 sets now in the area, this would mean some 1,950,000 tickets sold since it's estimated there are three people in each television family. C. of C. wants the "Club" members to give the tickets away if they can't be used, but no one has yet figured out what to do in case each viewer buys his share of tickets and then uses them. On the basis of an eight-game season, this means 243,750 people all trying to get seated on the 50-yard line.

Gridiron spectators will have the final say on whether Coast video audiences get closeup views of U. of Southern California (USC) and U. of California (UCLA) at Los Angeles football games this season. KTTV's Bob Breckner has worked out a plan to get right down to the seat of action by lashing a camera to a jeep, which would careen up and down the sidelines. Plan was worked out by KTTV's chief engineer Joe Conn and Syd Sanner and would necessitate use of four men—driver, cameraman and two linemen. Colleges have okayed the deal with the proviso that it will be eliminated if customers in the box seats complain.

Plans to lens a stock opening for the KLAC-TV, Los Angeles, weekly remote from the Palladium were scrapped when it was discovered it couldn't be done without plugging rival stations. Original idea was to let the camera take the viewer down Vine street, turning right on Sunset boulevard to the Palladium door. Route, however, goes right by NBC, CBS and ABC and each has large signs which couldn't be eliminated. KLAC-TV finally settled on slides of other subjects as an opener. Layout, incidentally, provided a free evening's dancing for some 500 people. Admission to the Don Otis layout, which bowed from the Palladium last night (22), was by ticket only and holders of the tickets were permitted to remain after the teleshow for a terp evening. Terperly was thus tossing a possible \$510 in admissions out of the window, but figured it worthwhile from many angles.

New prompting device to aid television producers and actors has been developed by Bill and Cora Baird for use on their "Life with Snarky Parker" puppet show on CBS. Gadget, labeled the "Scriptapola," is a mechanism that permits the day's script to be read from a moving roll of paper held close to the stage, instead of from the roughly-lettered cardboards previously used that necessarily had to be held in the rear of the studio. Device comprises two wooden rods which span the puppet stage lengthwise, outside of camera range. Rods are attached to two sets of rollers, spaced so that two copies of the script, typed on long rolls of paper in a special typewriter, can be unreeled synchronously, permitting all the puppeteers to follow the script. Letters are three-eighths of an inch high, which allows the puppeteers to watch the script and their puppets without shifting their line of vision.

TWO SUITS SLAPPED ON KTTV BY L.A. PACKAGER

Los Angeles, Aug. 22. KTTV last week found itself on the receiving end of two lawsuits, both by the same aggrieved party. Actions for damages aggregating \$43,600 were instituted by Pollack & Rogers Productions, TV producers and packagers.

First complaint for \$15,000 alleged that the L. A. Times-CBS station renege on a deal for 13 issues of "Hollywood Television Theatre" after only one was telecast. Breach of contract was also charged on an agreement for a series of 13 episodes based on Rupert Hughes' "FBI Girl," for which \$28,600 is asked. Payoff was to be at the rate of \$2,250 a program, the producers asserted.

Harrison Dunham, manager of KTTV, is a former attorney for the Times.

Detroit—For the second straight year, the Stroh Brewing Co. will sponsor telecasts of 35 home games of the Detroit Red Wings hockey team on WWJ-TV.

Crosley Net News Show In 3-City Organization

Cincinnati, Aug. 22.

"Three City Final" news show, which bowed last week on Crosley's TV network, has origins from three stations. It's a 15-minute telecast, Monday through Friday, at 6 p. m., sponsored by Red Top Brewing Co., Cincy, through the Chicago office of Ruthrauff & Ryan.

Kickoff is from WLW-T with Peter Grant comment on world and national news, Milton Chase observations on the Korean war and NBC film covering that front at Washington. WLW-D, Dayton, cuts in with sports news and a weather forecast by Neal Van Ellis, and switch from WLW-C, Columbus, has highlights of Ohio news by Dick Cook.

Terry Flynn, former Associated Press staffer in Cincy, is news coordinator and in charge of assembling scripts and building the program. Ray Shannon, under direct wing of the ad agency, makes two appearances as the Red Top bartender. In white coat and black bow tie he makes his pitch from behind a bar.

Bullfight Vidpic Rolls

Hollywood, Aug. 22.

New series of telepic tagged "Time Will Tell" rolled at the Hal Roach lot yesterday (Mon.) under the banner of Space Productions, new Bob Angus organization. Eddie Norris stars in a bullfight yarn as the first of 26 half-hour films which will cost about \$10,000 each.

Lensing at studio is being done with a mechanical bull, actual bullfight scenes having been shot in Mexico earlier.

Unity Restored

Continued from page 29

useful to the U.S. in support of UN military action in Korea, it urged the Authors League of America to set up a body similar to the War Writers Board "to channel effectively the voluntary efforts of writers in support of the U.S. and the UN." Eastern council, which had been drafting a similar resolution, backed the national one.

Another eastern council resolution, explaining its original tabling action, said the "RWG and ALA have no power under their constitution in any way to represent the individual in their memberships outside of the promotion and protection of the general professional interests of authors." It added, "whereas the eastern region council is at present under public attack in calculated misrepresentation of its motive on July 25 in tabling a resolution" on the new writers' board, the council "characterizes as totally false all allegations of lack of patriotism or of prejudice or bias" brought against it. It reaffirmed "its long-established and observed policy of adherence to the constitutional limitations of its powers."

The eastern group, in another resolution, said "when a union member invokes political or religious issues in such a way as to weaken or divide his union, he is subject to censure." It charged that Kelley "made false charges of religious prejudice and lack of patriotism against the council," censured him and accepted his resignation.

Ownership of KCMO to Be Consolidated If FCC OK's One-Third Sale of Stock

Kansas City, Aug. 22.

Move whereby ownership of KCMO and KCMO-FM will be consolidated was forecast last Wednesday (16) when C. C. Payne filed an application with the Federal Communications Commission to dispose of his interests in the stations. Payne is secretary-treasurer of the KCMO Broadcasting Co. and holder of one-third interest. He asked the FCC for permission to turn over his 2,000 shares for the sum of \$200,000. The shares would be acquired by the company and disposed of.

The plan would leave Tom Evans, Kansas City, and Lester Cox, Springfield, Mo., as equal owners in the radio properties. KCMO operates on 50,000 watts daytime, and 10,000 watts nighttime, and is an ABC affiliate. Station manager is E. K. Hartenbower, formerly an ABC sales official in Chi. KCMO-FM serves Transit Radio here.

In the same move, Evans and Cox notified the FCC of intent to turn over part of their interests to their sons, Richard Evans and Lester L. Cox. If the transfer of stock is approved, Evans will receive a voting trust to elect a majority of the board of directors. He would name three persons to the board and Cox would name two. The two sons would then be on the board along with Harry Schwimmer, longtime attorney for the station. Richard Evans is a sales executive of KCMO.

Ownership change is in line with announcement made by Evans recently when he resigned as chairman of the board of the Crown Drug Co. and withdrew from heavy duties there to concentrate more attention on the radio properties.

ABC 6-Month Take 180G; New Pay Pact for Kintner

ABC's stronger position, with AM business holding its own and TV time selling out rapidly, is reflected in its statement for the first six months of 1950 with income (after taxes) of \$180,000, equal to 11c a share on the \$1 par common stock. Latter represents a slight rise over the first quarter earnings, which were 5c per share. The six-month report contrasts with the '49 statement for the same period, which showed a loss of \$46,141.

Web's more favorable picture is also indicated by the new contract given prexy Robert E. Kintner, whose annual pay is upped to \$75,000 from \$50,000 in a new five-year pact. Kintner will also get an additional \$5,000 for each \$250,000 the web makes over \$1,000,000, up to a \$100,000 annual maximum.

Smalltown Local Service Sluffed Off By FCC's WCAR Decision, Sez UAW

Washington, Aug. 22.

United Auto Workers told the FCC yesterday (21) that its recent decision in the WCAR case means that the agency is, in effect, telling radio stations all over the country: "Go to the big cities, where you can make the most money, and forget about the people you leave behind without any local service whatever."

Protesting the Commission's action in allowing WCAR, the only station in Pontiac, Mich., to use its present 1130kc spot in Detroit with 10kw power nighttime and 50kw daytime, the UAW asked for a rehearing on the case in order to press its own application to establish a station on the same frequency in Detroit with 2500 watts power at night and 5kw day. The union, which operates an FM outlet (WDET) in Detroit, has been turned down on its AM application for failure to meet engineering requirements. WCAR now operates as a daytime with 1kw power.

In a petition filed with the agency, the UAW said its proposed station would provide "a wholly new non-profit public service badly needed" in Detroit. "We believe," said UAW, "such a program service dedicated to improve human relations and the needs of the community would do as much as anything else to take radio out of its present doldrums caused by excess-

sive commercialization, and put it back on the road to public service."

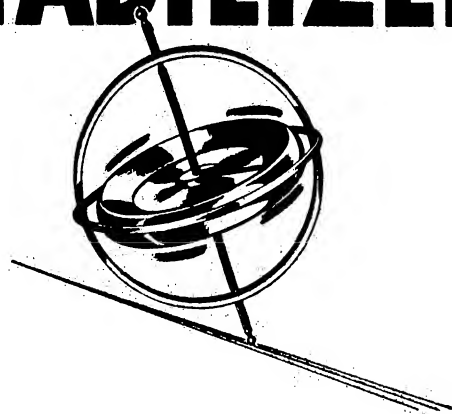
UAW-claimed there is no justification for permitting Pontiac's only station to move away. "The fatal weakness in the decision," it said, "is that it allows WCAR to move out of Pontiac without any showing whatever that it will provide a program service in any way different from that now being provided by the five stations already serving Detroit. The Commission's decision thus allows the transfer solely because more people will hear the station there and totally without regard to the question of whether these people will be getting any new and different service."

Such a decision, the UAW contended, is in "clear disregard" of the Commission's obligation to provide fair and equitable distribution of radio facilities.

The union also questions the fact that the Commission, with all members voting, was against the WCAR move in its proposed decision, but voted 3-2 for the move in the final decision three weeks ago. Two of the members who had voted for denial were absent from the oral argument on the proposed decision and did not participate in the final ruling.

Lancaster, O. — John E. Brown, recently resigned as Lancaster high school principal to become general manager of WHOK here Sept. 1.

STABILIZED



from now on...

WWJ-TV is taking circulation for granted! The number of television sets in the Detroit market has passed the quarter-million mark!

from now on...

Words like "experimental" ... "test" ... "pioneering" ... "infancy" and the rest of the vocabulary of a new medium are out. TV has come of age!

from now on...

We will back our belief in the stability of television with our new rate card (#8) which will be guaranteed to advertisers for one full year!

**RATES
GUARANTEED
FOR 1 YEAR**

WWJ-TV

NBC Television Network

FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

ASSOCIATE AM-FM STATION WWJ

THE THREE SUNS

"MORTY" "ARTIE" "AL"

Currently

CAVALCADE OF STARS

AUGUST 26

DU MONT-TV

Direction: MUSIC CORP. OF AMERICA

CIRCLING THE KILOCYCLES

Houston—Webb Hunt, a member of the announcing staff of KNUZ here, has been upped to chief announcer. Johnnie Goodman has been named production chief. En-dah Forester, traffic manager, has been given the additional duties of promotion manager.

Wichita Falls, Tex.—Doc Warren has joined the announcing staff of KFDX here. He comes from KVVU, Hot Springs, Ark. George Craig, program director for KFDX, has been upped to production director.

Seymour, Tex.—William C. Moss has been granted license by the FCC for a new outlet to operate here on 1,230 kilocycles with 100 watts full time. Estimated cost is set at \$10,511. Moss is a salesman with the Curtiss Candy Co., Dallas.

Austin, Tex.—The FCC has granted transfer of control of KTXN, Inc., from the present stockholders to Edward C. James for a consideration of \$2,759. James also has 76.25% interest in KCMY, San Marcos, Tex.

Houston—A new half-hour airer, "Collie's Coffee Club," will make its bow here on KLEE, to be aired Monday through Friday with Biff Collie as m.c. Airings will originate direct from the Coral Room of Kelley's restaurant here.

Paris, Tex.—Fred Kincaid has been named manager for KPLT here. Kincaid for the past 12 years has been on the staff of WRR, Dallas, specializing in sports announcing.

Beaumont, Tex.—Miriam Power has joined the staff of KRIC here as a sales representative. She comes from New York. D. K. Maxted is the outlet's new director of public relations and Jim Saxon joins the announcing staff. Maxted was formerly manager of KPBB while Saxon was with KTRM, both here.

Miami—Walter A. Callahan, former general manager of WSAI, Cincinnati, is joining WKAT, Miami—Miami Beach, as vice-president in charge of sales, Sept. 1.

San Antonio—William P. Smythe was named vice-president and general manager of KCOR, Inc., here, succeeding Charles Harris, who resigned. Harris has been with the outlet since its inception in 1946.

San Antonio—Charles Brady, chief engineer of KMAC and KISS-FM, called to active duty with the U. S. Marine Corps.

Stan Morris, account executive with KCOR, reports this week for active duty with the Navy Reserve Corps.

Fort Worth, Tex.—WBAP has announced that plans are being completed to air meetings direct from the United Nations Security Council, to bring listeners in this area firsthand information of UN happenings.

Greensboro, N. C.—Smithfield's radio station, WMPM, the first completely local broadcasting unit, is expected to go on the air soon. John S. (Jack) Townsend is manager of the station.

Greensboro, N. C.—James Coggins, of WKDK in Newberry, was elected vice president of South Carolina Associated Press broadcasters at their annual mid-summer meeting at Myrtle Beach. Coggins succeeds the late Scott Russell, of WESCA in Greenville. President James Hicks of WCOS in Columbia presided at the meeting. The group, composed of Associated Press radio members, discussed technicalities involved in news broadcasting.

Detroit—Myrtle Labbitt, women's editor of CKLW, left for Europe last Wednesday (16) to represent Michigan at the International Conference of Associated Country Women of the World. She is an official delegate of the Michigan division of the Woman's National Farm and Garden Assn. Conference will be held Sept. 9-23 in Copenhagen. She is taking along a CKLW recorder so that her women's show will have an international flavor when she returns.

Boston—C. S. (Cy) Young, formerly manager of WBZ and more recently manager of NBC's Portland, Ore., stations KEX and KEX-FM, will return to the Hub station

in early October. He will be assistant to general manager W. C. Swartley, who handles the time-consuming job of directing activities of WBZ and the rapidly expanding WBZ-TV.

St. Louis—Arthur F. Rekart, chief engineer at KXOK, will celebrate his 25th year in radio Aug. 25. A grad of the Valparaiso, Ind., Technical Institute, Rekart was chief engineer for WOWO, WTMV and KFRU before joining KXOK in 1938.

Paul Harvey, ABC news gabber in Chicago, is convalescing at his farm home south of St. Louis from injuries suffered when his car went out of control near Litchfield, Ill. Harvey, driving alone, fell asleep at the wheel and the machine turned over when it left the road.

Cleveland—Three additions reported to the WRSR staff. Allan Douglas, diskster at WXEL, takes on an additional stanza; Ray Mullins and Bob Engel are the other two.

WJMO has asked the FCC for a power increase from one to five kilowatts.

First major AM splurge by a downtown department store in two years was reported when Halle Bros. bought the 11 p.m. news over WGAR from Sunday through Friday. Jack Dooley is the newscaster and Ohio Advertising is the agency.

Zanesville, O.—FCC last week authorized switch in control of WHIZ from Southeastern Ohio Broadcasting System to the Zanesville Publishing Co. for \$69,000. Both companies are owned by Arthur S. Orville. B. and Clay Littick. Publishers own the Zanesville Signal and Times-Recorder.

Pittsburgh—Howard Lazarus, in charge of sales at WPGH for last year, has been named station manager. George Harton is now sole owner of the indie, having bought out the interest of his remaining partner, William Zeuger. Dwight Cappel, who has had a half-hour "Collector's Corner" disk show on WWSW for several months, has been appointed head of station's music library. Ted Okon has left his public relations berth with WDTV to become personal manager for Al Morgan, TV and record personality. Kendall Crane, former program director of WWSW and more recently manager of WYRO in Rochester, Pa., has resigned to pilot WDUQ, FM station on the Duquesne U. campus. He succeeds Rev. J. A. Lauritis, who helped found the college broadcastery last fall. Joe Boley, former WJAS announcer, doing a lot of TV work in New York, chiefly on "Kraft Theatre."

Benny Set

Continued from page 31

guest stars. He said he hopes to do the first one Oct. 29 and will fly to N. Y. for each of five programs in order to do them live. As a result, he plans to tape his radio show in advance the Sunday night in every eight that he appears on TV. He also plans to use one of his radio cast on each of the TV shows, with the possibility that Eddie (Rochester) Anderson might be a permanent member of the TV staff.

As recently as last year, Benny decided definitely against entering video, claiming the medium had not been sufficiently developed at that time. Last week, however, he declared, "I think I have to get into television now." He predicted the time might come when he would abandon radio in favor of concentrating on TV exclusively. That, he said, will depend on how fast TV develops, particularly as to networking facilities; on the wishes of his sponsor, and if TV overshadowed radio. "Even when that time comes," he said, "I would not want to do more than a half-hour show once every two weeks." Comedian also predicted a number of top radio artists eventually will head into daytime AM in order to do video shows at night. If that ever happens, however, he said, he himself would prefer to give up radio entirely.

Benny returned last week from Europe, where he played a repeat stand at the London Palladium and also vacationed. Before heading back to the Coast Friday (18), he scouted some of the CBS-owned or leased theatres in Manhattan to determine which would best fit his projected TV show.

Wash., Ore. Broadcasters In Two-Day Seattle Meet

Seattle, Aug. 22.

First of a series of regional district meetings of the National Assn. of Broadcasters wound up here last Tuesday (15). Broadcasters of Washington and Oregon, comprising the 17th District, went on record as approving the setting up of a separate corporation for the Broadcast Advertising Bureau and also urged the pushing of a vigorous membership drive in the association.

H. Quenton Cox, general manager of KGW, Portland, was elected a director from the 17th District, succeeding Harry Spence of KRKO, Aberdeen, Wash.

Lee Hart, BAB assistant director, told the radio men how BAB would help them get more business in the coming year, and Charles Batson, NAB director of television, conducted a seminar on television operation.

Other speakers on the two-day schedule included Carl Haverlin, BMI president, and Richard Doherty, NAB director of employer - employee relations. The BAB strip film, "How to Pick a Winner," was shown and business sessions of the district was held.

BOB RUSSELL TO EMCEE NEW SEASON 'VARIETIES'

Bob Russell, vet emcee-performer, takes over as headliner-emcee of "Versatile Varieties" when that variety show returns to NBC-TV this fall for Bonnie-Maid lineolium. New season's opening show starts Friday, Sept. 1 (9-9:30).

Russell will miss the opening show, that of the Labor Day weekend, because of a commitment to emcee the annual "Miss America" beauty pageant in Atlantic City, which he will be handling for the 10th year.

Latex Launching Willis On CBS 'Best' Daytimer

CBS-TV picks up another femme lingerie manufacturer for a sponsor next month when International Latex, girdle-makers, launches Richard Willis in "Look Your Best" in the 3:30 to 4 p. m. period Mondays and Fridays. Foote, Cone & Belding agency will handle the commercial plugs, but CBS, which also has Maiden-Form Bras as a sponsor on Dorothy Doan's "Vanity Fair" show, reserves the right to approve or reject all commercial copy.

Show will mark the inception of CBS's daytime TV programming on a network basis. It's also to be aired Wednesday afternoons for 13 weeks, with International Latex granted an option for that length of time to pick up the additional day. If it decides against taking the Wednesday half-hour, CBS then has the right to pitch that segment to other sponsors.

Va. Firm to Premiere New North Carolina Station

Greensboro, N. C., Aug. 22.

The Commonwealth Broadcasting Co. of Norfolk, Va., will begin operations on Kingston's newest radio station, on a frequency of 1010kw, in about 40 days, according to Ernest Linwood Scott of Kingston.

Permission was obtained last fall from the Federal Communications Commission to establish the station at Kingston on a daytime basis, but the firm has encountered radio tower site and construction delays.

The studio will be maintained in a renovated office. Night operations will be sought as fast as possible. Others in the firm with Scott are Robert Wasdon and Jack Sigel, both of Norfolk. Commonwealth has operated a station in Norfolk three years.

Downey's 'Kid' Show

New Morton Downey show for Nash-Kelvinator, which is to be launched next month on CBS-TV, will have the tenor interviewing guest celebs and their offspring each week. Show is to be titled "That's My Kid."

Series is scheduled for airing every week in the Friday night 10 to 10:30 slot.

Buckham Exits Mutual

Duncan R. Buckham has resigned as sales manager of Mutual's eastern division.

Jack Overall has been upped to the post.

From The Production Centers

Continued from page 28

next week for a vacation at St. Ignace in the Mackinac Straits. . . . Best Foods, through Earle Ludgin & Co., has ordered two daily five-minute newscasts on WMAQ, starting Sept. 18. . . . Jim Hanlon, WGN press chief, named secretary of the communications committee of the Chi Civil Defense Committee.

IN WASHINGTON

Women's National Press Club, headed by Daily News correspondent Ruth Montgomery, breaks club precedent by assuming sponsorship of Ted Mack's "Original Amateur Hour," ABC airer, next Jan. 18, with a three-hour parade of VIP's, 45 minutes of which will be carried over the web. . . . Tony Wakeman, ace sportscaster, ex of WWDC and more recently WOL, switching to TV with his own two-a-day "Sports review," over WTTG-DuMont, starting next week (28). . . . Lynn Chalmers, assistant director of community service of WTOP-CBS, has been made a scriptwriter at that station. . . . Joseph Burton, former promotion director of the Washington Daily News, has joined staff of local station WWDC-FM, the Washington Transit Radio station, as account exec. . . . Manuel Mikelson shifted from job of continuity editor of WWDC to account exec of WWDC-FM, with James Robertson, station music librarian, taking over as continuity ed.

Peg Eck, news editor of WMAL-ABC, off on a seven-week European junket which will include net broadcasts from a number of key spots, plus coverage for the web of the International Monetary Conference in Paris early next month. . . . Joseph Riviere, WMAL announcer, ordered to active duty as first lieutenant with the Air Force Reserve Training Center in Miami. . . . Ben Strouse, v.p. and general manager of WWDC, and Washington Transit Radio Co., has offered complete facilities of the 450 vehicle radio system to the District Civilian Defense Committee. . . . Rick La Falce, ex-Warner flack and more recently freelance publicist, has been named director of publicity and promotion for WTTG-DuMont.

Tele Chatter

New York

CBS-TV program chief Charles Underhill and wife, actress Julie Stevens on a three-week canoeing trip through Maine.

Les Tremayne signed as a regular cast member of NBC-TV's "One Man's Family." Producer Carleton E. Morse also packed Carl Kent to a fulltime assignment as set designer for the show. . . . Modernaires now doing three TV film shorts for their radio sponsor, Campbell Soup. . . . Rod Mitchell named assistant program chief of WCBS-TV, to aid program director Dick Doan. . . . Tidewater Associated Oil repacked for George F. Putnam's "Broadway to Hollywood" show Wednesday nights on DuMont. . . . Bob Cooke, N. Y. Herald-Tribune's sports editor, signed with Roberts & Carr productions as a regular panel member for a TV sports quiz show being readied for the fall. . . . Allyn Rice, who co-produced "Set My People Free" with the Theatre Guild two years ago on Broadway, readying a series of adaptations of Dickens' novels for TV. . . . DuMont's morning show, "Your TV Shopper," added a new segment called "See It First on DuMont," which will have fennec Margaret Johnson demonstrate appliances, fashions, etc., for the first time as found for the show by a group of women shoppers.

Treva Frazee set for a role on CBS-TV's "Mama," Friday night (25). . . . J. H. Lloyd resigned as producer-director with Video International to join Radio-Video associates in the same capacity. . . . Jess Kimmel is rejoining Max Liebman as his assistant producer on "Show of Shows," bowing Sept. 9. He was with Music-in-the-Round at the Chicago Fair all summer, directing four musicals.

Jack Landt has been added to the George R. Nelson agency staff. Agency's Mohawk-show resumes Monday (28). . . . Danny Shapiro has joined the Milton Berle writing staff.

Hollywood

Religious films producer Dick Morean and radio thesp Robert Bruce, Jr., have joined forces to make vidfilms, initialer being a pilot film for Hoffman Radio which Bruce directed. Latter is the son of the late Robert Bruce, travelog producer. . . . Mike Dolinsky pacted by the Paul Kohner agency to script "Melody Inn," vidshow starring the Boyd Triplets. Bert Reisfeld handles musical chores. . . . Allardale Productions going into the live TV field. . . . Tex Williams rolled a pilot film for a moppet videoreater series with Bud Cole and Cliff Carling producing. It's aimed at KNBH. . . . "Adventures of the Texas Kid," a 60-minute vidfilm, has been completed by John Jay Franklin Productions as the first in a series of video westerns. Made at a cost of \$18,000, it was directed by Robert Pansey and Reg Browne, with John Lorenz and Hugh Hooker in top roles.

Jimmy Stewart making video commercials at Jerry Fairbanks Productions for Southwest Air-

ways. . . . KTTV has leased 50 more films for its "Movie Gems" program. . . . Alan Young huddling with scripters Dave Schwartz and Leo Solomon on a new format for his fall CBS series. . . . With the addition of Hank Hope to the cast, NBC-TV's "Club Celebrity" will be killed for the east. . . . Russell Fillmore set as director of the "Hollywood Television Theatre" series. Permanent cast for the one-hour vidramas include Gladys George, Glen Langan, Jane Darwell, Lyle Talbot, Francis Lederer, Helen Parrish, Ann Nagel and Michael Whalen. . . . Smilin' Ed McConnell makes his video debut over NBC Saturday (26) and will be seen on alternate Saturdays.

Chicago

Starting date for Don McNeill's ABC hour video show for Philco has been moved back a week to Sept. 13. . . . International situation hit home at WBKB with directors Bill Hutchings and Jim Hareison called up for duty. . . . Jim Shaw, Chi radio-TV director for Henri, Hurst & McDonald, back at home office after setting up Saturday morning film show for Red Goose shoes in seven markets. . . . Greg Garrison, who's been directing ABC's "Super Circus," ankles the net Sept. 1 to join NBC in N.Y., where he'll work on the Kate Smith tele show. . . . Clifton Utley now handling gabbing duties on WNBQ's Sunday afternoon "Frontline Camera" bankrolled by Chi First National Bank. . . . Roy Topper debuted a news show on WBKB this week. Show heard Monday, Wednesday and Friday just before station's signoff will feature long-distance phone calls to people in the news.

Ted Mills, Chi NBC exec producer, back at his desk after a European jaunt, working on fall plans for daytime tele shows. . . . Bill Savage, young singer making his pro bow on Goldblatts' "Let's Have Fun" hour-long, cross-the-board remote on WBKB, copped the job after an appearance on station's weekly talent hunt sponsored by Admiral. . . . Johnny Desmond, vocal headliner of ABC's "Breakfast Club" and "Tin Pan Alley TV," to sing as guest of honor Sunday (27) at the Sister Kenny Polio Fund Circus held in Soldiers Field. Also appearing at the festival is Nick Francis, "Super Circus" clown. . . . George Paul has joined WBKB camera crew. . . . Satton & Power, singing duo, guested on "Our Gal Toni" show on WENR-TV. . . . WBKB racked up 1,023 spot commercial sales during July.

London

Penelope Knox's play of the early life of Louisa M. Alcott, entitled "Louisa," will be aired on the children's program Wednesday (30). Margaret Barton plays the title role, supported by George Manship and Nell Ballantyne. . . . S. E. Reynolds is producing, same evening, a "Joyce Grenfell at Home" show, in which Miss Grenfell will be interviewed by Leslie Mitchell. . . . Sylvie St. Claire had the solo spot in last Sunday's (20) "Sunday Serenade."

S-B Drops Miracle Appeal for Fear Court Won't Rule on Copyright Issue

Shapiro-Bernstein has dropped its appeal of Chi federal district Judge Michael Igoe's decision in publisher's copyright infringement case against Miracle Records of Chicago. Thus, Judge Igoe's ruling that recording of a song prior to copyright constitutes abandonment of the copyright will stand unchanged.

Appeal had been filed in June in Chi federal appeals court. But Elliot Shapiro, topper in the firm, said this week that the appeal was being dropped because the case is so complicated and has so many ramifications that the appeals court might not even rule on the copyright opinion, which came as an obiter dictum in the original decision last March.

While Judge Igoe's decision will stand, Shapiro said he doesn't feel it will have a far-reaching effect. In substance, it prevents songwriters from producing and selling records of their work before copyrighting it, under penalty of putting the work in public domain.

Attorneys for Music Publishers Protective Assn. and Songwriters Protective Assn., who had sought to come into the case as amicus curiae, had argued that a rigid interpretation of the ruling would place all songs recorded since 1907 into public domain, since records do not bear a copyright notice as required by law. But Shapiro said he disagreed entirely with this argument, that the only songs that would be affected were those recorded prior to copyright.

Shapiro-Bernstein had filed suit against the indie diskery on a charge of infringing upon the copyright of "Yancey Special," a boogie-woogie number supposedly written by pianist Meade Lux Lewis. In March, Judge Igoe laid down a three-point ruling against the publisher. He held that Lewis did not write the song, according to testimony in the case; that the outstanding feature of the song was the bass part, and this could not be copyrighted because its composition was mechanical rather than creative; and that Lewis' recording and selling records of the song before copyrighting it constituted an abandonment of the copyright.

It was the last ruling that caused industry-wide talk and cued Shapiro-Bernstein's appeal of the case. Because of the multi-fold decision, however, Shapiro has decided that the appeals court may not even touch upon the copyright ruling. Hope for a modification of the ruling, he said, was the only reason for the appeal.

Mercury Setting Deal For Newman to Baton; Hammond Joining In

Mercury Records, together with its former vice-president, John Hammond, is negotiating a deal with Alfred Newman whereby the conductor will record pop and semi-classics for the diskery.

With other major diskeries using conductors for pop recording, Mercury, which has released Newman recordings through its take-over of the Majestic catalog, would like Newman to record for them on what they hope would be a bigger scale than the others. It's understood Newman would like to record in the pop field too.

Hammond, who resigned from the company as vice-president last spring, but who has nevertheless retained close ties with the firm, would join in the deal in a sort of producer capacity. He would help arrange sessions and select numbers. Because of the cost of the project, Hammond would also put up some of the coin, probably getting a return on a royalty basis.

Aside from recording Newman on pops, the company would also have him record semi-classical works. Mercury toppers specifically have their eyes on modern operettas, which they feel are right up Newman's alley and for which they believe there is a great demand.

Ethel Smith Music Corp. and its staff arranger, Milt Page, new members of the American Society of Composers, Authors & Publishers.

Lombardo to Start 26th Year at Roosevelt Hotel

Guy Lombardo's orch is slated to return to the Hotel Roosevelt, N. Y., Sept. 25, for an indefinite stay. Date will mark the start of Lombardo's 26th year at the hotel.

Teddy Powell's orch, which originally went into the spot for a six-week engagement, will have racked up an approximate three-month stand by the time Lombardo returns.

Hutton Quits Cap Again for RCA

Hollywood, Aug. 22. Latest femme chirp to switch recording labels is Betty Hutton, who cut her first side for RCA Victor one day after anking Capitol. New deal is a one-year pact involving no guarantee. She receives the regular 5% of retail sales royalty.

This is the second time Miss Hutton has beaten a path from Capitol to RCA. She joined Cap when it was founded seven years ago, drawn in by Buddy De Sylva, one of the founders. Early in 1946, when her "Doctor, Lawyer, Indian Chief" was a smash hit, she ankle the waxery because execs refused to let her warble ballads. Cap, in retaliation, stopped pressing "Chief," although it was the biggest hit it had at that time.

Miss Hutton stayed at RCA two years, then switched back to Cap. Latest shuffle comes at a time when Miss Hutton is represented in the top-selling wax classification only as a member of the cast of the flimsical "Annie Get Your Gun," M-G-M album of which is currently a top-seller. She gets top-billing on the book which was marketed, with Cap's permission, from the Metro soundtrack.

Defense on 'Sweetheart' In Infringement Suit

Contending its tune, "Sweetheart O' Mine," is a "new work," Melrose Music last week sought dismissal of an infringement suit brought against it in N. Y. federal court by Roy J. Carew. Latter charged in an action filed last April that "Sweetheart" was taken from "Frog-I-More-Rag." Also named defendants were Brunswick Radio Corp. and Decca Records.

Carew claims renewal rights to "Frog" from the heir of the song's composer, Ferdinand Morton. His suit asked for an injunction and damages from the three defendants. Melrose, according to answers and counterclaims, maintains that "Sweetheart" was written with Morton's consent.

Answers point out that Walter Melrose authored the lyrics for "Sweetheart" and also utilized part of "Frog's" music with permission of the composer. Publisher notes that it holds a 1926 copyright on "Sweetheart" and denies that Carew has any rights in the tune.

Calloway Finishes 1st In Trio of Canada Dates

Currently being sold as an act rather than a musical crew, Cab Calloway and the Caballiers finished the first of a trio of Canadian engagements Saturday (19). Calloway and his four-man crew completed a 10-day stand at the Gatineau Country club, Quebec, prior to opening at the Hotel Edison, Toronto, Monday (21) for two weeks. Group follows the Toronto date with a two-week stand at the Palomar Supper club, Vancouver, B. C., starting Sept. 11.

Unit will leave Canada around Sept. 24, heading for the Coast, where it will begin a two-week appearance at the Oasis, Los Angeles, Sept. 29. Quartet playing with Calloway includes Jonah Jones, trumpet; Dave Rivers, piano; Panama Francis, drums, and Milton Hinton, bass.



LORRY RAINE

"Strangers"—London Records
Lorry's fast-rising "Strangers" is proof of the potency of the country's disk jockeys. Lorry's acceptance by the d.j.'s is a Mutual Admiration Society.

These gentlemen have given new talent, new songs the kind of opportunities publicity men like myself are grateful for.

TIM GAYLE
Publicity-Song and Record
Exploitation
C-o Hotel Roosevelt, New York, N.Y.

Delaney London Sales Manager

Joe Delaney, longtime Decca sales topper, last week was appointed sales manager of London Records. He assumed his new duties Monday (21). Meanwhile, E. R. Lewis, head of British Decca, London's parent firm, announced the appointment of Lee Hartstone, London's Boston distributor, to the post of executive assistant to Daniel R. Berne, exec vice-president.

Lewis, who is in New York on his annual trip to the U. S. to look over the London operations, took Delaney from his post as assistant to Mike Ross, Coral Records veepee. His appointment cued the departure from London of Rudi Tolnay, who had charge of sales.

Decca, meanwhile, has decided to change the executive setup of its two-year-old subsidiary. Instead of appointing a successor to Delaney's post at Coral, it has abolished the position and set up the new post of general sales manager. This position will be assumed by Norm Weinstroer, southeastern division manager of Decca. Jim McDonald, N.Y. branch manager of Decca, will succeed Weinstroer to the divisional post.

Lewis arrived in New York two weeks ago on one of his periodic visits. It was understood that he would make a shakeup in London's higher echelons, but the appointment of Delaney came as a surprise. The London topper said Tolnay's resignation was completely amicable.

B. A. Rolfe Back in Action With Video

Boston, Aug. 22.

B. A. Rolfe, veteran bandmaster and showman, who has been in semi-retirement in nearby Mansfield for several years, swings back into action next Sunday (27) when he tackles a video assignment at WBZ-TV.

Half-hour Sunday afternoon stanza will be a talent-opportunity show with maestro m.c.-ing and filling in with stories and anecdotes of showbiz. Sponsored by local Community, Opticians, format will follow more or less standard pattern with five hopefuls given a hearing during the period.

In addition to Sunday p.m. video chore, Rolfe is screening youthful local professional musicians with view toward building a 25-piece unit for stage and video appearances. Tabbed "Young Bostonians," show figures on unearthing some talented youngsters on video series to fit into Rolfe's new organization.

MILBURN'S COAST 1-NITERS

Currently touring the south, Amos Milburn's orch begins a string of 40 one-night stands on the Coast Aug. 26, in Richmond, Cal.

Band will also hit Oregon and Washington.

Robbins Sets New Publishing Co. To Push Along Hopalong Tunes

Farbman Now Prof. Mgr. Of Berlin Music Corp.

Abe Farbman last week was appointed professional manager of Irving Berlin Music Corp. Appointment now centers duties of the post in one man. During the past couple of years the job had been divided among a number of staff members.

Farbman has been with the company in capacity of contact man for the past five years. He said there will be no personnel changes in the professional department.

Doris Day Renews With Columbia

Doris Day is reported about to pact a renewal of her contract with Columbia Records. Songstress was rumored leaving the firm, but prexy Ted Wallerstein met with Marty Melcher, her manager on the Coast last week and is said to have ironed out whatever difficulties existed between the singer and the company.

It's understood the new contract, which hasn't been signed yet, will run for five years, to take effect when her present pact runs out a year from now. While on the Coast last week, Wallerstein also signed Jo Stafford to the Columbia roster. She comes over from Capitol.

Wallerstein, together with merchandising veepee Paul Southard, general sales manager Jeff Wilson and ad-promotion director Ken McAllister, are due back in N. Y. today (Wed.), following a two-week tour of three cities at which they addressed regional distributor meetings. Wallerstein handled his talent negotiations on the Coast before the first regional meet at San Francisco.

Diskery toppers concluded their final regional meeting at Atlantic City yesterday (Tues.), after meeting with midwest distrib in Chicago last week. Executive veepee Goddard Lieberson joined the foursome for the Atlantic City meeting.

Leo Edwards as V.P.-G.M. Of New Show Tunes Firm

Leo Edwards, songwriter, former publishing executive and brother of Gus Edwards, has joined the newly-formed publishing firm, Show Tunes, Inc., as vice-president and general manager. Firm, headed by Lou Goldberg, is an American Society of Composers, Authors and Publishers company. Goldberg, with Ted Mack, owns and operates the original Amateur Hour on radio and video.

Edwards, who is the president of the Charter Members of ASCAP, held his last executive publishing post with De Sylva, Brown and Henderson before the firm was sold to the Warners group. Since then, he has concentrated on writing.

Firm already has songs in print by top ASCAP writers, according to Edwards. It also has certain ties in radio and television which will enable its professional department to begin operations immediately, Edwards said.

RCA Pacts Tillstrom, 'Kukla' Show for Disks

RCA Victor last week signed Burr Tillstrom, creator and writer of the "Kukla, Fran and Ollie" NBC television show, to an exclusive recording contract. Tillstrom will use the show's puppet characters on recordings, which will revolve around program subjects.

Fran Allison, who appears on the show, has been under contract to Victor since last spring and has recorded a number of sides for the diskery. Tillstrom, who does all the voices on the show, will begin to record after the program's resumption Aug. 28.

Jack Robbins has formed a new firm, Nacio Publications, in partnership with Nacio Herb Brown and Bill (Hopalong Cassidy) Boyd. Firm will publish all music to which Boyd secures rights, including the score of his new Paramount film with Bing Crosby, "Hi, Pardenner."

In addition to owning a hunk of the firm, Robbins will be sole selling agent through his Consolidated Music Co., which is selling agent for all firms in which he has an interest.

Score for the Crosby-Boyd starrer is currently in preparation, with Brown writing the music. Lyrics for two songs already completed were written by L. Wolfe Gilbert, but other lyricists may work on the rest of the score. Nacio Publications will be an American Society of Composers, Authors and Publishers affiliate.

Robbins is also prepping a Hopalong Cassidy folio, which will contain western songs with scores in large type to attract juve trade. Score will also have ukelele notations.

Publisher is also readying a Spike Jones souvenir folio that will be sold at Jones' concerts. He is talking to Jones, he said, about possibility of setting up a publishing firm as an outlet for Jones' new product.

Vic Damone Seen Set To Re-Pact With Mercury; Disk Heads O.O.'ing N.Y.

Vic Damone, whom several diskeries are reported wooing, is about to renegotiate his contract with Mercury Records. Damone, who is currently riding a crest of hit records, has been approached by a number of companies, with Columbia reportedly hottest on his trail. But William Morris office reps will meet this week with Mercury president Irv Green and ad-pub veepee Art Talmadge over terms of a new pact.

Singer's contract reportedly has a year and a half to run. But Green and Talmadge, who are in New York from Chicago homeoffices this week, are ready to talk new terms with the Morris office, with the Morris reps reportedly equally agreeable.

Damone, who hadn't had a hit record in months, suddenly broke loose a couple of months ago with a number of solid selling records. He's currently Mercury's top seller.

Green and Talmadge are in New York to look over the general talent situation and to confer with eastern veepee Joe Carlton and artists and repertoire chief Harry Geller, who is recording here for a couple of months before returning to his Coast headquarters. They will probably return to Chicago by the weekend.

BM! GETTING BIG PLAY ON 1941 HIT REVIVAL

Broadcast Music, Inc., is currently enjoying the first big revival of one of its songs. Tune is "Do I Worry?" published by Melody Lane in 1941 and at that time one of BM's first hit songs.

Record companies are releasing new and old versions of the song. Columbia, for example, has released two versions on the same disk, one by Eddy Howard, who now records for Mercury, the other by Claude Thornhill, now with Victor. Decca has cut the song with Russ Morgan, and is increasing pressings on the Ink Spots version, which is a standard seller for them.

Southern Music parent company of Melody Lane, has made the tune its top plug. Southern toppers report that every major diskery is readying recordings of the song.

Kapp Coasting for Bing, Andrews Sis Disk Sesh

Dave Kapp leaves next week for the Coast to record Bing Crosby and the Andrews Sisters, who are due to return to L. A. at that time. Decca recording chief will stay two weeks.

Kapp will return to the Coast for a longer period later this fall.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 19

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

| Pos. | Pos. No. | Artist | Label | Song | N.Y. | Chi. | L.A. | D.C. | Millw. | Miami | Memphis | Mpls. | Galt. | Ind. | Port. | Rich. | Cincy | San Ant. | Balti. | Det. | Re- | K.C. | Phoe- | Al- | Om- |
|------|----------|------------------------|----------|----------------------------|------|------|------|------|--------|-------|---------|-------|-------|------|-------|-------|-------|----------|--------|------|-----|------|-------|-----|-----|
| wk. | in log | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 1 | Nat "King" Cole | Capitol | Mona Lisa | 2 | 5 | 3 | 2 | 10 | 1 | 3 | 4 | 5 | 1 | 3 | 1 | 9 | 1 | 1 | 1 | 3 | 2 | 2 | 2 | 6 |
| 2 | 2 | G. Jenkins-Weavers | Decca | Goodnight Irene | 3 | 1 | 1 | 3 | 5 | 1 | 3 | 1 | 3 | 1 | 3 | 6 | 2 | 1 | 7 | 7 | 2 | 3 | 5 | 8 | 134 |
| 3 | 3 | Gary-Bing Crosby | Decca | Play a Simple Melody | 7 | 2 | 4 | 6 | 4 | 5 | 2 | 5 | 1 | 7 | 2 | 5 | 1 | 7 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 4 | 5 | Gary-Bing Crosby | Decca | Sam's Song | 3 | 1 | 2 | 3 | 4 | 8 | 4 | 6 | 2 | 10 | 4 | 6 | 1 | 2 | 10 | 1 | 8 | 6 | 1 | 1 | 125 |
| 5A | 4 | G. Jenkins-Weavers | Decca | Tzena, Tzena, Tzena | 1 | 4 | 3 | 5 | 5 | 2 | 4 | 4 | 2 | 4 | 4 | 4 | 4 | 4 | 2 | 4 | 4 | 4 | 4 | 4 | 63 |
| 5B | 7 | Mitch Miller | Columbia | Tzena, Tzena, Tzena | 1 | 4 | 3 | 5 | 5 | 2 | 4 | 4 | 2 | 4 | 4 | 4 | 4 | 4 | 2 | 4 | 4 | 4 | 4 | 4 | 63 |
| 7 | 16 | Andrews-Sis-G. Jenkins | Decca | I Wanna Be Loved | 7 | 8 | 2 | 8 | 7 | 2 | 7 | 10 | 7 | 10 | 3 | 3 | 7 | 7 | 1 | 5 | 5 | 1 | 10 | 6 | 61 |
| 8 | 25 | Ames Bros | Coral | Can Anyone Explain | 7 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 54 |
| 9 | 15 | Frank Sinatra | Columbia | Goodnight Irene | 4 | 10 | 8 | 10 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 47 |
| 10 | 9 | Kay Starr | Capitol | Bonaparte's Retreat | 4 | 10 | 8 | 10 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 46 |
| 11 | 13 | Hugo Winterhalter | Victor | Count Every Star | 4 | 10 | 8 | 10 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 6 | 2 | 8 | 45 |
| 12A | 8 | Doris Day | Columbia | Didn't Slip, Wasn't Pushed | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 24 |
| 12B | 28 | Perry Como | Victor | I Cross My Fingers | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 24 |
| 14 | 16 | Tony Martin | Victor | La Vie En Rose | 1 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 22 |
| 15A | 13 | Bill Snyder | Tower | Bewitched | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 22 |
| 15B | 40 | Les Paul | Capitol | Nola | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 22 |
| 15C | 12 | Billy Eckstine | M-G-M | I Wanna Be Loved | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 22 |
| 18 | 10 | Lorry Raine | London | Strangers | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 18 |
| 19A | 4 | Frank Petty Trio | M-G-M | At Sundown | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 18 |
| 19B | 1 | Nat "King" Cole | Capitol | Home | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 18 |
| 21A | 17 | Blue Barron | M-G-M | Are You Lonesome Tonight | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 17 |
| 21B | 40 | Jo Stafford | Capitol | Play a Simple Melody | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 17 |
| 23 | 6 | Victor Young | Decca | Mona Lisa | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 16 |
| 24A | 28 | Johnny Desmond | M-G-M | Pigalle | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 15 |
| 24B | 28 | Joe "Fingers" Carr | Capitol | Sam's Song | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 15 |
| 24C | 1 | Toni Arden | Columbia | It's Love | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 15 |
| 27 | 16 | Dean Martin | Capitol | I'll Always Love You | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 14 |
| 28 | 12 | Vic Damone | Mercury | Vagabond Shoes | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 13 |
| 29 | 27 | Doris Day | Columbia | Bewitched | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 12 |
| 30A | 2 | Jo Stafford | Capitol | No Other Love | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 11 |
| 30B | 28 | Anton Karas | London | Third Man Theme | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 11 |
| 30C | 40 | Billy Eckstine | M-G-M | My Destiny | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 11 |
| 33A | 21 | Fran Warren | Victor | I Love the Guy | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 10 |
| 33B | 21 | Vic Damone | Mercury | Tzena, Tzena, Tzena | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 10 |
| 33C | 1 | K. Kallen-R. Hayes | Mercury | Our Lady of Fatima | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 10 |
| 36A | 20 | Johnny Desmond | M-G-M | Just Say I Love Her | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 |
| 36B | 25 | Russ Morgan | Decca | Sentimental Me | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 |
| 36C | 1 | Percy Faith | Columbia | All My Love | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 9 |
| 40A | 28 | Mindy Carson | Victor | I'm Bashful | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 |
| 40B | 1 | Andrews-Sis | Decca | Can't We Talk It Over | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 |
| 40C | 2 | C. Hogan-B. Wayne | London | Sam's Song | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 |
| 40D | 16 | Edith Piaf | Columbia | La Vie En Rose | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 |
| 44A | 2 | Fontaine Sis | Victor | Didn't Know What Time | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 |
| 44B | 52 | Sammy Kaye | Victor | Wanderin' | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 |
| 44C | 19 | Ray Anthony | Capitol | Count Every Star | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 |
| 44D | 26 | Gordon Jenkins | Decca | My Foolish Heart | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 |
| 48A | 1 | Frankie Laine | Mercury | Dream a Little of Me | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 |
| 48B | 1 | Frankie Laine | Mercury | Musica, Maestro, Please | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 |
| 50A | 28 | Gordon Jenkins | Decca | Bewitched | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 4 |
| 50B | 1 | Eddie Fisher | Victor | Give a Broken Heart Chance | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 4 |
| 50C | 1 | Bill Farrell | M-G-M | Deed I Do | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 4 |

Jocks, Jukes and Disks

By BOB CHANDLER

Tony Martin: "Music, Maestro, Please"—"Big Dipper" (Victor). Martin has two fine sides here, either one of which or both could become a hit. His version of "Music, Maestro" is warm and sentimental without being saccharine. Rates plenty of jock and juke spins. Reverse is a pretty ballad that's attractively packaged into a production-type number with chorus and strings backing the singer. It's not a commercial record, but will get jock spins. **Henri Rene** backs both beautifully.

Bing Crosby: "The Teddy Bears' Picnic"—"Rudolph the Red-Nosed Reindeer" (Decca). Crosby is no stranger to children's tunes, and usually ends up capturing more of an adult than a children's audience with them. These two sides should be no exception. "Picnic" is a delightful melody, set to a march tempo. Crosby, together with fine choral work by **Jud Conlon's** Rhythmals and **Victor Young's** backing, does an excellent job with it. "Rudolph" looks to become a standard Christmas item, and Crosby turns out a fine cut of it.

Joe "Fingers" Carr—The Starlighters: "The Red We Want Is the Red We've Got in the Old Red, White and Blue"—"Cincinnati Dancing Pig" (Capitol). "Red, White and Blue" is a George M. Cohan-styled number with a timely theme and lyrics that has a good chance of catching on. Carr and the Starlighters dress it up in a package of corn, using for backing a banjo, tuba and blocks, while Carr pounds a ragtime piano. Should get plenty of jock and juke attention. Reverse is okay rendition of "Cincy Pig," but competition is strong on this one.

Ralph Flanagan: "The Red We Want Is the Red We've Got in the Old Red, White and Blue"—"Nevertheless" (Victor). Flanagan gives the patriotic number a fine rhythm ride, and part of the excellent swing arrangement seemed to have been done with tongue-in-cheek. But this one should move fast too. Reverse is smooth rendition of the Bert Kalmar-Harry Ruby standard with **Harry Prime** on a fine vocal.

Sammy Kaye: "Sugar Sweet"—"Harbor Lights" (Columbia). Columbia has wasted no time in recording Kaye, and both of these first sides for the diskery show promise. "Sugar Sweet" is a bouncy novelty that's handled pleasantly and lightly by **Tommy Alamo** and the **Kaydets**. Should do well on jukes. Reverse is a good Hawaiian, with vocal by **Alamo** and **Kaydets**. Kaye achieves good Hawaiian background.

The Nocturnes: "Lucky, Lucky, Lucky Me"—"Oh, Marie" (M-G-M). Nocturnes, a vocal group, have what looks like a hit in "Lucky," a bouncy Italian number. **Chico Messina** does well by the Italian lyric while the Nocturnes back him chorally in English. Song's a natural for jukes. Reverse is a rhythm version of the standard, with the chorus chanting behind Messina.

Guy Lombardo: "Halloween"—"The Friendly Islands" (Decca). **Bill Flanagan** and the **Lombardo Trio** do a nice job with "Halloween," a bright novelty with a lilting melody and good lyric. Reverse, a pretty ballad, gets a good vocal from **Kenny Gardner** and a fine Lombardo arrangement. Both sides should see jock action.

Larry Green—The Honeydreamers: "Can Anyone Explain"—"All Dressed Up to Smile" (Victor). Green and the Honeydreamers come up with a fine, relaxed rendition of "Explain" that features some excellent piano work. One of the best etchings of the tune to date. Reverse is a ragtime novelty that should stir up quite a bit of juke activity.

Pearl Bailey: "Vagabond Shoes"—"Some Days There Just Ain't No Fish" (Columbia). **Miss Bailey** misses fire on "Shoes," at least commercially speaking. Slow, deliberate rendition loses some of the tune's force and punch. Reverse, a humorous item, is better suited to her style. **Gil Evans** backs both sides well, with an unidentified trumpeter contributing some fine passages to "Shoes."

Vic Damone: "Can Anyone Explain"—"Just Say I Love Her" (Mercury). Damone, currently riding on a crest of hits, has two more solid sides here. He handles "Explain" in a polished manner, changing his touch from light to spirited as music demands. "Say I Love Her" was recorded and re-

leased some time ago, and switched to back "Explain." Both sides are in for heavy plays.

Platter Pointers

Ralph Martiere has two lush, smooth arrangements in "My Silent Love" and "Say It Isn't So" on Mercury. **Eddy Howard's** "Daddy's Little Girl" doesn't strike the responsive chord "Daddy's Little Girl" did. But backing of the Mercury side, "They Put the Lights Out," is an okay novelty. **Ken Griffin** and **Jerry Wayne** combine of Columbia for good organ-vocal version of "Golden Sails," a Hawaiian tune. **Merle Travis** and **Judy Hayden** have a couple of good boy-girl novelty duets in "Spoonin' Moon" and "Too Much Sugar for a Dime" on Capitol, both written by **Travis**. **Skitch Henderson's** swing interpretation of "Swan Lake," the romantic theme from the Tchaikovsky ballet on Capitol, is smooth and tasteful.

Lorry Raine has a fine ballad in "Green Fields" and a good Irish item in "Dublin Rose" on Universal. **Jan August** departs from his usual florid style for a straight rendition of "Claire de Lune" on Mercury. Reverse, with **Jerry Murad's** Harmonicats, is effective arrangement of "Scheherazade." "Dream Awhile" gets a pretty rendition on Capitol from **Frank Devol**. **Nat King Cole** has a beautiful rendition of "Home" on Capitol. **Bing Crosby** combines with **Russ Morgan** and **Louanne Hogan** for a nice Decca slicing of "This Could Be Forever." **Al Trace** has a good novelty in "Sticks and Stones," with **Nancy Wright** doing a fine job on vocal on Columbia. **Jack Berch** has an okay kiddie record of "Me and My Teddy Bear" and "Teddy Bear Picnic" on Victor. **Harry Babbitt's** Coral cutting of "All My Love" is good, but reverse, "Vagabond Shoes," sounds too much like **Vic Damone's** (Mercury). **Soft Notes**, **Bennie Benjamin**, and **George Weiss**, do alright by their own tune, "Can Anyone Explain," on Mercury. **Billie Holiday's** "Them There Eyes," on Decca, is solid. **Bill Darnel** turns out a topnotch rhythm side in "Blues My Naughty Sweetie Gives to Me," and backs the Coral etching with a good "Three Little Words."

Columbia's backed-up versions of "Do I Worry?" one by **Eddy Howard**, the other by **Claude Thornhill**, are both fine. **Guy Lombardo** has two of his more carefree Decca sides in "Let's Do It Again" and "Nola." **Kay Starr's** "When You're a Long, Long Way from Home," on Capitol, (Continued on page 42)

Best British Sheet Sellers

(Week ending Aug. 12)

London, Aug. 15.

Bewitched Sterling
Silver Dollar Pic
My Foolish Heart Sun
Dearie Connelly
Daddy's Little Girl Yale
Remember Corn Arcadia
Oh, You Sweet One Southern
Let's Do It Again Lennox
Piano Roll Blues Leeds
Sentimental Cinephonic
Your Heart, My Heart Wright
Quicksilver Morris

Second 12

Blackbird Box & Cox
If I Loved You Williamson
Me and Shadow F.D. & H.
Candy & Cake Dash
Have I Told You Leeds
Jealous Heart New World
Once in a While Magna
A Load of Hay Fields
Sam's Song Sterling
Two on a Tandem Merrin
Hey Neighbor Wright
Down in Glen Wright

Philly Disk Dealers

Pleading Innocent To

Anti-Trust Charges

Philadelphia, Aug. 22.

The Philadelphia Record Dealers Assn., eight retailers and four distributors, pleaded innocent in U.S. district court here (17) to charges of price-fixing and anti-trust law violations. Judge Cullen Ganey continued the case at the request of Government attorneys.

The phonograph record dealers were charged with using the Record Dealers Assn. to eliminate competition through a system of policing, blacklisting, boycotts and threats of litigation.

Distributors named were Raymond Rosen & Co. (RCA-Victor), Capitol Records Distributing Corp., of Hollywood; Stuart F. Louchheim Co., (Columbia); and Decca Distributing Corp., N.Y.

The dealers are Nathan M. Fischer, who is also president of the association; Alex A. Getlin, Inc.; Frank T. Ryall; Bond Radio; Ragona's Radio and Record Shop; Porreca and Santini; Krantz Record and Radio, and Premier Record Shop.

Mager Quits Hub Symph

Boston, Aug. 22.

George Mager, for 30 years first trumpeter of the Boston Symph., announced his retirement last week because of illness. He is at present confined to the Pittsfield General hospital with a broken hip suffered in a fall recently.

Mager's post will be filled by Roger Voisin.

Jukers Needled on Disk Conversion; Switch to 45 RPM Seen Favored

Infringement Suits Hit

2 Catskill Resort Spots

Two Catskill resort spots were hit with infringement suits filed in N. Y. federal court last week by a trio of publishers. First action was brought by Hill & Range Songs, Inc., and Edward B. Marks Music against Orange County Inn Corp., operators of the Orange Inn, Goshen, N. Y.

First suit charges that the Orange Inn publicly performed two of the plaintiffs' songs for profit without consent on July 3 and various other times. Tunes involved are H & R's "Roses" and Marks' "Parade of the Wooden Soldiers." Injunction and damages of not less than \$250 for each alleged violation are asked.

Second action was filed by Peer International Corp. and Promotora Hispano Americana De Musica, a Peer subsidiary, against the Zindore Hotel, Monroe, N. Y. Defendant is charged with unlawfully using six songs last June and other occasions. Injunction and damages are sought. Among the numbers assertedly infringed are "Amor" and "Besame Mucho."

Col Pacts Arkin To Up Juke Sales

Columbia Records, in a move to strengthen its jukebox sales, last week signed Robert Arkin to head a new music operators service department. Arkin resigned as head of Decca's music operators division the week before.

Columbia had been reported making various surveys in the past year of its position in the juke market. Results apparently showed up diskery badly and pointed up the need for at least one experienced exec to handle the firm's juke operations.

During his Decca stay, Arkin jockeyed the diskery into a top position in the jukebox market. He is succeeded there by John Scalini. A member of Decca's national sales staff for the past year, Scalini was with Capitol Records previously.

A call for jukebox operators to "accelerate their thinking" to come to a decision on conversion of jukeboxes to seven-inch, slower-speed records, was made last week by the head of the Music Guild of America, New Jersey operators association.

Statement appearing in the Music Guild Bulletin, Guild's official weekly newsletter, was made by D. M. Steinberg, head of the Guild, and secretary of the Music Operators of America, national operators association.

While Steinberg said operators should wait until "it is established which rpm will be the universal record speed" general context of his article indicated he favored conversion to 45 rpm.

His article reported the results of a survey on the speed situation made by the Guild. Survey investigated reasons for and against conversion, market conditions on 33 and 45 rpm records, and costs and progress in conversion.

Among the conclusions of the survey are these: (1) "There can be only one winner" in the battle of speeds. It would be too complicated to operate routes with both speeds; (2) cost of conversion "would not be prohibitive"; (3) 33 rpm seven-inch disks, made only by Columbia, "are not selling well," while 45s, made by all major manufacturers, "are doing all right"; and (4) pre-war jukebox equipment is too costly to convert, while all post-war equipment, in general, can be converted.

Survey cites "a very definite trend that the popular single tune on 45 rpm seven-inch will be the type of record for juke use. Current sales," survey declares, "indicate it—due to availability of this type from all major recording companies."

Wartime Economy Trend
Discussing reasons for conversion, article cites better fidelity, easier handling and longer wear of the seven-inchers. Operators would also have to follow the "line" of the majors, since diskery control top talent. Finally, trend toward a wartime economy will cause a paucity of 10-inch disks due to restrictions on vinylite and shellac. This would force operators to convert at a time when costs would be at the highest.

Reasons against conversions are: vibration-proof equipment would be needed because of light pickup on the microgroove; changeover on just a few boxes would complicate servicing; small record manufacturers, particularly rhythm and blues and western companies, would be frozen out of the market; and most operators are unable to determine which speed to choose.

Survey reports that four of the five major jukebox manufacturers have developed converters for either speed. Only one, Seeburg, has developed a converter for 45 only. "It appears," the report says, "that Seeburg is excluding the 33 rpm for use on equipment manufactured by them."

General conclusion is that operators are awaiting developments with the feeling that there is no hurry on making a decision, but article warns that "we must seriously consider making the change-over."

Article emphasizes that it will be years before the 78 rpm record is obsolete. But, it points out, advantages of the seven-inchers, plus possible wartime curbs on material, necessitate a decision soon by the jukebox industry.

AM-TV Warbler Farrell Joins Chi's Jock Ranks

Chicago, Aug. 22.

Latest to join Chi platter spinner ranks is radio-tele warbler Skip Farrell. Singer's d.j. show debuted Monday (21) over WMAQ. Show's format consists of Farrell singing along with platters and providing background on rare laquerings and collector's items. Guest shots will also be featured, first of which went to NBC's Fran Allison.

Show, which will be heard on Monday, Wednesday, and Friday, is aired from 10:30 to 11 p.m. (CT).

Sonny Burke, Decca musical director on the Coast, has arrived in New York for several weeks. He'll conduct several waxing sessions while east.

VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 19

- | | |
|---|------------------------------------|
| 1. MONA LISA (7) (Paramount) | { King Cole Trio Capitol |
| 2. GOODNIGHT IRENE (3) (Cromwell) | { Victor Young Decca |
| 3. SAM'S SONG (4) (Sam Weiss) | { Jenkins-Weavers Decca |
| 4. TZENA, TZENA, TZENA (6) (Cromwell) | { Joe "Fingers" Carr Capitol |
| 5. I WANNA BE LOVED (13) (Supreme) | { Bing & Gary Crosby Decca |
| 6. HOOP-DEE-DOO (14) (Morris) | { Jenkins-Weavers Decca |
| 7. BONAPARTE'S RETREAT (5) (Acuff-Rose) | { Mitch Miller Columbia |
| 8. SIMPLE MELODY (2) (Berlin) | { Andrews-Sis-Jenkins Decca |
| 9. MY FOOLISH HEART (19) (Santly-Joy) | { Billy Eckstine M-G-M |
| 10. BEWITCHED (16) (Chappell) | { Perry Como Victor |
| | { Kay Starr Capitol |
| | { Kay Starr Capitol |
| | { Bing & Gary Crosby Decca |
| | { Gordon Jenkins Decca |
| | { Billy Eckstine M-G-M |
| | { Gordon Jenkins Decca |
| | { Bill Snyder Tower |

Second Group

- | | |
|--|----------------------------------|
| LA VIE EN ROSE (Harms) | Tony Martin Victor |
| SENTIMENTAL ME (15) (Knickerbocker) | { Ames Bros. Coral |
| COUNT EVERY STAR (Paxton) | { Russ Morgan Decca |
| I DON'T CARE IF THE SUN DON'T SHINE (6) (Famous) | { Hugo Winterhalter Victor |
| NOLA (Sam Fox) | { Patti Page Mercury |
| CAN ANYONE EXPLAIN (Valando) | { Les Paul Capitol |
| IT ISN'T FAIR (16) (Words-Music) | { Ames Bros. Coral |
| I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick) | { Sammy Kaye Victor |
| I LOVE THE GUY (Shapiro-B) | { Doris Day Columbia |
| THIRD MAN THEME (19) (Chappell) | { Fran Warren Victor |
| I CROSS MY FINGERS (United) | { Anton Karas London |
| VAGABOND SHOES (Jefferson) | { Guy Lombardo Decca |
| ALL MY LOVE (Mills) | { Perry Como Victor |
| STARS AND STRIPES FOREVER (Church) | { Vic Damone Mercury |
| ROSES (6) (Hill-Range) | { Patti Page Mercury |
| | { Frankie Laine Mercury |
| | { Ralph Flanagan Victor |
| | { Sammy Kaye Victor |

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Rush On for Writers to Join SPA Membership; Add Pubs Too

Songwriters Protective Assn. is experiencing a sudden rush among established writers for membership. SPA, at its last council meeting 10 days ago, admitted over 50 new members, representing application for a five-week period. Applications for membership have been flowing in at a rate of 10 per week since last spring.

With the addition of more than 300 members during the past year, total membership has jumped to 1,800. Publishers entering into SPA contracts now number 289, compared to 239 a year ago. Nine publishers signed with the organization at the council meeting.

SPA officials are at a loss to explain the rush for membership, especially during the summer months. They are inclined to feel that the success of the 1947 contract, which went into effect in midsummer of 1948 with a retroactivity clause, is responsible. But that still doesn't explain why writers waited two years to join.

As for increase in publishers agreeing to enter into SPA contracts, they say that publishers who waited to see just how the contract would work out have finally decided it's been successful.

New members are in the main established writers, SPA officials say. Associate, or amateur members, total about 800, as compared to 1,000 established writers.

Kaye's \$5,500 Take

Playing a one-niter for the American Legion, Sammy Kaye's orch took in a little over \$5,500, including tax, in Ephrata, Pa., Sunday (20). About 4,900 people were in attendance. Band played the Sunset ballroom, Carrolltown, Pa., the previous night, drawing approximately 2,350 people.

An engagement Friday (18) at Idora Park, Youngstown, O., attracted around 2,390 paying terps.

Galveston, Tex.—Joe Reichman and his orch are being held over in the Balinese Room here until Labor Day.

Just Concluded **FOUR WEEKS**

**Starlight Roof
Waldorf-Astoria
New York**

THE HOUR OF CHARM

All Girl Orchestra and Choir

Under the Direction of
Phil Spitalny

**RIVERSIDE CASINO,
RENO, NEV.**

Starting Aug. 24

Booked by
**ASSOCIATED
BOOKING
CORP.**

JOE GLASER, Pres.

**CHESS INSTRUCTION
CLASS LESSONS
50c AN HOUR**

Improve your game rapidly; write or phone **ABE KAPLAN**, 454 W. 45th St., New York, Longacre 5-9721 or Circle 5-4114. Personal instruction, \$2 hr.

Tops of the Tops

Retail Disk Best Seller

"Goodnight Irene"

Retail Sheet Best Seller

"Mona Lisa"

"Most Requested" Disk

"Mona Lisa"

Seller on Coin Machines

"Mona Lisa"

Best British Seller

"Bewitched"

COMPOSER VAN ALSTYNE SALUTED AT CHI FEST

Chicago, Aug. 22.

Composer Egbert Van Alstyne was guest of honor at the Chi Tribune's 21st annual Chicagoland Music Festival last Saturday (19). Before a crowd of \$75,000 assembled at Soldiers Field, Van Alstyne was introduced, then four of his some 600 tunes were played and sung.

Day preceding, 1,600 people attended a testimonial luncheon at the Palmer House, at which time Philip Maxwell, director of the Festival, presented Van Alstyne with a golden apple to commemorate his 1905 hit, "In the Shade of the Old Apple Tree." Other speakers at the luncheon were Col. Robert R. McCormick, Tribune publisher; Mrs. Royden J. Keith, president of the National Federation of Music Clubs; Dr. Russell D. Cole, president of Cornell College, Mt. Vernon, Ia., where Van Alstyne attended school; and Paul Cunningham, of ASCAP. Composer's tunes were played by Alec Templeton and sung by Evelyn Knight.

Cornell College spent the past two weeks lining up Iowa radio stations to devote quarter-hours during the week to playing of Van Alstyne's songs; pointing out the home-state-boy angle, and plugging the Tribune's Music Festival.

Bill Coty Winner in 16th Anni MPCE Golf Tourney

Tin Pan Alley took an unofficial holiday last Wednesday (16), with most of the publishing business spending the day at River Vale, N. J., attending the 16th annual golf tourney of the Professional Music Men, relief arm of the Music Publishers Contact Employees.

Winner of the tourney was Bill Coty, with Joe Gold in second place. George Paxton won the driving contest, while winner of the nearest-to-pin contest was Larry Taylor. Booby prize was taken by Bob Sadoff.

Other winners were Don Cherry, Ole Dee, Cork O'Keefe, Harry Link, Duke Niles, Gene Schwartz, E. H. "Buddy" Morris, Rocco Vocco, Mac Goldman, Eddie Wolpin, Norm Foley, Jack Johnstone, Sammy Rule, Jack Lee, Solly Cohen, Bert Haber, George Furness and Joe Linhart.

The Sammy Kaye trophy was taken by Murray Luth and Mickey Garlock. Event was arranged by MPCE prexy Bob Miller and Mickey Addy.

Beneke Trumpeter Hurt In Pa. Auto Accident

Bobby Nichols, trumpeter with Tex Beneke's orch, is temporarily out of action as a result of an auto accident last week. Nichols crashed his car into a roadbank near St. Mary's, Pa., to avoid colliding with a truck. Trumpeter was enroute from a one-niter in Hamilton, Ont., to another in Ocean Mills, Pa. He lost one tooth and suffered cuts on the lower lip.

Mel Lewis and Dick Nash, trombonist and drummer with the Beneke orch, respectively, were riding with Nichols, but both escaped uninjured.

Architect Sues Astaire

Los Angeles, Aug. 22.

George A. Heap, architect, filed suit for \$7,960 against Fred Astaire, claiming he was not fully paid for drawing up plans for a dance studio.

Plaintiff says Astaire paid him only \$500 when the agreement called for \$8,460.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Aug. 19

This Last
wk. wk.

Title and Publisher

| | | | | | | | | | | | | | | | |
|-----|----|-------------------------------------|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 1 | 1 | "Mona Lisa" (Paramount)..... | 2 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 2 | 1 | 4 | 112 |
| 2 | 3 | "Goodnight Irene" (Spencer).... | 1 | 1 | 2 | 2 | 7 | 10 | 2 | .. | 2 | 1 | .. | 3 | 79 |
| 3 | 2 | "Sam's Song" (Sam Weiss)..... | 3 | 3 | .. | 10 | 4 | 3 | 9 | 6 | 5 | 3 | 8 | 1 | 66 |
| 4 | 3 | "Simple Melody" (Berlin)..... | 4 | 4 | 6 | 7 | 6 | 2 | .. | 7 | 4 | 4 | 2 | .. | 64 |
| 5 | 2 | "Bewitched" (Chappell)..... | 8 | 6 | 3 | 6 | 2 | 8 | 10 | 2 | .. | 6 | 4 | 7 | 59 |
| 6 | 6 | "I Wanna Be Loved" (Supreme) .. | .. | .. | 10 | 3 | .. | 5 | 3 | 3 | .. | .. | 3 | 6 | 44 |
| 7 | 4 | "Count Every Star" (Paxton).... | 7 | 9 | 7 | 9 | 3 | 4 | .. | 4 | .. | 7 | 6 | .. | 43 |
| 8 | 13 | "Bonaparte's Retreat" (Acuff-R) .. | 9 | 7 | .. | .. | .. | 6 | .. | 5 | 1 | .. | .. | 5 | 35 |
| 9 | 7 | "Tzena, Tzena, Tzena" (Cromwell) | 5 | 7 | .. | .. | 9 | 7 | .. | .. | 8 | 9 | .. | 2 | 30 |
| 10 | 5 | "Third Man Theme" (Chappell)... | 6 | 8 | 4 | .. | .. | .. | .. | 9 | 6 | 8 | 9 | .. | 27 |
| 11 | 9 | "Piano Roll Blues" (Leeds)..... | .. | .. | .. | 4 | .. | .. | 8 | 8 | 7 | .. | 7 | .. | 21 |
| 12 | 8 | "Hoop-Dee-Do" (Morris)..... | .. | .. | 5 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 12 |
| 13 | 10 | "La Vie En Rose" (Harms)..... | .. | .. | 8 | .. | .. | 9 | 6 | .. | .. | 10 | .. | .. | 11 |
| 14A | .. | "Didn't Slip, Pushed" (Remick)... | .. | .. | 9 | .. | 5 | .. | .. | 9 | .. | .. | .. | .. | 10 |
| 14B | 11 | "My Foolish Heart" (Santily-Joy) .. | .. | .. | .. | .. | 8 | .. | 10 | .. | .. | 5 | .. | .. | 10 |

'Red We Want' in Hypo Due to Korean Crisis

Korean crisis and consequent anti-Communist feeling has cued recording activity on a new song called "The Red We Want Is the Red We've Got in the Old Red, White and Blue." Song, which is in the 1917 patriotic style, was written by Bix Reichner and Jimmy Kennedy, and is published by Odette Music.

Number is being recorded three

ways by Victor, two pops and one country, with the Ralph Flanagan version already on the market. Capitol has already released one cut with Joe "Fingers" Carr and the Starlighters, and is prepping a country version. M-G-M is reported cutting it two ways and other majors are ready to record. Song is Odette's first. Company was formed recently by Dave Blum, an ex-songplugger. Tune was first recorded by Elliot Lawrence on Reel, new Philadelphia label.

Grobart to Head Decca's New Longhair Sales Dept.

Arthur Grobart, Decca's sales promotion director, will head the diskery's new longhair department, the Gold Label Series, in the national sales office. Appointment was announced last week by Sydney N. Goldberg, Decca's veepee in charge of sales.

Appointment completes the top personnel of the department. Simon Rady, children's records artist and repertoire chief, is in charge of recording. Rady reports to veepee Dave Kapp, while Grobart is responsible to Goldberg. Grobart will continue in his sales promotion post, while Rady continues his kid disk spot.

'RH' Logging System

Week of Aug. 11-17

Richard Himber's new development in logging broadcast performances lists tunes in the survey based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The two groups of songs are alphabetically listed.

First Group

| Songs | Publishers |
|---|---------------|
| A Little Bit Independent | BVC |
| All My Love | Mills |
| Bewitched | Chappell |
| Count Every Star | Paxton |
| Golden Sails | Goday |
| Gone Fishin' | Feist |
| Goodnight Irene | Spencer |
| I Didn't Know What Time It Was | Chappell |
| I Didn't Slip, I Wasn't Pushed, I Fell | Remick |
| I Don't Care If the Sun Don't Shine | Famous |
| If You Were My Girl | Duchess |
| I Hadn't Anyone Till You | ABC |
| I'll Always Love You—"My Friend Irma Goes West" | Famous |
| I Love the Guy | Shapiro |
| I Still Get a Thrill | Words-Music |
| I Wanna Be Loved | Supreme |
| La Vie En Rose | Harms |
| Let's Choo Choo to Idaho—"Duchess of Idaho" | Robbins |
| Mona Lisa—"Capt. Carey, USA" | Paramount |
| Old Piano Roll Blues | Leeds |
| Our Very Own—"Our Very Own" | Spitzer |
| Play a Simple Melody | Berlin |
| Roses | Hill & Range |
| Sam's Song | Weiss |
| Sentimental Me | Knickerbocker |
| Sometime | Witmark |
| Third Man Theme—"Third Man" | Chappell |
| Tzena Tzena Tzena | Cromwell |
| Why Fight the Feeling—"Let's Dance" | Paramount |
| You Wonderful You—"Summer Stock" | Miller |

Second Group

| | |
|----------------------------------|-------------|
| Are You Lonesome Tonight | Bourne |
| Can Anyone Explain | Valando |
| Can't We Talk It Over | Remick |
| Cherry Stones | Robbins |
| Daddy's Little Boy | Beacon |
| Down the Lane | BMI |
| Dream a Little Dream of Me | Words-Music |
| Home Cookin—"Fancy Pants" | Famous |
| Hoop Dee Doo | Morris |
| I Cross My Fingers | United |
| If I Had a Magic Carpet | Shapiro |
| I'll Build a Dream House | Campbell |
| Let's Do It Again | Robbins |
| Mambo Jambo | Peer |
| No Other Love | Disney |
| Of All Things—"Duchess of Idaho" | Robbins |
| Picnic Song | Chappell |
| Rain | Miller |
| Say When | Duchess |
| Stars Are the Windows of Heaven | Pickwick |

† Filmmusical. * Legit Musical.

For Christmas
C-H-R-I-S-T-M-A-S
and
**THE MERRY
CHRISTMAS POLKA**
For the Winter Season
**FROSTY
THE SNOWMAN**
HILL & RANGE Songs, Inc., N. Y.

NEW REVIVALS
'Exactly Like You'
'You're a Sweetheart'
Standards by
Jimmy McHugh

Joe Bushkin and trio

Mermaid Room

NBC & MBS WIRES

PARK SHERATON HOTEL

Met.: ERNEST ANDERSON, 548 E. 52 St., N. Y.

This week's New Releases ...on RCA Victor

Release 50-34

POPULAR

HERE COME THE DANCE BANDS AGAIN

HUGO WINTERHALTER'S ORCHESTRA
and CHORUS

It Had To Be You
You've Got Me Crying Again
20-3858—(47-3858)*

HERE COME THE DANCE BANDS AGAIN

FRANKIE CARLE

Let's Do It Again
Don't Make Me Sorry. 20-3899—(47-3899)*

DENNIS DAY

There Will Never Be Another You
Beautiful Land Of My Dreams
20-3900—(47-3900)*

EDDIE FISHER with HUGO WINTER-
HALTER'S ORCHESTRA and CHORUS

Thinking Of You
If You Should Leave Me
20-3901—(47-3901)*

HERE COME THE DANCE BANDS AGAIN

LARRY GREEN with THE HONEY-
DREAMERS

Can Anyone Explain?
All Dressed Up To Smile.
20-3902—(47-3902)*

HERE COME THE DANCE BANDS AGAIN

RALPH FLANAGAN

The Red We Want Is The Red We've Got
Nevertheless. 20-3904—(47-3904)*

POP SPECIALTY

ERNIE BENEDICT

Jolly Time Polka
Walking Hand In Hand
25-1171—(51-1171)*

WESTERN

BILL BOYD

Bill Boyd Rag
Yes I Do, Yes I Do, Yes I Do
21-0375—(48-0375)*

COUNTRY

CECIL CAMPBELL'S TENNESSEE
RAMBLERS

Proud Papa Polka
Serenade Of The Winds
21-0376—(48-0376)*

JOHNNIE and JACK

Lonesome
Poison Love. 21-0377—(48-0377)*

NEW ALBUMS

"MUSICAL SMART SETS"

HANK SNOW

Hank Snow Favorites... P-295—(WP-295)*

THE THREE SUNS

The Three Suns Present Your Favorite
Hymns... P-285—(WP-285)*

ROY ROGERS and DALE EVANS

Hymns Of Faith... P-286—(WP-286)*

PERRY COMO

Perry Como Sings His Favorite Songs of
Worship... P-293—(WP-293)*

*45 r.p.m. numbers.

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong...



... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.



designates that record is one of RCA Victor's "Certain Seven" - among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

\$ Bewitched

Larry Green and the Honeydreamers... 20-3726—(47-3726)*

\$ Bonaparte's Retreat

Gene Krupa... 20-3766—(47-3766)* 7

\$ Count Every Star

Hugo Winterhalter... 20-3697—(47-3697)* 7

\$ Cuddle Buggin' Baby

Enclosed One Broken Heart

Eddy Arnold... 21-0342—(48-0342)* 7

\$ Good Night Irene

Dennis Day... 20-3870—(47-3870)*

\$ Hoop Dee Doo

Perry Como... 20-3747—(47-3747)* 7

\$ I Cross My Fingers

Perry Como... 20-3846—(47-3846)* 7

\$ I'm Movin' On

Hank Snow... 21-0328—(48-0328)*

\$ La Vie En Rose

Tony Martin... 20-3819—(47-3819)* 7
Ralph Flanagan... 20-3889—(47-3889)*
Melachrino Strings... 20-3739—(47-3739)*

\$ Mona Lisa

Dennis Day... 20-3753—(47-3753)* 7

\$ Tzena, Tzena, Tzena

Ralph Flanagan... 20-3847—(47-3847)*

Coming Up...



... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.



The Beer That I Left On the Bar Why Fight the Feeling

Vaughn Monroe... 20-3880—(47-3880)
(Billboard Possibilities, August 12th.)



I Love the Guy

Fran Warren... 20-3848—(47-3848)
(Disk Jockey Pick, Retailers Pick, Operators Pick, Billboard, August 19th.)



Take a Letter, Miss Smith

Tony Martin-Fran Warren... 20-3874—(47-3874)
(Disk Jockey Pick, Billboard, August 19th.)



Bless This House

Perry Como... 20-3850—(47-3850)
(Billboard Picks, August 19th.)

TIPS: Polly Bergen's "Oh, Them Dudes," "I Got Tookin'."

20-3886—(47-3886)*
(This Record Now Shipping Coast to Coast.)

TIPS: Ralph Flanagan's "The Red We Want Is the Red We've Got (In the Old Red, White and Blue)," "Nevertheless."

20-3904—(47-3904)

The stars who make the hits
are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

The Swings to "45"

DECCA

data

presenting

THE
TOPS in POPS

sung by the

MILLS
BROTHERSCurrent Favorites!
Now Available
in 45-RPM and 78 RPMWHY FIGHT
THE FEELING

coupled with

THE TUNNEL
OF LOVEDecca 27104 (78 RPM)
and Decca 9-27104
(45 RPM)DADDY'S
LITTLE GIRL

coupled with

IF I LIVE TO
BE A HUNDREDDecca 24872 (78 RPM)
and Decca 9-24872
(45 RPM)2 GREAT ALBUMS
NOW AVAILABLE
IN 3 SPEEDS!Famous Barber
Shop Ballads

Mills Bros.

Volume 1

In Long Play—DL 5050
In 45 RPM—Album 9-33
In 78 RPM—Album A-741

Volume 2

In Long Play—DL 5051
In 45 RPM—Album 9-49
In 78 RPM—Album A-742DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities and showing com-
parative sales rating for this
and last week.National
RatingWeek Ending
Aug. 19This Last
wk. wk.

Artist, Label, Title

| | | | | | | | | | | | | | | | | |
|-----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|--|
| | | G. JENKINS-WEAVERS (Decca) | | | | | | | | | | | | | | |
| 1 | 3 | "Goodnight Irene"—27077..... | 4 | 1 | .. | 1 | 3 | 1 | 1 | 4 | 3 | 1 | 2 | 2 | 98 | |
| 2 | 1 | NAT "KING" COLE (Capitol) "Mona Lisa"—1010..... | 8 | 4 | 2 | 2 | 1 | 4 | 5 | 1 | 4 | 2 | 7 | 1 | 91 | |
| 3 | 4 | GARY-BING CROSBY (Decca) "Play a Simple Melody"—27112.. | 1 | .. | .. | 3 | 2 | 3 | 4 | 5 | 1 | 3 | 3 | 4 | 81 | |
| 4 | 2 | GARY-BING CROSBY (Decca) "Sam's Song"—27112..... | 10 | 3 | 3 | .. | 4 | 6 | .. | 6 | 2 | .. | .. | 3 | 51 | |
| 5 | 6 | BILLY ECKSTINE (M-G-M)..... "I Wanna Be Loved"—10716..... | 9 | 6 | .. | .. | 6 | 5 | .. | 7 | .. | .. | 5 | 7 | 33 | |
| 6 | 8 | G. JENKINS-WEAVERS (Decca) "Tzena, Tzena, Tzena"—27077.... | 5 | .. | 7 | .. | .. | .. | .. | 8 | .. | 1 | 5 | 29 | | |
| 7 | 5 | MITCH MILLER (Columbia) "Tzena, Tzena, Tzena"—38885.... | .. | .. | .. | 5 | 5 | .. | 2 | .. | .. | 9 | .. | 23 | | |
| 8A | 7 | TONY MARTIN (Victor) "La Vie En Rose"—20-3819..... | 2 | 8 | 4 | .. | 10 | .. | .. | .. | .. | .. | 9 | 22 | | |
| 8B | 10 | JO STAFFORD (Capitol) "No Other Love"—1053..... | 7 | .. | .. | 4 | 8 | .. | .. | 6 | 8 | .. | .. | 22 | | |
| 9 | 9 | KAY STARR (Capitol) "Bonaparte's Retreat"—936..... | .. | 10 | .. | .. | 7 | .. | .. | 2 | .. | 7 | .. | 10 | 19 | |
| 10 | .. | BING CROSBY (Decca) "I Cross My Fingers"—27111.... | .. | .. | .. | .. | .. | .. | 3 | .. | 6 | .. | .. | 13 | | |
| 11 | 12 | AMES BROS. (Coral) "Can Anyone Explain"—60253... | 3 | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 12 | | |
| 12A | 15 | HUGO WINTERHALTER (Victor) "Count Every Star"—20-3697B... | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 6 | .. | 11 | | |
| 12B | 16 | D. HAYMES-A. SHAW (Decca) "Count Every Star"—27042..... | .. | .. | .. | .. | 7 | .. | .. | .. | 4 | .. | 11 | | | |
| 13A | 11 | PERRY COMO (Victor) "I Cross My Fingers"—20-3486... | 6 | .. | .. | .. | 9 | .. | .. | .. | .. | 8 | .. | 10 | | |
| 13B | .. | DENNIS DAY (Victor) "Goodnight Irene"—20-3870..... | .. | 1 | .. | .. | .. | .. | .. | .. | .. | 10 | .. | | | |
| 14A | 13 | VIC DAMONE (Mercury) "Tzena, Tzena, Tzena"—5454..... | .. | 2 | .. | .. | .. | .. | .. | .. | .. | 9 | .. | | | |
| 14B | .. | GENE KRUPA (Victor) "Bonaparte's Retreat"—20-3766... | .. | .. | .. | .. | 2 | .. | .. | .. | .. | 9 | .. | | | |
| 15A | .. | DINAH SHORE (Columbia) "I'll Always Love You"—38848... | .. | .. | .. | .. | 3 | .. | .. | .. | .. | 8 | .. | | | |
| 15B | .. | AMES BROS. (Coral) "Stars Are Windows"—60209..... | .. | .. | .. | .. | 9 | .. | .. | 5 | .. | 8 | .. | | | |
| 16 | .. | MARINERS (Columbia) "Sometime"—38781..... | .. | .. | .. | .. | .. | .. | .. | 4 | .. | 7 | .. | | | |
| 17A | .. | DANNY KAYE (Decca) "Pigalle"—27116..... | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 6 | .. | | | |
| 17B | .. | LES PAUL (Capitol) "Nola"—1014..... | .. | .. | .. | .. | .. | .. | 5 | .. | 6 | .. | | | | |

FIVE TOP
ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|--|---|
| SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180 | ANNIE GET YOUR GUN Hollywood Cast M-G-M E-509 | YOUNG MAN WITH A HORN H. James-D. Day Columbia C198 CL6106 | HARMONY TIME The Chordettes Columbia CL6111 C201 | DIXIE BY DORSEY Jimmy Dorsey Columbia C196 CL6095 |

Disk Best Sellers by Companies
(Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|----------|-------------------|--------|---------|-------------------|--------|
| Decca | 7 | 289 | M-G-M | 1 | 33 |
| Capitol | 4 | 133 | Coral | 2 | 20 |
| Victor | 5 | 62 | Mercury | 1 | 9 |
| Columbia | 3 | 38 | | | |

Pioneers Get Together

Fifth annual get-together of old-time recording artists and record-collectors is set for Saturday, Sept. 9, in the Elks Lodge, Hempstead, N. Y.

Affair is known as "John Bieling Day" in memory of pioneer recording artist John Bieling, who started the custom in 1946 of the old-timers getting together with their admirers. Tenor died in 1948, but a group of record collectors decided to carry on the yearly meeting, with artists as their guests. Sponsoring group has been incorporated as non-profit organization, Pioneer Recording Artists and Admirers, with sole purpose of staging annual party and keeping artists and collectors in touch.

MYRA KAPP IN PROMOTION

Myra Kapp, daughter of the late Jack Kapp, is working in the national sales promotion department of Decca Records, which her father founded.

Mrs. Jack Kapp is currently on the Coast visiting her ailing mother.

Robbins Stressing 'Lady'
For Religioso Standard

Robbins Music is working on a campaign to make "Our Lady of Fatima" a standard religioso item among churchmen. Publisher is sending direct mail clippings and letters to 9,500 priests and nuns all over the country. Enclosed in mail are clippings praising the tune and the recordings made of it.

Song, first record of which appeared a couple of weeks ago, is emerging as a pop hit, despite the religious nature of its lyric. Catholic newspapers and organizations have already begun to plug it on their own initiative.

Mercury Records is aiding in the campaign by sending its recording of the tune to churches and parochial schools all over the country. No other diskery has up to now done so, although most have recorded the song.

Teddy Phillips band has been booked for week of Sept. 8 into San Antonio Army and Airbase clubs.

Snader in Mills Deal

Hollywood, Aug. 22.

In a move to secure a wider range of suitable standards from which to draw, Lou Snader closed a deal with Mills Music to make the pubberies' catalogs available to his telescription firms. He had previously inked for the Morris and Leeds catalogs.

Snader, who inked a deal with American Federation of Musicians some time ago, recently pacted June Christy and Jon and Sondra Steele to long-term exclusives and decided he needed a bigger music backlog.

Snader will pay 1% of gross on each "standard" tune encased in each three-minute films, and ½% of gross on each pop tune used. Deal with Leeds and Mayfair-Morris calls for flat sum for tunes used. Coin reportedly runs up to \$50 per song.

EYDIE GORME TO BENEKE

Eydie Gorme has exited as songstress with the Tommy Tucker orch to join Tex Beneke's outfit.

She replaces Helen Lee, who left Beneke about a week ago.

Jocks & Jukes

Continued from page 39

is melancholy and good . . . Bob Bailey's rhythm cuts off "Because," and "Drink to Me Only With Thine Eyes" on Mercury are in dubious taste for these oldtimers . . . Jerry Murad's Harmonicats have a good blues version of "Willow Weep For Me" on London . . . Machito's Latin version of "At Sundown" on Mercury is interesting, if noisy . . . George Cafes and the Heartbeats are okay on "Beloved, Be Faithful," on Coral . . . The Drifters do a good job on "The Caring Kind," on Capitol . . . Owen Bradley has a good cutting of "I'll Never Be Free" on Coral . . . Bobby Sherwood has a fine rhythm side in "Cherry Bounce," on Mercury . . . Capitol's backed-up versions of "La Vie En Rose," one an instrumental by Paul Weston, the other by Jo Stafford, are both good.

Damita Jo's Discovery side on "Anytime, Anyplace, Anywhere" is a polished job . . . Gene Ammons' combo is okay on "When You're Gone," on Mercury . . . Skeets Herfurt has an okay rhythm side in "Saxophobia" on Capitol . . . Cliff Steward and the San Francisco Boys have a cornball side of "Snooky Oukums" on Coral . . . Jack Teter Trio's "Take Your Girlie to the Movies" okay on London . . . Perry Botkin displays ukelele virtuosity in "Lover" and "Ukey-Ukelele," on Decca.

Standout blues, rhythm, country and western: Dusty Walker, "Silver River" (Columbia) . . . Ted Tyle, "Haystack Polka" (Coral) . . . Riley Shepard, "Words from Heaven" (London) . . . Kenny Roberts, "I Finally Got Maggie Alone" (Coral) . . . Tennessee Ernie, "What This Country Needs" (Capitol) . . . Spirit of Memphis Quartet, "Calvary" (King) . . . Hank Williams, "They'll Never Take Her Love from Me" (M-G-M) . . . Charles Waterford, "Time to Blow" (King) . . . Erline Harris, "Blues at First Sight" (De-Luxe) . . . Julia Lee, "Pagan Love Song" (Capitol) . . . Shannon Grayson, "Let Me Travel Alone" (King) . . . Gene O'Quin, "Pinball Millionaire" (Capitol) . . . Swan's Silvertone Singers, "Long Ago" (King) . . . Dottie O'Brien, "Lonesome Mama Blues" (Capitol).

"I Think I'm Gonna Cry Again," Mervin Shiner, on Decca . . . Gene Autry, "Texans Never Cry" and "Goodnight Irene" (Columbia) . . . "Boogie Man's Boogie," Chet Atkins (Victor) . . . "Walking With the Blues," Al Dexter (King) . . . "What Can I Lose" and "Eulalia," "Rusty" Gabbard, on M-G-M . . . Frank Gallagher, "Don't Tread on the Tail of Me Coat" (King).

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Night Club Reviews

Starlight Roof, N. Y.

(HOTEL WALDORF-ASTORIA)
Fran Warren, Dick Contino, Griff Williams Orch (14), Mischa Borr Orch (7); cover \$1, \$2 weekdays; \$1.50, \$2.50 weekends.

The Hotel Waldorf-Astoria's Starlight Roof has taken an unusual step with this display in spotlighting a pair of performers who have never previously appeared in Manhattan floorshows. Fran Warren and Dick Contino (latter New Acts) are important boxoffice-wise inasmuch as Miss Warren's Victor diskings and Contino's unusual flood of publicity, because of a string of successes as a Horace Heidt auditions winner, have established pre-sold audiences for both.

Miss Warren has been one of the more promising singers for the past couple of years. Her diskings have made an important indentation on the market. She gives an added dimension of charm in her appearances. Her ballads show a great deal of sensitivity and feeling, and bring maximum response.

Miss Warren's magnum opus is still "Over the Rainbow," which she delivers along classic lines, but others, including "Take Me in Your Arms" and the novelty, "I Love the Guy," for pace-changers, give added variety. Miss Warren at her preem session did well enough for a pair of encores. Her performance here indicates some earthy qualities to appeal to mass audiences as well as the necessary class to live up to the Waldorf-Astoria prestige.

Griff Williams, holding over on the podium, has maestroed class hotels for more than a decade. His instrumentation of fiddles, reeds, brass and rhythm provides beat and melody which keep the floors filled, and he gives excellent and full-bodied backing to the performers. Williams has a novel opening for the show. Maestro stands up on the piano and manipulates dummies in the likenesses of Paul Whiteman, Harry James, Arturo Toscanini, Cab Calloway, Ted Lewis and finally himself conducting his crew. It's a good sight novel that gets over well in this room and helps set off his accomplishments to the crowd.

The Mischa Borr Orch (7), per-

ennial relief crew here, is studied in society mores and provides probably the most literate Latin and novelty dance music in town. Jose.

Riverside, Reno

Reno, Aug. 16.
Jimmy Durante, with Eddie Jackson, Jack Roth, and Jules Bufano; Mae Williams, Gil Maison, Riverside Starlets (12), Ray Herbeck Orch (12); no cover, no minimum.

Jimmy Durante climaxes Reno's summer display of talent, and the rush has been frantic among the clubs for the biggest and the best. But Mert Wertheimer's Riverside cops the honors with this big show.

Playing to two full houses nightly, the Schnoz keeps his show racing, and it's as variable and unpredictable as the weather. Keeping a constant music background to his patter and song, he's much better doing his stuff "as it comes to him" than when reading a radio script.

He has recruited the whole orchestra, the chorus, the maitre'd and the bus boys for his routines. His stanza with the chorus line is one of the best, and he is plenty generous with the spotlight for individual bits. His takeoffs on his looks, his nose, and his voice are best expressed in "My Girl Friends Don't Want My Money, They Just Want Me."

"Inka-Dinka-Doo" brings instantaneous response, as does his quick reminder of his radio sponsor with his short theme song. Props are a dozen misshapen hats, a cigar, and a telephone, all of which he tosses over his shoulder, at one time or another, at a bi-mirror. Drummer is partner Jack Roth, who sits in front of the mirror and always manages to snag the missiles.

Eddie Jackson, another longtime Durante partner, gets great returns for his ragtime choruses and strutting, and Durante is again liberal with the time he gives to Jackson. Best liked by customers are the Durante piano "solos," which he interrupts with little stories and general slapstick with the orch.

Durante's psychology on no curtain calls is intelligently smart. He makes his killing and leaves, and it's never bad leaving them wanting more.

Gil Maison with a monkey, St. Bernard, and a couple of chihuahuas, is great relief from the usual animal act. Starring the monk, the attack is built on "wrong cues" and "mistakes."

Nice contrasts to the two comedians is Mae Williams, chanteuse, who has a nice, strong, throaty voice which she turns loose for fine reception on "I Wanna Be Loved" and "Tenement Symphony." And does "Old Man River" with surprising success. It wasn't too long ago that she was getting her start in Reno.

The Riverside Starlets, under the direction of Moro Landis, is still the smartest-looking chorus line to hit town in a long time. Their production numbers are outstanding. Beautiful girls in beautiful costumes are already giving the Riverside a unique reputation for Reno.

Ray Herbeck's orch appears encoined in this nightspot for good. Curt.



DANNY O'DAY

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Ciro's, Hollywood

Hollywood, Aug. 18.
Mary McCarty, Steve Condos & Jerry Brandow, Dick Stable Orch (8), Geri Galian Rhumba Orch (5); cover, \$1.50 & \$2.

A double-bill at this Strip spot generally means that boniface H.D. Hover has decided to add an opening act as a warmup device. Current layout, however, doesn't fall into this category; it's a bill with two sock acts each of which packs a solid entertainment wallop.

Condos and Brandow open with a fast 15-minute turn that ranges from some top terping to glib songs and patter, plus a spot of miming. Takeoff is by Jerry Brandow and the subject is Louis Armstrong. Close your eyes and you're in a smoke-filled saloon listening to Satch, for Brandow has the voice and inflection down perfectly. Boys fool around with some okay trumpetoting and some special material stuff at the piano, drifting back and forth to kick loose with "way-above-average" tap stuff that earns continuous applause. Only one thing needs to be fixed, their departure. Opening-night bowoff was rather on the abrupt side.

In her first miter date since earning a solid click in such legions as "Small Wonder" and "Miss Liberty," Mary McCarty promptly reveals herself a boff bistro bet. Singing comedienne has an easy manner and a smash delivery that she parlays into riotous returns in an all-too-fast 30-minute stint. Bulwarked by excellent material penned by Herbie Baker (Belle Baker's boy), she thunders along without a letdown. Highlights are her love lament to Peter Love and a side-splitting takeoff on the old Warner musicals ("42d St.," "Gold-diggers," etc.) that serves as a beg-off number. In between, purveyed with a breathtaking change of pace, are such things as "Tenement Symphony" and a sockeroo selling job on "Love for Sale." She also reprises her "Flaming Youth" number from "Small Wonder," for good results.

Backing the show is the Dick Stable crew, which also vies with Geri Galian to keep the dancefloor crowded. Kap.

5 O'Clock, Miami Beach (FOLLOWUP)

Miami Beach, Aug. 20.
Probably the only consistently profitable cafe operation in the greater Miami area this summer has been the Five O'Clock Club, thanks to draw power of Martha Raye, with fairly good comics in support. For final weeks' run (Ned Schuyler plans closing the mid-Beach spot after Labor Day for a month), he's brought in Lenny Kent, who on his own has a considerable following, thanks to click appearance in this spot last fall and winter.

Kent returns with basically the same idea displayed before in his routinings, but has added a continuity via musical accomp that makes for tighter effect to build his laughs more solidly. He's also added a goody measure of new gags and twists on the familiar he uses to keep the yocks coming steadily. Tops with his now-standard "Texan" bit, the "Buddy, Buddy" number that originally was a bit on the blue but now is potent with laughs without the inuendoes being played up too strongly. Has to beg off.

Martha Raye keeps the basic components of her standard act in, and adds enough changes via ad libs to keep the returnees happy. There's still the tendency

to use the broad mannerisms, but innocuous approach negates the blue tinge. Result is a howler, especially with the predominant femme and (tourist trade for summer finds them in majority), who yock her up all the way.

Ben Yost Royal Guards, besides working effectively in own spot in those guardsmen costumes, join Miss Raye for that "Song of the Sword" finale that has become a trade-mark closer with her. Frank Linale's small unit continue to sound like a full blown orch, with the five doubling in brass. Larry.

Cafe Society D't'n, N.Y.

Gigi Durston, Will Jordan, Stuff Smith Orch (4); minimum \$3.50.

Cafe Society Downtown's new display is somewhat off its regular stylings inasmuch as it's going after an additional type of clientele generally found in the east-sideries. The show comprises Gigi Durston and Will Jordan (latter New Acts), with Stuff Smith's combo to take care of the swingers who generally find something to their liking at this Village haven.

The well-publicized Miss Durston, who at one time was a Stork Club, N. Y., vocalist, does a neat job in this room. She takes no chances with her tunes, cataloging being from the standards that audiences everywhere have liked. Her ballads are given a wealth of feeling and she creates a mood which gives her session a rich atmosphere.

Stuff Smith's quartet, paced by the maestro's fiddle, gets an amazing amount of music out of a small combo. Negro bowman has a good sense of humor on the catgut and a fine appraisal of audience values.

Cliff Jackson capably handles the lulls at the piano. Jose.

Folles Bergeres, Mont'l

Montreal, Aug. 19.
Jack Wallace, Larry Weeks, Bauer Twins, Bob Dixon, Don Arden line (7), Tommy Day orch, Frank Ravenda Trio; admission \$1.

Holding over for a second stanza, platter-impressionist Jack Wallace is still a big draw with his broad comedy and flashy presentations. Although no newcomer to the Montreal scene, Wallace shows best in this room and performer garners plaudits for his Betty Hutton, Beatrice Kay and Carmen Miranda satires together with a couple of specials built around an aging opera songstress and a Spanish chirper. The latter numbers rely chiefly on the rowdy costumes with the gimmicked fronts.

Backing the Wallace effort is the juggling of Larry Weeks, who tosses the usual Indian Clubs, bounces the inevitable rubber balls and builds to a fair reception with his clincher when he tosses a lemon, orange and apple around, eating the apple as he goes. The Bauer Twins are a couple of lookers with trim figures but routines for the most part are monotonous and uninspired. Gals open with the mirror setup, which is okay, but hoofing needs routining and pacing.

The Arden line does three new numbers that lift show but drive and spark usually associated with this combination is missing, and girls go through routines with hardly a smile for the patrons. Singer Bob Dixon does production vocal chores and handles his single slot with plenty of savvy.

Tommy Day's combo backs the show and shares dancipation sets with the Frank Ravenda trio.

Newt.

Chez Paree, Chi

Chicago, Aug. 18.
Jackie Miles, Alice Tyrrell & Dick Winslow, Chandra Kaly Dancers (4), Doran & France, Stan Gower, Dorothy Dorben Dancers (12), Cee Davidson Orch (10), Chico Band (5); Minimum, \$3.50; cover \$1.

Return to this nitery of Jackie Miles sets well with perennial patrons here, among whom comic has a large following. Since his last appearance here Miles' style, although always offhand and casual, has become even more effortless, certainly more polished.

Approach is on the tragic-comic side, and he delivers some humorous impressions of dialect types—at the racetrack, at films, and prompts continuous snickers with an account of the effects of video on the average clan.

Miles has a knack for getting across an at-home feeling with patrons by simply talking to them in smooth, unruffled manner, which pays off to tremendous returns at close. Comic begs off after chorus of "Shine," interspersed with stories, to draw-out applause that wouldn't relent.

Headliners in their own right are comedy singers Alice Tyrrell and Dick Winslow. Miss Tyrrell, a lush blond who makes appearance in striking blue gown, and partner, Winslow, accompanying on piano, deliver parodies of pop numbers to ripe returns. Pair do hilarious takeoff on "Baby, It's Cold Outside." Warbling straight on first chorus, pair simulate drunk act, with each succeeding chorus finding team seemingly more inebriated. Added parody of "Best Things In Life Are Free" has songstress taking regular lyrics, with Winslow chiming in with parody spouting opposite logic. Thrush also imitates Judy Garland, Deanna Durbin and Lily Pons, mixing in some good comedy, which shows off excellent soprano and some on-the-button mimicking.

Chandra Kaly, whose forte is modern version of East Indian terping, is supplemented with three lush femme dancers and opens with some neat Oriental terping, complete with veils and ankle bells. Dancers are light on the footwork, using exotic hand motions and slinky body movements for the most part, to good plaudits. Kaly returns for mystic-type solo, then unites with terpers for harem number, with band backing on boogie tempo. Tyrrell and Winslow stint is split from Miles by Kaly, who returns mid- (Continued on page 46)



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Blame Doubling Vaude, Nitery Dates For British Quota Act Violations

London, Aug. 15. There are too many foreign cabaret acts playing in British niteries, according to a survey just completed by the Variety Artists' Federation on behalf of the joint standing committee with the managerial organizations. In many cases the existing 50-50 quota is being exceeded. A detailed breakdown of the survey has been submitted by the Federation to the other constituent bodies, and their observations are awaited before any policy is determined.

One of the disturbing features of the inquiry from the point of view of the VAF is the large number of foreign acts who are doubling vaudeville and nitery engagements. This is not only a failing of American artists, but applies equally to many continental acts.

It is appreciated by the vaudeville people, that with a few exceptions, artists are not brought in from the continent or America solely for a single cabaret date. They come in primarily for a vaude tour and are snapped up by the West End bonifaces. Despite this, the VAF opposes the principle of doubling, particularly in the case of artists who have longrun West End engagements and accept odd dates for cabaret. It is felt that when an act has a set booking of this calibre it should leave the nitery engagements to less fortunate artists.

The clubs and cafes, however, do not accept this point of view. With competition becoming keener each week, and with a growing influx of Yank tourists to be entertained, they want the best artists for their cabarets. Naturally, they would sooner have them for a solo date, but when this is not practical, do not raise serious objections to doubling.

Reading House Into Pix
Reading, Pa., Aug. 22. Dearth of stage shows, concerts and other live entertainment is forcing the Rajah theatre here to go back to a diet of films.



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Golde Exits Sherman

Larry Golde, with the Edward Sherman booking office for the past 10 years, has left that post to enter independent television selling. Golde has been booking theatres for years. Prior to joining the Sherman office in 1940, he operated the William Morris Variety Exchange for 12 years and before that was with the Keith-Albee booking office.

The Sherman agency will now be manned by Joe Coopersmith and Phil Coscia. Golde will leave Sherman this week.

AGVA OK's Cafe Operator To Sue Greshler in Date Bowout by Martin-Lewis

Harry Steinman, operator of the Latin Casino, Philadelphia, has obtained permission of the American Guild of Variety Artists to sue Abner C. Greshler for breach of contract. It's claimed that Greshler signed for the comedy team of Dean Martin & Jerry Lewis to play his cafe, but later Greshler prevented consummation of the pact.

Permission was granted by the union following recent arbitration at the Guild in which the comics were absolved of failure to play the date because Greshler signed for them. Pact was originally set about two years ago and called for a two-week stand at \$7,000 weekly. Contract had a clause permitting postponement for radio and film dates. After comics played several other cafes, Steinman asked AGVA to act on the matter and subsequently lost the case. However, union later granted permission to bring suit.

Increasing War Jitters Chases Jean Bartel Home

Jean Bartel, ex-Miss America, now a professional thrush, went abroad for two weeks and stayed 14 months, chased home chiefly by growing war jitters. It was climaxed by the refusal of a Spanish working permit at the Estoril casino, top Spanish spa.

Miss Bartel thinks that 1949 was the peak spending year, and that subsequently there became evidences of the tightening of tourist spending, show biz salaries, etc. These manifestations were almost indiscernible at first but none the less perceptible to the trained eyes of hoteliers and agents.

Tax Lien Vs. Seltzer

Louisville, Aug. 22. U. S. Department of Internal Revenue has slapped a tax lien against Leo A. Seltzer Enterprises, representing delinquent payment of the amusement levy on admissions, covering a period from October, 1945, through July, 1949. Seltzer leased the Jefferson County Armory in 1945, and has rented the 10,000-capacity downtown structure for ice shows, trade expositions and touring attractions. Seltzer tax difficulties came to light after a local group proposed purchasing the Seltzer lease.

Waldorf Sets Roger Price

Roger Price will play his first N. Y. hotel date, at the Wedgwood Room of the Waldorf-Astoria, Oct. 2. Comic would leave his current legit assignment in "Tickets, Please" shortly before the Wedgwood engagement.

Kitty Kallen will open the room for the season.

Cantor, Mills, Cugat Set for York Fair

York (Pa.) Interstate Fair will shell out fancy sums for name talent this year. Already pacted are Eddie Cantor, Sept. 13; Mills Bros. and Xavier Cugat Orch on successive days. Surrounding acts are still to be signed.

Headliners were lined up by Benny Kutchuk for Frank Wirth.

Zahl Merges Into Fosters' Agency

London, Aug. 18. Amalgamation between Fosters' agency and Hyman Zahl will take place some time in late September.

Contracts are now being drawn with Zahl becoming a director of the new Fosters' Agency, Ltd., of which Harry Foster and Leslie Macdonnell are the other partners. The entire Zahl staff of 14 also moves over. Cyril Berlin, present general manager of Zahl agency, becomes g.m. of Fosters' agency.

Fosters' agency, with its long-time affiliation with the William Morris organization in America, thus becomes one of the biggest agencies in the world.

Joe Daniels Welds Cafes, Vauders Into Eight Week Circuit

Joe Daniels, Seattle booker, is currently signing name acts for a circuit of theatres, cafes and club dates, which guarantees a turn eight weeks to be played in 10. Key spot of the circuit will be the Palomar theatre, Seattle, with niteries and theatres in the north-west and Canada comprising bulk of the time.

In addition, the Elks' clubs in that area will be putting on a series of entertainments that will be an important part of the circuit.

Agent Eddie Smith has been named Daniels' New York contact.

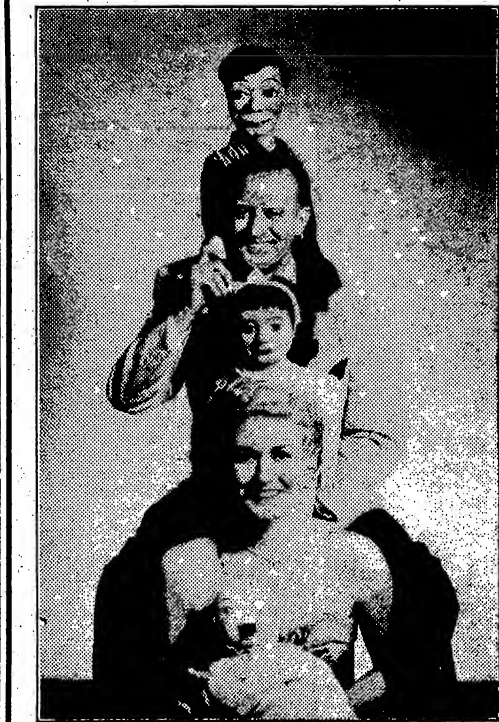
Fran Warren Tops 1st Bill at 400 Casino, Buff

Fran Warren has been tapped as initial headliner at the 400 Casino, Buffalo, slated to open Sept. 14. Plans by operator Herman Halpern call for use of names throughout the week and name bands Monday nights.

Spot has lined up Gene Krupa, Sept. 25; Woody Herman, Oct. 2, and Charlie Spivak, Oct. 9.

Jack Kalcheim will book the cafe exclusively.

Steve Condos and Jerry Brاندow, dance-team, inked by Music Corp. of America.



AFL Tells Dunn That AGVA Can't Intro Resolution on 'Union'; Up to 4A's

AMA Sets Hickey

Arena Managers Assn., organization of arena owners, has set John Hickey as booker of special attractions.

Hickey, vet agent and manager, at various times handled comedian Joe Cook and headed the Roy Rogers rodeo. He has also produced variety shows. AMA's bookings had been previously taken care of by Norman Prescott, organization's executive secretary.

Agent Draws Union's Censure for Taking % Slice on Cut Salary

An arbitration committee of the American Guild of Variety Artists last week voted to censure agent Jerry Rosen for violating provisions of the AGVA agency franchise. Rosen was charged with having sold several acts for more than was given them and getting commissions on top of the reduced fee. Booking took place more than a year ago, but until now it was impossible to get all parties together.

Bill Feinberg, former exec of Local 802, American Federation of Musicians, was the arbitrator. Al Westbrook represented AGVA and Bill Kent the Artists Representatives Assn. Findings were unanimous.

Julie Wilson's \$2,000 Weekly at Ciro's, H'wood

Hollywood, Aug. 22.

When Julie Wilson opens here at Ciro's on Sept. 22, she will be getting \$2,000, or more than double her pre-London salary. Songstress recently returned from several months abroad. She's at the Mark Hopkins, San Francisco, for three weeks at \$1,500 and a percentage.

Former Copacabana (N.Y.) show-girl first came to attention at the Hotel St. Regis, N. Y.

Pierre Louis-Guerin Plans Paris Nitery Circuit

Paris, Aug. 22. Pierre Louis-Guerin, operator of Les Ambassadeurs, is forming a nitery chain with the purchase of the bankrupt Baccara. He's also considering buying into the Bal Tabarin.

Nitery business here, generally, is booming. Unusually heavy influx of tourists is amply compensating for the mass exit of Parisians this weekend for a four-day holiday.

The American Guild of Variety Artists' plan to introduce a resolution at the American Federation of Labor convention in Houston next month calling for immediate amalgamation of all Associated Actors and Artists of America affiliates into a one-card union received a serious setback this week. George L. Meany, AFL secretary-treasurer, has written AGVA's national administrative secretary, Henry Dunn, that such a resolution must be proposed by the 4A's rather than a single affiliate.

Dunn may appeal the ruling on the convention floor, but currently is seeking other means of getting the resolution to the attention of the AFL delegates. He declares that it's impossible to get the 4A's to agree to such a resolution and is most likely to appeal to the labor delegates to consider the move if only to end the internecine strife that has been rife among 4A's affiliates for the past year. It's understood that Dunn will cite his belief that unless the squabbles are ended the AFL may be embarrassed by the fights within that union.

'Aqua Follies' Sock \$110,000 in Seattle

Seattle, Aug. 22. Seattle's unique Aqua theatre, seating 5,243, got its initiation Aug. 11-20 with "Aqua Follies."

Sellouts for night performances were the rule, with some standees, for a smash \$110,000. House was scaled from \$3.50.

Lou Walters Going To Paris for Talent Gander

Lou Walters planes to Paris next week to gander acts. He'll be gone for a week. He was originally slated to make the tour early in the spring, but illness of his wife prevented departure.

Walters entered a hospital yesterday (Tues.) to correct a minor eye ailment.

RUBY RING

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ACROBATIC DANCING

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EDDIE SMITH AGENCY
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ORPHEUM

Omaha

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PALACE, New York

Thank you DANNY FRIENDLY for a lovely and enjoyable engagement.

Personal Management:
EDDIE SMITH, RKO Building, N. Y.

Night Club Reviews

Continued from page 44

Chez Paree, Chi

way in show on Latin-number, which has dancer doing Afro-Cuban vocal, then merging with femmes for some lively South American stuff.

Stan Gower continues on emcee chores, handling production vocal backing, and Doran and France spark dance routines in good fashion. As always, Cee Davidson orch acquits well on backing and Chico band is effective in relief. Mel.

Bar of Music, L. A.

Los Angeles, Aug. 17. Arthur Blake, Robert Clary, Felix DeCola and Benno Rubinyi, Lou Fidler's Orch (5); minimum \$2.

With Arthur Blake as the lure, film names have begun dropping in on this Beverly Boulevard spot to partake of some sock entertainment. Mimic's advent has cued a steady business upsurge and the spot is holding him for a long run.

One of the best mimes around these days, Blake takes no chances on wasting his top talent on inferior stuff. He's displaying all new material and, save for two small bits, it's highly hilarious all the way. He doesn't waste his time letting characterizations deteriorate into simply a carbon of a film portrayal. Rather, he combines his highly mobile features and gift for exactly duplicating tonal qualities with material that gives breadth and substance to his portrayals.

Consequently, his Ethel Barrymore doing "Diamonds Are a Girl's Best Friend," or Tallulah Bankhead doing "Some Enchanted Evening" become devastatingly effective. A sharp sense of timing heightens the impact. Weak spots are the "Mortimer Snerd" and Margaret O'Brien takeoffs, and since they occupy only about four of the

funny 45 minutes he's on, they can be sidestepped with ease. Begoff routine is a rib-busting photograph in words and gestures of a Louella Parsons broadcast. Around these parts nothing could follow it, and Blake wisely saves it for the piece de resistance.

New to the bill is Robert Clary, French singer currently getting a buildup via Capitol Records. He's the latest in the long line of singers who can't sing but seek to attract a following with a unique style. He may be able to develop such a following via platterings but he has little to offer as a niterly lure. Exaggerated gestures and grimaces, and faulty routing, provide a tremendous liability. Since he's no Chevalier, his best bet is to fall back on the romance the femmes expect a Gallic import to sell slickly.

Rounding out the show, the twin-piano team of Felix DeCola and Benno Rubinyi continues to please with solid keyboarding of everything from Liszt to licks, earning neat returns. They also back the rest of the bill, leaving Lou Fidler's okay quintet the sole job of pleasing terpatrons. Kap.

Larry Potter's, H'wood

Hollywood, Aug. 16. Noonan & Marshall, Ada Leonard, Jaqueline Fontaine, Charlete's Orch (5); no cover.

Overall effect of bill at Potter's Supper Club is spotty. Hour-long show is topped by the socko performance of Jacqueline Fontaine while Tom Noonan and Pete Marshall have their moments but need a lot of work. Ada Leonard suffers from bad material.

Miss Fontaine opens the show with "Old Piano Roll Blues" and "A-Razz-A-Ma-Tazz." Her stage presence is top drawer and personality explosive. Chirp's voice blends much of the throatiness of Kay Starr with the phrasing of Beatrice Kay, all of which spells entertainment. Miss Fontaine's dancing is pleasing, more from a point of showmanship than actual footwork, but remains secondary to vocalizing.

Noonan and Marshall click on a couple of routines but general effect of material leaves much to be desired. Pair still haven't achieved any degree of pin-point timing. This, combined with a goodly share of ragged routing, gives the comics a patchy appearance. Noonan romps through his paces in a television routine that grabs top laughs but winds up badly overdrawn as does much of pair's remaining material. Marshall does an up-tempo rendition of "Ole Man River" that pays off handsomely.

Miss Leonard runs the gamut with brief bits of dancing, singing, narration and impressions. Her strongest bit is a takeoff on Gypsy Rose Lee which she handles adroitly and which sits well with audience. However, her material is poor and often blue but unfunny. With the right material and a lot of work she might conceivably work her routine into the "intimate room" bracket. Free.

Bagatelle, London

London, Aug. 15. Sonny King, Edmundo Ros Rumba Band, Arnold Bailey Swingtet; minimum \$3.

American artists continue to dominate the London night scene. The latest to hit the West End cabaret trade is vocalist Sonny King, playing a short engagement at this popular cafe in between vaude dates.

King has a smart sense of comedy and an easy knack of getting the customers to join in his show. Instead of the more familiar method of reciting half dozen numbers or so, he establishes intimate contact with his audience and gets the requests rolling in.

"Busy Line" proves to be a good opener. But easily his best clicker's and his own interpretation of "Donkey Serenade" as an example of ruining the classics. Hit Parade tunes like "My Foolish Heart" and "Bewitched" are ready favorites, and "Oh, You Sweet One" rounds off the show as a bright participation number.

When caught, King was suffering from a facial ailment, which restricted his expression but didn't detract from his clear and well modulated singing. It necessitated, however, the cancellation of his usual closing with "Pagliacci."

The Edmundo Ros orch gives neat support. There is also the Arnold Bailey outfit as an alternative for dancing. Myro.

Gatineau Club, Ottawa

Ottawa, Aug. 17. Cab Calloway's Cabaliers (5), Connors Girls (6); Mac Horner Orch (8); admission 75c (\$1 weekends, holidays).

Joe Sax's suburban golfclub-nitery cashes in on the Cab Calloway name, rafting the oversized room every night for the two shows, 10 and 12:30. Except for the Connors house line, a 1950 innovation for the Gatineau, the entire show is Calloway and his Cabaliers.

It is Calloway's show first to last, with the Cab hi-de-hoing, trucking and screeching with the mobs as he sticks to his standards. The Cabaliers are buff backing for their white-tailed leader, and Calloway gives them plenty of spot. There is Dave Reperia, piano; Milton Hinton, bass; Panama Francis, drums, and Jonah Jones, trumpet, each soloing several times.

Mac Horner, local fave, fronts the house band for the girls and for dancing, and pinch-hitting as m.c. Gorm.

Eddy's, K. C.

Kansas City, Aug. 17. Stan Nelson Trio, Billy Williams Orch (8); \$1 cover Saturdays only.

Establishment of the Eddy brothers on the downtown Baltimore strip continues to play to sock biz, even on an early week night the room being filled for both shows. Just what factors blend to keep biz bullish here, when other midwest spots find biz in and out, is something of a question, but entertainment as proffered by the Billy Williams orch and the Stan Nelson trio is certainly doing its part.

The Williams crew is rounding out its 11th week in the spot, the customers taking readily to its slick dance rhythms and vocals by the leader. The house policy of a punch act, with change each two weeks, is soundly upheld by the Nelson threesome.

Basically the Nelsons are a musical act, but their abilities go far beyond that. They work out on piano, string bass, drums and reeds, intermixing comedy, vocals and song parodies with plenty personality and versatility. Turn includes rhythm workout on "Lazy River," a memory lane of songs and comedy patter, travesties on "Shine" and "One Hour With You," a jam session on "C Jam Blues," pianoology on "I Found a New Baby," and imitations of Lionel Hampton, Ted Lewis, Al Jolson, Ink Spots, Louis Armstrong, Jack Smith and Rose Murphy. Their 35 minutes is crammed with ear-tickling tunes and laughs. Quin.

Normandie Roof, Mont'1

(MOUNT ROYAL HOTEL) Montreal, Aug. 19. Continentals (8), Max Chamitov Orch, Hal White Trio; \$1-\$1.50 cover.

Switching from the usual nitery pattern of ballroom terpers, warblers, et al., which has been the standard policy in this room, the Normandie Roof comes up with a big single, the Continentals, for the current layout.

With Jack Cathcart, leader and arranger, at the piano, male singing combo whams over a hefty 40-

minute session from the serious to the sublime. Team has plenty of showmanship, maintains interest at all times with varied selections and keeps comedy at a level that never gets in the way of their trick vocalizing. Solos are evenly divided, and for the local patrons boys work in a few bi-lingual tunes.

On night caught group had to do three encores, including "Sabre Dance" for a socko reception.

The Max Chamitov orch does showbacking and splits customer hoofing sets with the Hal White trio. Newt.

Georgian Room, Seattle

(OLYMPIC HOTEL) Seattle, Aug. 17. Charles Fredericks, Hal Pruden Orch (8); cover \$1, \$1.50.

Charles Fredericks has a warm and pleasing baritone voice and an unaffected manner that found ready acceptance here. He opens with "Bolero," following with "All The Things You Are" and the "Big Movie Show in the Sky" for hefty applause. His "Molly Malone" is soft and pleasant and a fine voicing of "Figaro" in the robust manner pulls plenty palm-pounding.

Fredericks asks for requests and does "Smoke Gets in Your Eyes" and "Some Enchanted Evening," bowing off with "Old Man River."

Hal Pruden opens the show with a clever exhibition of 88ing, doing "I Surrender, Dear" as a honky tonk pianist. Pruden's combo also does a nice job on terp tunes. Reed.

Saranac Lake

By Happy Benway

Saranac Lake, Aug. 22.

"Big Slim" Forrest Glenn happy over the bedside birthday party tendered to him by the ailing gang here. Biggest thrill was birthday cake from supt. of nurses Ruth Norman and top housekeeper Bonnie Hawley.

Virginia Strum, staffer of Neighborhood Theatres, Richmond, Va., registered in for a check-up and observation period. Irving (Chandu) Altman, local magico, gave an hour's show at the William Morris Memorial Park.

Isabelle Rook, ex-NVA-Rogerite and pianist from Philadelphia now confined at the Raybrook (N.Y.) Sanatorium, reports a marked progress from major surgery.

Pauline Fallon in from Houston to see her husband Joe (IATSE) Fallon, who is improving daily with the cure.

The David Romaniks here from Brooklyn to see their son, Walter (CBS) Romanik, who is skedded for a major operation.

William Nolan motored in from Philadelphia to visit Dolly Gallagher and Harry Nason.

Kitty Bernard, who is flashing O.K. cards, between rest periods is digging up data about her late husband Mike Bernard, of ragtime piano-playing fame. Material will be used by Jerry Heermans, of Portland, Ore., in book on ragtime piano players of the past.

Frank Graham, N. Y. sports writer, took time out to see Margie Regan, who is currently fighting off some setbacks.

Tupper Lake (N.Y.) boosting new nitery, Mountain Room at Altamont Hotel.

Lee Klimmek (Republic Pictures) in and out of the general hospital after a successful broncoscopy operation; now resting nicely at the Will Rogers.

(Write to those who are ill.)

Muehlebach Hotel, K.C.,

Resumes Shows To

Bolster Late Biz

Kansas City, Aug. 22.

Terrace Grill of the Muehlebach hotel went into a floorshow policy last Friday aimed at bolstering evening and late biz. First show brought in Dick Drake, pantomime, and Twinkle and Taylor, adagio terp team, to combine with Gloria Petrie, thrush, and the Jimmy Featherstone orch. Plan calls for shows at 9 p.m. and midnite, and is set for the fall season, according to Barney Joffe, who handles entertainment for the hotel.

First bill will play the Grill 10 days, second nine days, and thereafter acts will be changed every two weeks. For the present the plan calls for booking a pair of acts in addition to the regular band in the Grill. The long-established policy of \$1 minimum weekdays and \$1.50 Saturdays will be continued.

Heller Aids 'Annie'

To Continue in Pitt

Pittsburgh, Aug. 22

Jackie Heller, owner of Carousel, stepped in for Civic Light Opera Assn. when summer opera company, deluged by turnout crowds for "Annie Get You Gun" at Pitt Stadium, came up with idea of holding over the musical comedy an extra half week. Heller had a contract with Sandra Deel, playing title role, to open at his downtown nitery Monday (21) and that was all that stood in the way of an extra three performances of "Annie."

When proposition was put to cafe operator, he immediately relinquished Miss Deel for the first half, pushing her opening back until Thursday (24), night after "Annie" closes, and tagging her to the following full week as well. All fresco officials were so grateful they paid salary for Miss Deel's three-night replacement at Carousel, gave Carousel several free ads in the Stadium program and even had announced over p.a. system at Amphitheatre that continuation of "Annie" run was by courtesy of the cafe.



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Now Cumb'd, Md., Fair
Wk. Aug. 28, Flemington N. J. Fair
Sept. 4 to 9th, N.B.C. Television,
WNBW, Washington, D. C.
Sept. 9 to 16, Brockton Fair

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Last week concluded season at BAGATELLE, Mayfair

Honored by King and Queen at Command Performance, Windsor Castle

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ROXY NEW YORK

Thanks—MILTON BERLE

BEN

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"And Rochelle and Bebe are, as always, just the best eccentric dance team in the business."—Daily Variety.
NOW—Entertaining Troops Mgt. Al Wilson, 1501 Broadway, N.Y.C.

VARIETY BILLS

WEEK OF AUGUST 23

Numerals in connection with bills below indicate opening day of show

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) Radio City; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reads

NEW YORK CITY

Capitol (L) 24
Gene Krupa Orc
Jack & Leonard
Park & Clifford
Connie Haines
Music Hall (I) 24
Glenn Burkes
George Dyer
G & F Szony
Jessica Hainst
Nonchalants
Corps de Ballet
Roketteer
Sym Orc
Palace (R) 24
Hammond's Birds
Thom's & Freshm'n
Rufano & Cuzzins
Hilary Sisters
Slim Timblin Co.
(3 to All)
Paramount (P) 23
Mills Bros
Al Bernie
Charles Russell
Eddie Fisher
R & B Pickert
Bobby Byrne Orc
Roxby (I) 23
Milton Berle
Raymond
Sid Gary
Leonard Sues
Jim Wong Tui
Texaco Men
Strand (W) 23
Marey & Lucia
3 Lind Bros
Billy Vine
Toni Harper
Apollo (I) 24
Pearl Bailey
B M Jackson Orc
Moke & Puke
Lou Willis Jr
Pigmeat Com'dy Co
BROCKTON (P)
27 only
Asylum of Horrors
BUFFALO
Buffalo (P) 26-29
Duke Ellington Orc
Ella Fitzgerald
Tables Davis
Cooper & Cuzzins
Howell & Bowser
Ray Nance
Al Hibbler
Johnny Hodges
Chubby Kent
Marion Cox
Harry Carney

CHICAGO

Victory (P) 25
Fontanne Sis
Bobby Van
Wayne Marlin 3
Oriental (I) 24
Al Morgan
2 Carletons
4 Visionaires
3 Swifts
Carl Sands Orc
MIAMI
Olympia (P) 23
3 Welles
Walters Jr
Janet Manners
Barclays
Gil Lamb
MINNEAPOLIS
Radio City (P) 24
Frankie Laine
Patti Page
Dave Barry
Vic & Adio
SEDFORD
Olympia (P) 25
Asylum of Horrors
NEWPORT
Strand (P) 26
Asylum of Horrors
OMAHA
Orpheum (P) 24
Chuck Foster Orc
Iris Kabilbe
Michael Andrews
Harold Barnes
Petite 4
3 MacMurrays
Christmas & Merry
Palace (M) 21
Norman Evans
Gray & Lee
F & P King
Senor Carlos
Bill & Bill
3 Maple Leaf 4
John Tiller Girls
NEWCASTLE
Empire (M) 21
Issy Bonn
Bon-A-Chords
6 Sweet Notes
V & T Elliott
Len Clifford & F
Maurice & May
Patricia & Rudy
NOTTINGHAM
Empire (M) 21
Kizma & Karen
George Mitchell
Glee Club
Bartley & Poole
Chefalo
A J Powers
Leon Cortez
Topsy & Brow

LEEDS

Empire (M) 21
Big Bill Campbell
Lance King
Senorita Valeska
5 Mighty Mohawks
Sioux Dakotas
Crosbie & Brennan
LIVERPOOL
Empire (M) 21
Douglas Ross
Douglas Harris
Cliff Sherlock
LONDON
Palladium (M) 21
Lena Horne
Billy Cotton Band
Harvey Stone
Howard Miles
Stump & Stumpy
Elizabeth & Collins
Les Romanos
Palladium T Girls
Skyscraper Orch
MANCHESTER
Hippodrome (S) 21
Harold Berens
Glady's Hay
Michael Moore
Eamon O'Connell
Harold Barnes
Petite 4
3 MacMurrays
Christmas & Merry
Palace (M) 21
Norman Evans
Gray & Lee
F & P King
Senor Carlos
Bill & Bill
3 Maple Leaf 4
John Tiller Girls
NEWCASTLE
Empire (M) 21
Issy Bonn
Bon-A-Chords
6 Sweet Notes
V & T Elliott
Len Clifford & F
Maurice & May
Patricia & Rudy
NOTTINGHAM
Empire (M) 21
Kizma & Karen
George Mitchell
Glee Club
Bartley & Poole
Chefalo
A J Powers
Leon Cortez
Topsy & Brow

PORTSMOUTH

Royal (M) 21
Stan Jay & Joan
Len Young
Pernice Circus
4 Doumers
Slim Rhyder
Carroll Lewis Oo
SHEFFIELD
Empire (M) 21
Curzon 3
Nicholas Bros
Tony Walsh
Deep River Boys
Philippe & Matta
Roy Lester
3 Church
Olga Varona
SUNDERLAND
Empire (M) 21
Dev Dey & Dey
Delta Rhythm Boys
Allen & Lee
S & Harrison
Jackie Carone
Gloria & Splendid
Tony & Ruby
Arthur Dowler
SWANSEA
Empire (M) 21
Linda & Lana
Allan Jones
2 Luvias
Armed & Gloria
Terry Hall
Val & Monte
Cooks Pory Rev
WOLVERHAMPTON
Hippodrome (I) 21
Eltham & Sharpe
Marianne
Maggie Kollar
Merry 3
Maygar Ballet
D & S Stephens
WOOD GREEN
Empire (S) 21
Dr. C. C. Kipkots
Lizbeth Webb
Frank Dowie
Flying Comets
Erikson
Jerry Handy
YORK
Empire (I) 21
Macari
Duch Serenaders
Mayfair Debutantes
Val & Monte
Castro Bros & Marg
Ross
Ian MacLean

New Acts

DICK CONTINO

Accordion, Songs
14 Mins.
Hotel Waldorf-Astoria, N. Y.
Dick Contino, who became an overnight boxoffice potential by winning a series of radio contests staged by Horace Heidt, indicates that he'll do as well in class rooms as he has in theatres. Contino, until recently, had been touring with a unit of tyro performers, and he's been one of the stronger lures on the road. His draw in the big cities was similarly potent. Having recently dropped his entourage to single, Contino has developed into an excellent performer. He's an accomplished windjammer who can strike a variety of moods on that instrument. More important is the fact that he sells personality-wise. His even row of ivories can be discerned in the far corners of the outsize Starlight Roof, and he's developed some bits of business that should hold femme attention. Contino does a series of tunes standard to the accordian, giving all of them color and fluidity. They are melodic, have general appeal and, at the same time, give evidence of digital dexterity. The sole mistake here is his attempt to sing an original number. His voice isn't so forte, but then again he must take a chance on an occasional vocal if he's to grow as a performer. *Jose.*

WILL JORDAN

Impressions
10 Mins.
Cafe Society Downtown, N. Y.
Will Jordan has apparently made his bid for recognition prematurely. A comedy impressionist, he has still to learn cante and stage mores and needs a sharper knowledge of floor-demeanor and routine before he'll qualify for more lucrative bookings. Jordan appears to be a skilled mime who can adopt facial expressions and characteristics of his subjects. He's got a workable base for an act, but he drags in a lot of extraneous matter that slows up his pace and creates meaningless noise. Better gauging of the acoustics of the room could eliminate some of the latter. Jordan might make a better impression should he do his finale at the beginning. It's a description of a Hollywood ballgame that has a good potential. It's the strongest part of his act. *Jose.*

AL BERNIE WITH CHARLENE RUSSELL

Comedy
15 Mins.
Paramount, N. Y.
Al Bernie has brought his pretty wife, Charlene Russell, into his comedy turn, with fairly good results. Girl is a looker, has a good speaking and singing voice and shows a great deal of poise. Bernie opens the turn alone and keeps up a steady stream of patter and jokes for about a third of the act. He then brings on Miss Russell, and the two, after a few exchanges, go into an Oriental routine, slapstick antics of which bring okay results. For a closing bit of business, Bernie dons an atrocious wig and they do an opera turn, with girl taking the straight part. It's a good closer. Act is fine vaudeville fare, but it will have to be more sophisticated for niteries. *Chan.*

RENATO ROSSINI

Guitarist
20 Mins.
Hotel Roosevelt, N. Y.
Formerly at El Borracho, east side N. Y. eatery, guitarist Renato Rossini moved into the Hotel Roosevelt's Rough Rider Room. This pop-priced cocktail lounge provides a good setting for his music which ranges from Bach and Scarlatti to Lecuona and other contemporary composers. Aided by an amplifier, Rossini's mellow tones furnish a suave complement to the room's plush decor. However, his strings would likely have a stronger impact if he had a small platform on which to perform. His present spot among the tables isn't much of a showcase. *Gilb.*

KID GUILD'S 25 OUTLETS

Children's Record Guild, N. Y. kiddie diskery which entered the commercial field last month, has set up 25 distribution outlets covering 36 states. Outfit formerly operated solely on a club basis.

TV's \$1,000,000 Sports 'Gates'

Continued from page 1

from sale of the TV rights, that coin raked through the wickets is expected to represent actually a by-product. The major boxoffice would be derived from video. Big events like the World Series, major college and professional football games and other such events will draw paying customers no matter how much TV pays to televise them. However, when Coast wrestlers recently went on strike after their failure to get more money for working out before the TV cameras, the promoters hired femme grunt 'n' groaners to match their heft in a TV studio before a handful of fans who entered via cuff tickets to provide the crowd atmosphere. Lady grapplers derived their entire pay from the TV station and sponsor. If TV-subsidized events catch on, and sports and other exhibitions no longer depend on the boxoffice, it may spell a major show business revolution. There will no longer be any necessity for promoters, fight managers, etc., to rule out TV through fear that it will wreck their gates. Promoters will be freed from any worries about the weather, the numbers of customers willing to lay it on the line and other vagaries of producing events, knowing in advance that they'll

the price up so high (Gillette paid only \$200,000 for the rights in 1949), did not make a deal for DuMont to carry the games. Such a deal, it is pointed out, would have kept the price down to approximately last year's fee. While Gillette would not confirm this, it's reported that DuMont had offered to get together several times during the course of the bidding, but the razor firm said no. According to these reports, Gillette was already committed to another network, which is believed to be NBC. Razor 'outfit' is slated to huddle with Mutual execs next week to determine which network or stations will carry the Series on TV. Last year the games were carried on a pool basis and offered to any station on the cable that wanted them—but Gillette refused to pay the station time charges. If NBC, as has been reported, is already set to scan the Series this year, it's believed Gillette may request that the web pass the time costs on the plea that it has already laid out so much money for the rights. Or Gillette could presumably line up the pool pickup again. Now that the bidding excitement is over, meanwhile, TV execs assert that the actual winner emerging from the deal is Chandler himself. Chandler's contract as baseball's top man expires soon and he must be given 13 months' notice as to whether he'll be re-signed or dropped. Fact that he can now point to the \$800,000 derived from the TV sale, all of which goes into the players' pension fund, will presumably give him a head start in renegotiation of his pact. Gillette, incidentally, also picked up radio rights to the Series for \$175,000. Games will be carried on the Mutual AM web in line with Mutual's contract with Gillette.

Some Figurin'

Television execs, trying to prove how far out of line is the \$800,000 which Gillette will pay for TV rights to this year's World Series, noted this week that the razor firm pays only \$175,500 for rights to a complete schedule of 39 weeks' Friday night boxing matches at Madison Square Garden, N. Y. That breaks down to \$4,500 per week. Should the World Series, by comparison, wind in four games, Gillette will be paying \$200,000 per game. It's also pointed out that DuMont has picked up rights to all Saturday night events at the Garden this fall and winter for a total package cost of \$125,000. That \$800,000 figure, moreover, has also given theatre television proponents some new worries. They had been talking up the possibility of a chain of interconnected theatres eventually being able to outbid any network or sponsor for top sports events in order to obtain them on an exclusive basis. If an advertiser like Gillette is willing to put up \$800,000 for the Series, the theatres will undoubtedly be forced to go far past that figure when they are ready to enter the bidding.

have their complete take-home pay in the form of subsidies from major national advertisers.

No Good for TV

While the wide-open pursestrings that advertisers seem to have ready for televised sports may enrich promoters and participants, though, it's already being questioned whether it's a good thing for the TV industry. Video execs are extremely anxious over the possibility that the \$800,000 price for the Series rights may make them liable to be held up for staggering fees not only by other sports promoters but by talent, producers, directors and practically all creative personnel in the industry. Promoters of the upcoming Joe Louis-Ezzard Charles heavyweight championship fight, for example, may argue that if the World Series is worth \$800,000 to TV, then their fight should be worth a comparable amount. As a result, TV execs fear the Series deal may eventually price them out of business.

Gillette finally nailed down the rights, after a month of intensive bidding, by matching a bid of \$800,000 put up by the DuMont web, presumably with the backing of Chevrolet, just before the 5 p.m. deadline Saturday (19). Under the contract held by Gillette and the Mutual network with Baseball Commissioner A. B. (Happy) Chandler's office, the razor firm could gain the rights by matching that offer within the next 24 hours. Since the following day was Sunday, Gillette's final bid was put through at the start of business, Monday. Big puzzler in the trade this week is why Gillette, rather than bidding against DuMont to push

Unit Review

Aqua Parade of 1950

(EMPIRE POOL, LONDON)
London, Aug. 15.
Buster Crabbe production of revue in two acts. Directed and staged by Buster Crabbe, assisted by Ann Garri choreography, Donn Arden; aqua ballet captain, Mary de Villiers; musical director, Edward Barnes.
Cast: Buster Crabbe, Vicki Draves, Calgary Bros. (2), Renald & Rudy, Lily Draves, Andriani Bros. (2), Don Corey, Dior Dancers (3), Ann Garri Dancers, Betty Phillips, John Riley, Frank Foster, Dick Smith, Mickey Riley, Dolly Donovan, Joan Thomas, Rene Muchow, The Maniacs, John Robinson, The Aquacettes, The Aqua Maids; Empire Pool Orch. At Empire Pool, Wembley, London, Aug. 15, '50.

"Aqua Parade of 1950" is excellent entertainment. It's an ideal short-holiday seasonal attraction at the mammoth Empire Pool. It should have little difficulty packing the 8,000-seat Stadium for its five-week run.

The entertainment combines the advantages of a water spectacle with the best ingredients of vaude. Formation swimming by the Aquacettes, exhibition high diving by Olympic champions, and an amusing exposition of the evolution of swimming by Buster Crabbe himself are the highlights of the water show. On dry land there is a brilliant miming contribution from the Calgary Bros., a top-ranking slow-motion balancing act by Renald & Rudy, as well as a nice guitar duet by the Andriani Bros. and a rhythmic dancing display by the Dior Trio.

To balance the spectacular diving there is an uproarious knock-about exhibition by the Maniacs, and in another part of the show, one of them, billed as "The Olympic Champ," displays his diving prowess against the Olympic champ, Buster Crabbe. The star puts a strong comedy line into his exhibition on the origin of swimming, extending from the original dog paddle to the American crawl.

Production highlights are the "Jungle Fantasy" and "Pirate Ship," numbers in both of which Crabbe and femme star Vicki Draves have the leading roles. But, as in the other spectacles, the precision formation swimming of the Aquacettes earns a big reception.

Lighting effects are varied and often lack sufficient contrast to emphasize the spectacle. Coloring effects are vivid and phosphorescent costumes help to achieve a striking note. *Myro.*

Cabaret Bills

NEW YORK CITY

Birdland
Charlie Parker
Dizzy Gillespie
Coleman Hawkins
Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Charles Wilson
Ellis Larkin 3
Top City
L. Armstrong Orc
Slam Stewart
Lester Young Orc
Cafe Society
Gigi Durston
Will Jordan
Cliff Jackson
Stuff Smith
Copacabana
Betty Reilly
Bill Russell
Gilbert & Miller
M Duroso Orc
R & A Farrell
Kay & Kay
Peter Hanley
F. Alvarez Orc
Diamond Horseshoe
Walter Dale Wahl
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissie Orc
Chie Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry McElroy
Billy Banks
Harry Armstrong
El Chico
Rodita Rio
Los Gitanos
Pilarin Tavira
Santia Herrera
D'Alonso Orc
Leon & Eddie's
Eddie Davis
Nola Pardi
Jean March
Wayne Thompson
Bourbon & Bayne
Irma Henriquez
Al Wallis
Geraldine & Joe
Little Club
Ernie Warren Orc
No 1 Fifth Ave.
Paul Gavert
Carolyn Maye
Jimmy Lee
Christine Barrett
Downey & Fonville
Hazel Webster
Blackhawk
"Roaring Twenties"
Mimi Kelly
Joel Friend
Ray Hyson
Margaret Banks
Jesse Elliot
Bar Annett
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Jack Miller
Chandra Kaly Ders
Alice Tyrell
Dick Wilson
Cee Davidson Orc

BRITAIN

ASTON
Hippodrome (I) 14
3 Larks Bros
4 K-Foyle
Tony Toner
Joyce McGrady
6 Mirth Maids
Bert Draper
Lew Evans
Bonnie Evans
George Fairhurst
Johnnie Culshaw
Soubrette
Cyril Boganny Co
BIRMINGHAM
Hippodrome (M) 21
Cynthia & Gladys
Reg Dixon
Ryan & Young
Ray Cavendish
Roger Lane
Stanhope Stephens
Jerry Bergmann
Allen Bros & June
Young China T
BLACKPOOL
Grand (I) 21
Josef Locke
J Radcliffe Co
Francis & Gray
Joan Stuart
Annettes Ladies
Jimmy Wheeler
Larry Drew
Opera House (I) 21
Tessie O'Shea
Nail Jackley
Jerry Desmond
Terry Thomas
Ben Yost Guards
5 Olanders
Sheila Mathews
Mureen Sims
Tiller Girls
Palace (I) 21
B & A Pearson
Ronnie Ronald
Dore Cummings
Felovies
Les Valettos
Count Le Roy
Bob Andrews
Toggy Cavell
Towel Circus (I) 21
Charlie Carlioli
Paul Co
Ernie's Seallons
Gert Houcke
Piere Alize
Jacques & Maryse
7 Ashton
Roberto Chiesa Co
3 Sisters
Buddy's Animals
Knie's Horses
3 Goetachis
Dorchesters
Lacunas
Jimmy Scott
Annettes
Circusettes
Balcombes
WINTER GARDEN
Empire (M) 21
Jimmy Edwards
Joy Nichols
Dick Bentley
Costello Twins
New Wonder Dog
3 Clair & Day
3 Bassi
Peter Grant
Patricia Hartley
Beaumont
Hippodrome (I) 21
Billy Whitaker
Mimi Law
B & M Clayton
Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eddie Hargis
Hiddle Diddle
Debs
Terry's Juveniles
BRISTOL
Empire (I) 21
Hughie Green
Benson Dula
3 Atlantas
Denise Hackett
Joe Hale Band
Hippodrome (S) 21
Cheerful C Chester
Fred Ferrar
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Bolinda Ivanko 4
Marriott &
Wenman
5 Brahms
BRISTON
Empire (I) 21
Willy Wollard
Alfred Thrillp
Wonder Wheelers
Lenner & Harvey
Karlson 3
Leslie Lester
CARDIFF
New (S) 21
Mischa Auer
Peter Sellers
Lionel King
Hope & Ray
Bemands Pigeons
Valee
Ade King & Gloria
Floyd & B'Nay
CHISWICK
Empire (S) 21
Rose Murphy
Canfield Smith
Voltaire
Overbury & Suzette
Les Rayner & Betty
Banner Forbuit
Billy Maxam
North & Storie
EAST HAMPTON
Palace (I) 21
Tony Dalton
Marce Authie
B & Bex
Siore Bros
Case & Roberts
Paul Kafka Co
Metropolitan (I) 21
Jack Hain
Kerbel Kean
Susan King
3 Skating Orlando
Gay Enridge
Sylv Dunn
J & Y Peel
Marietta Dancers
FINSBURY PARK
Empire (M) 21
Maurice Eugene
Anne Shelton
Rex & Bessie
May Bygraves
Moe Derricks & T
Mick Wall
Kent Bros
Caryll & Mundy
Bobbie Kimber
GLASGOW
Empire (M) 21
Jack Crisp & Jill
Ethel Smith
2 Valors
Bobby Breen
Adey & Stacey
Scott Sanders
Archie Elray Co
Dick Henderson
Joe Ortnes
GRIMSBY
Palace (I) 21
Jimmy Gay
Johnnie Carlton
Marg Morris
Edna Stacey
Johnnie Marsh
Ann Gaynor
Bertie Sellers
2 Aret
HACKNEY
Empire (S) 21
Fraser Harmonica
Co
Patterson & Jicks
Adey & Dawn
Les Symmetricals
Tommy Truman
Edward Victor

Mull Watergate Strawhat Policy On 'Kate' Click; Lambertville Record

Washington, Aug. 22. Strong possibility looms that Washington's 6,000-seat open air Watergate amphitheatre, on the Potomac River, may go summer theatre on a big scale next year. Idea is being mulled because of the successful stand of "Kiss Me Kate" which has grossed \$31,000 for its first week, despite being washed out Saturday night (19) by the heaviest rainstorm of the year. National company of the musical is now in its second week.

"Kate" is the first bigtime musical ever to play the Watergate, which has generally specialized in pop concerts by the National Symphony Orch. with Fortune Teller bringing in stock opera for highly successful seasons during the past three years. It is estimated that 10 weeks of bookings would be required for a real season of outdoor theatre. Watergate lends itself to musicals. Physically, it is too open for straight spoken drama.

Question here is whether the Shuberts might not be interested in a season of musicals next summer if the National continues in an impasse over its reopening for plays. Milton Shubert was here during the past week to see how "Kate" was doing and expressed satisfaction. There is even talk that the hardy Shubert perennial, "Student Prince," may be dusted off and brought to Watergate this summer.

Strong pull of "Kate," which was booked for 14 nights and no matinees, has been watched with great interest. Audiences built steadily and only bad weather can hurt its otherwise assured success.

'Brigadoon' Record

Lambertville, N. J., Aug. 22. "Brigadoon" last week hit the jackpot at St. John Terrell's box office to establish an all-time high for the local Music Circus with a boff \$17,000. The sum represents a new record for the arena under canvas musical circuit.

With standees and extra seats augmenting the normal 1,300 capacity at all seven performances starting last Tues. (15) through Sun. (20), the recent Broadway hit squeezed an additional 260 customers daily under the enlarged big-top. Dorothy MacNeill, Wilton Clary, James Jamieson, Bob Smith, George Lipton, Howard Ross, Eileen Schauler, Rowan Tudor were featured in the burring musical. Bob Jarvis staged, with Charles Evans as decorator licking the disappearing effect with a cutout village appearing in a large sized window display box behind the last row of seats. Zachary Solov was in charge of the choreography. "Hit the Deck" opens tonight (Tues.) to a goodly advance. Ann Crowley, Johnny Downs, Lulu Bates, Coley Worth and Paul Reed are featured.

'Sky' Tops Bucks Season

New Hope, Aug. 22. Sam Levene and Margie Hart starring in localite Moss Hart's "Light Up the Sky" proved to be a bonanza that topped any of the Bucks County playhouse's other offerings except Faye Emerson in "Parisienne." Other than the opening Monday (14) it was turn-away trade all week for the showbiz comedy, which was admirably staged by Sam Levene, who also repeated his original role. He had topnotch support from Miss Hart as his ice skating star spouse, and Jane Middleton as the temperamental star.

Last night (Mon.) Lionel Stander in "Born Yesterday" featuring Ruth Mundy, opened as the 12th bill of the season. Bucks trade has perked consistently since a faltering opening month in June.

'Desert' SRO 15G, Hyannis

Hyannis, Mass., Aug. 22. Richard Aldrich's Music Circus here took in an SRO \$15,000 last week with its tent production of "Desert Song." "The Merry Widow" is current. The tent-show operations winds up its highly successful first season Labor Day weekend.

'Web and Rook' \$7,500, Spa

Saratoga, Aug. 22. Pream at the Spa Summer theatre here last week of Lester Cohen's adaptation of Thomas Wolfe's "The Web and the Rock," starring Kay Francis, rang up around \$7,500 gross. The 570-seat playhouse was scaled at a \$3 top. Take was only exceeded this season by the little more than \$8,000 drawn by Fran Warren in "Finian's Rainbow" Cohen it's understood is do-

ing an extensive rewrite job on the work, which is expected to take two weeks.

Play is currently being offered at the Marblehead (Mass.) Summer theatre.

'Mabel' \$11,200, Westport

Westport, Conn., Aug. 22. Last week's tryout of "Miss Mabel," starring Lillian Gish, at the Country playhouse here, grossed close to \$11,200 in eight performances. Eve Arden in "Over 21" is this week's bill.

Tryout of Arnold Schulman's "My Fiddle Has Three Strings" will be offered next week.

Meredith \$7,400, Andover

Andover, N. J., Aug. 22. Burgess Meredith in "Harvey" set a new record at the Grist Mill playhouse here last week, pulling in approximately \$7,400 in seven performances. House, an 800-seater, installed extra chairs for the weekend showings. Previous high was scored a few weeks ago by Franchot Tane in "The Second Man." Meredith, who finished his summer acting stint with the Andover engagement, starts directorial work on the Broadway production of Wolcott Gibbs' "Season In the Sun" this week.

Leo G. Carroll in "Once an Actor" is this week's presentation here. "Goodbye My Fancy" with Sylvia Sidney; "Voice of the Turtle," with Ella Raines, and "Finian's Rainbow" with Jerry Wayne and Jet MacDonald, follow in that order.

'Divorcee' \$5,300, Stockbridge

Stockbridge, Mass., Aug. 22. "The Gay Divorcee," with Carol Stone, Jack Whiting and Lenore Lonergan, grossed over \$5,300, almost capacity, at the 436-seat Berkshire playhouse here last week at a \$2.94 top. Current season's success, generally without stars, has prompted producer William Miles to add a 12th week to his season. Final production, "Smilin' Through," will be offered the week of Sept. 4, in memory of the late Jane Cowl, who frequently guested at the strawhatter. She co-authored and created the lead in the Broadway production of the play. Resident performers Barbara Brady, William Roerick and Thomas Coley will have the lead roles.

"January Thaw" is current.

Tone \$10,000, Sea Cliff

Sea Cliff, L. I., Aug. 22. Franchot Tane in "The Second Man" set a new house record at Sea Cliff Summer theatre last week, taking in a little over \$10,000. House, which ends its third season in two more weeks, is doing much better business this year than it did last season, according to producer Thomas G. Ratcliffe. Previous record holders this summer were "Finian's Rainbow" and "Over 21."

House is currently offering a tryout of John Reich's "Barefoot at Canossa," based on Pirandello's "Henry IV."

'Wind' Pream at Suffern

Suffern, N. Y., Aug. 22. "The Wind Blows Free," new musical with book by Charlotte Perry and Arnold Sundgaard and music by Alec Wilder, will be presented by the Ramapo Lyric Festival at the Antrim playhouse here for six evening performances starting Aug. 30. Dale Wasserman will direct, while Herbert Ross will do the choreography and John Ward the scenery.

Cast will include Frank Sherman Baker, Tom Scott, John Gregory and Virginia Conwell.

Fayetteville Adds Week

Syracuse, Aug. 22. Famous Artists Country playhouse, Fayetteville, N. Y., is extending its season a ninth week with the presentation next week of Paul Crabtree's "Study for a Sunday Evening." The author-director is a Syracuse U. grad and the piece was tried out last summer at Westport (Conn.) Country playhouse, where he was resident stager.

Cloris Leachman, Edward Andrews and Nan Martin will be in the cast for the season finale.

Hildy \$8,500, Olney

Olney, Md., Aug. 22. Hildegard's "One Woman Show," although not up to record-breaking stature in h.o., proved to be the biggest exploitation success yet to hit the Olney theatre. Considering this strawhat's sock season, the singer's opening was on the slow side. What it lacked in

Rensselaer Poly Sets Boston Symp Concert

Troy, N. Y., Aug. 22. Rensselaer Polytechnic Institute Field House, first used as a show spot last spring with a Canadian skating show headed by Barbara Ann Scott, will present the Boston Symphony Orchestra Oct. 17 as the first in a series of cultural programs. A special acoustical shell, fashioned after that at Tanglewood, Mass., is being built.

If the attendance warrants, a policy of three concerts each season by major orchestras will be adopted. The Field House, used for hockey and basketball, seats about 6,000.

Charles Munch, who succeeded Serge Koussevitzky at leader of the Boston Symp., will baton here. Munch was not available for the Berkshire Music Festival this summer because of appearances abroad.

BALLERINA SLAVENSKA IN STRAWHAT DEBUT

Beverly, Mass., Aug. 22.

Mia Slavenska is to make her American summer theatre debut with her own ballet company, presented by Blake Johnson at the North Shore Playhouse, Beverly, for the week beginning Monday (28).

Her program includes excerpts from "Swan Lake" and "Sleeping Beauty," "Salome" and "Fetler's Sunday," a new American ballet.

s.r.o. advance, however, it more than made up for in rave reviews, full page picture spreads, and lavish space in the society columns. Show built to a sock weekend and a take of \$8,500 for eight performances in the 750-seat house.

Hildegard left for New York after the show Sunday night (20) to open in Long Beach, L. I., last night (Mon.), after which she does final strawhat stint at Richard Aldrich's Falmouth playhouse, at Coonamessett, Mass. Immediately after Labor Day she starts a tour of over 60 one-night dates.

Burl Ives in "Knickerbocker Holiday" opens at Olney tonight (Tues.) and looms as a sellout despite the competition of "Kiss Me, Kate" at the Watergate, Washington.

Odets Analyzes Staging

Gilford, N. H., Aug. 22.

When Clifford Odets came here for the tryout of his new play, "Country Girl," at the Lakes Region playhouse, he unexpectedly ran into the role of director of the production. He discovered that Peter Kass was both directing the play and playing the leading part, so the playwright decided to take over the staging.

"There are difficulties in directing your own play," he said. "You may begin directing not the play, but your own attitude toward it. And then you have a one-dimensional result."

Mass. Spots Stage Open

Worcester, Mass., Aug. 22.

Three of the seven stock companies in this area plan to operate into October. Theatre-in-the-Round here already has bookings and will operate indefinitely. Robert Daggett playhouse, Westboro, Mass., and Lakeside Summer theatre, Putnam, Conn., also plan autumn seasons.

Westboro Red Barn will also continue at least to the end of September.

'Prostitute' Hit in A. C.

Atlantic City, Aug. 22.

Atlantic City Playhouse production of "The Respectful Prostitute" set a new record for the spot last week, grossing about \$6,000 for six performances. Producer William Robbins postponed the scheduled opening of "Angel Street" to hold the Jean-Paul Sartre play over for a third week.

Last week's attendance topped the second week. Matinees are held on Wednesday and Saturday only in case of inclement weather. Jean Pugsley, who replaced Patricia Roe after the first six performances, remains for the third week.

"Prostitute" won another victory last week when Atlantic City radio stations began mentioning the name of the production. Hereafter it had been referred to over the air mysteriously as "Sartre's controversial play," and "the much-banned Playhouse production."

2 U.S. Ballets Touring England, Both Seen Successes in London

Strakosch Exits Nixon; Pitt Manager Not Set

Pittsburgh, Aug. 22

Charlie Strakosch, veteran theatre man recently named manager of New Nixon, Pittsburgh's new legit site (formerly the Senator) to replace old Nixon, had to bow out of the job after a few days. He was called to the Coast to straighten out the estate of his late brother and also to look after an ailing sister-in-law. Since that may take several months he told Gabe Ruth, head of syndicate which will operate New Nixon, that he'd have to pull out.

So far no successor has been named. Previous legit manager here was Eddie Wappler, who held down job at old Nixon for four years while that site was under joint ownership of Marcus Heiman and Tony Conforti.

BOFF PARIS BALLET DUE FOR ANOTHER N.Y. VISIT

Les Ballets de Paris, which had a sock three-month season of 118 performances (and a \$401,000 take at a \$4.80 top) at the Winter Garden, N. Y., last fall, is returning for a four-week engagement at the Century, N. Y., starting Oct. 2. The Messrs. Shubert and Sol Huron, in association with Arthur Lesser, are again sponsoring. Founder-director-dancer Roland Petit and featured dancers Renee Jeanmaire, Colette Marchand, Gordon Hamilton and Serge Perrault will all be back.

Troupe premed a new Petit work, "La Croqueuse de Diamants," in Paris last night (Tues.). If ballet proves a success, Petit will feature it in his New York stay, above last season's sensation, "Carmen." Repertory will include "Carmen" and "L'Oeuf a la Coque," from last season; "Croqueuse," and another new work, "Les Demoiselles de la Nuit."

French troupe will do a 60-city U. S. tour following its New York run.

B'way Stage Manager Hurt In Central City, Col., Fire

Central City, Colo., Aug. 22.

John T. Soper, Broadway stage manager here with Maurice Evans in "Devil's Disciple," received a fractured leg and severe cuts of the hand Friday night (18) in putting out a fire in the Teller House. With his leg in a cast and his hand bandaged, he has continued to handle the "Disciple" production from a wheelchair backstage, however, supervising the work of his two assistants.

Talking with friends in the Teller hotel bar when the blaze broke out, Soper ran to a second-floor room and emptied 12 fire extinguishers on the flames. Then, when local firemen had arrived, looked over the scene and left, Soper noticed that the ceiling in the room was still smoking, so he got a ladder and began chopping a hole in the plaster. He lost his balance and, when he fell, slipped on the wet floor, buckling his leg under him. At the same time, he gashed his hand on broken glass. It was discovered that several ligaments in his knee were torn.

'Wedding Day' Musical

"Wedding Day," new musical with score and lyrics by Vernon Duke and Ogden Nash and book by Leonard Gershe, has been optioned by Clinton Wilder for Broadway presentation in January. A director, cast and the financing have to be lined up.

Wilder was associated with Cheryl Crawford last season in the presentation of Marc Blitzstein's "Regina."

New Miami House

Miami, Aug. 22.

This town's first real legit house, the Dade County Theatre Auditorium, has been completed and is seeking opera, musical comedy and lecture bookings. The 2,500-seat spot has a hydraulic orchestra lift and the latest air-conditioning system.

Jerry Donovan is manager.

For the first time, two major U. S. ballet troupes will be dancing in England next week, giving added proof of the exportability of American art and the popularity of ballet. Ballet Theatre, now on a five-month European tour, will open two-week engagement at London's Royal Opera House, Covent Garden, Monday (28), while the N. Y. City Ballet Co. begins a four-week tour of British provinces in Manchester the same date.

N. Y. City Ballet Co. closed a boff five-week season at Covent Garden Saturday (19) and is taking a week's rest before its English tour. Ballet Theatre last Thursday (17) finished a week of appearances for U. S. troops and German civilians in western Germany, and Monday (21) inaugurated the Edinburgh Festival in Scotland for a week's appearance before dancing in London.

Ballet Theatre tour is being sponsored by the American National Theatre & Academy (ANTA) in cooperation with the cultural relations section of the U. S. State Dept. Blevins Davis, Ballet Theatre and ANTA board member and Kansas City philanthropist, is personally shepherding the tour, and probably absorbing most of the \$125,000 deficit expected from the five-month trek. Troupe, known for 10 years as Ballet Theatre, has changed name to American National Ballet Theatre for the tour, and will retain the longer name on its return, with ANTA continuing to sponsor.

The U. S. Army is paying for the week's appearance in Germany. Troupe will likely break even on the Edinburgh visit, and no loss is expected on the London engagement, which is also a guaranteed one, for about £2,000 (\$5,600) weekly. But troupe is expected to lose on the Venice Festival stay, with a low guarantee, while visits to Holland, Belgium, Switzerland, Egypt and elsewhere are likely to be costly. N. Y. City Ballet Co. British visit was a guaranteed one.

Ballet Theatre's London engagement looms more sock than the N. Y. City Ballet Co.'s, with sell-out reported 10 days before opening. Alexander Smallens, who recently left his post as musical director of Radio City Music Hall, N. Y., went along with Ballet Theatre as conductor and musical director. Joseph Levine is associate conductor. Max Goberman, musical director for many years, left the company recently.

Lucia Chase, co-founder and co-director of the troupe, left for Europe by plane last week, after arranging with the American Guild of Musical Artists for a basic agreement for the troupe, so that she could negotiate individual pacts with the dancers for the 1951 season in America. Dancers had only signed for the Europe engagement when they left.

'Sheba' Tour Opening

Sept. 18, Nixon, Pitt

Pittsburgh, Aug. 22.

Theatre Guild's "Come Back, Little Sheba," starring Shirley Booth, will open its tour at the New Nixon theatre here Sept. 18. That was definitely set last week, with the announcement that Shirley Booth and Sidney Blackmer will be co-starred. It'll play here under subscription auspices, of course.

"Sheba" follows another Guild attraction, "Oklahoma." "Mister Roberts" had been figured as the second booking, but it's being set back.

Buttitta to Europe On

Lester Scouting Trip

San Francisco, Aug. 22.

Anthony Buttitta, pressagent for Edwin Lester's San Francisco and Los Angeles Civic Light Opera productions, planes to New York next week for a few days before flying to Rome for a six-month stay. He's due back in time to resume ballyhoo activities for the Lester legit enterprises next spring.

Besides scouting for Italian films, operettas and plays for two Coast producers, Buttitta will do freelance correspondence for several publications and work on a partly-completed novel.

League Renews Bid For Ease On Equity Rules To Hypo Pop Road Revivals

Two new moves were started last week to hypo pop-price revivals for the road. One was a renewal of the League of N. Y. Theatres proposal for modification of Actors Equity regulations covering touring productions. The other was producer Arthur Klein's plan to form a circuit of converted film houses in various cities to play \$2-top shows booked out of New York.

The League proposition, turned down last season by Equity, is figured to have a better chance of acceptance now, as the managerial group is understood ready to guarantee a certain number of productions in return for union concessions. Equity's previous nix of the idea stemmed considerably from the fact that the League gave no specific assurance that the requested waivers would result in any specific number of additional road shows.

When League representatives recently suggested reopening the question of concessions, Equity spokesmen reportedly made it clear that there would be little chance of reversal unless the managerial group was ready to give definite assurance of more touring productions. Although the League's new proposition is believed not to include any specific guarantee on the point, it is said to indicate that such provision can be worked out. On that basis, the Equity council is considering the matter.

Extension of Week
The League's program as presented last season provided for extension of the playing week to seven days (where Sunday performances are legal) at no increase in pay, and modification of various other Equity regulations covering road employment. Although the situation now is regarded as complicated by the recent increase in the road minimum from \$80 to \$100 and various other changes in the rules, League members say the plan is still feasible provided Equity is cooperative.

Klein's plan, for which he says Wall Street financing is available, calls for scaled-down productions of click Broadway straight plays and musicals. He figures on forming a circuit of converted large-capacity film houses, which could operate profitably at a \$2 top. Details of the project aren't revealed.

Lotsa Odd Wrinkles

With 'Kate' Outdoors

At Watergate, Wash.

Washington, Aug. 22.

For the presentation of "Kiss Me, Kate" at the Watergate amphitheatre here, part of a new physical production had to be built, since the stage is not equipped to fly drops. So flat facsimiles of several of the drops and some set pieces suitable for outdoor presentation were constructed. Some of these were similar to ones built for the show's engagement early in the summer at Pitt Stadium, but the latter had been repainted and put to other use in the meantime.

There were various problems connected with the actual presentation of "Kate" here. For example, the Watergate is situated on the direct air lane to the National Airport only a mile-and-a-half away. So the airport authorities as far as possible are directing incoming planes to runways away from the lane over Watergate. Also, the number of private rubber-neck planes has been kept at a minimum.

About a mile behind the Watergate stage, which is actually on a barge on the Potomac, there is a drawbridge for river traffic. Opening night of the show the draw was opened twice for passing boats. Since then, at the management's request, the bridge-master arranged for most of the river traffic to avoid that part of the Potomac between 8:30 and 11 o'clock on nights.

One of the odd local angles is the marine gate-crasher trade. Every night there's a turnout of deadheads in canoes, rowboats, power craft and even sailboats at both sides of the stage. One night a police launch even appeared, with the gendarmes cruising around among the assembled craft.

(Continued on page 52)

'State' Opens Season

Next Week, New Haven

New Haven, Aug. 22.

Shubert lays aside summer mothballs next week when "Affairs of State," Celeste Holm starrer, plays a five-performance pre-Broadway stand, Aug. 30-Sept. 2.

Following week, Sept. 4-9, will be adapted to final rehearsals of "Call Me Madam," which does a full-week stanza Sept. 11-16. Ticket requests for this new Merman musical have been bombarding Shubert b.o. for several months, and opening ad announced SRO for top seats, which carried a house record scale of \$5.40, for a potential week's record of \$40,000.

Other fall bookings include a week of the Lunts in "I Know My Love," Oct. 2-7; opening of D'Oyly Carte road tour; preem of Rodgers and Hammerstein "Burning Bright."

14 Weeks Booked For Gayety, Wash.

Washington, Aug. 22.

Fourteen weeks of bookings are already set for the Gayety here as it goes into its second season as a legit house. The management expects to more than double, and perhaps treble that figure, since the 9th Street theatre remains Washington's only legit.

The 14 weeks which the Gayety ran last spring were all with revivals or long-run tours, but they took money out of the town. House will reopen Sept. 18 with one week of Celeste Holm in the Broadway bound musical, "Affairs of State," and "Lost in the Stars" will run for one week, commencing Dec. 18.

Theatre Guild has contracted for six subscription plays, each for two weeks, but the dates are not definite. On the list are Lunt-Fontaine in "I Know My Love," Katharine Hepburn in "As You Like It," Shirley Booth and Sidney Blackmer in "Come Back, Little Sheba," Maurice Evans in "Devil's Disciple," and "Death of a Salesman." Sixth play is to be announced later. Advance Guild applications are running heavy, the office here reports.

Gayety, with 1,468 seats, has done some dolling up over the summer. New seats have been installed in the entire orchestra and the second balcony benches have been removed and seats substituted. In addition, a new women's lounge has been built on the second floor.

Jay Hornick, of the First organization, which controls the house, is doing his own booking. Thus far, it is reported, United Booking Office has declined to set any attractions for the theatre. UBO, controlled by Marcus Heiman, is apparently still hoping for a break which would permit reconversion of Heiman's National to legit, but there is nothing here to indicate any change in the impasse.

BLITZSTEIN TO STAGE BRITTEN 'OPERA' IN N.Y.

Marc Blitzstein will stage Benjamin Britten's "Let's Make an Opera," which Peter Lawrence and the Show-of-the-Month Club will present on Broadway the week of Dec. 11, after a four-week road try-out. Rehearsals are slated to start Oct. 15.

Norman Delmar, who conducted and played the narrator-lead in the original British production, will have a similar assignment with the U.S. edition, but a Broadway actor will be engaged to share the assignment with him. Ralph Alsang will design the scenery and Aline Bernstein the costumes.

'Laugh' for Oct. 9

Leo Fuchs and Edmund Zayenda, co-stars and producers of the musical comedy, "Laugh And Be Happy," are set to open Oct. 9, at the Public theatre, N. Y. Music is by Sholom Secunda, the book by Louis Freiman.

U.S. Leads to Return As Aussie 'Streetcar' Winds

Sydney, Aug. 22.

"Streetcar Named Desire," J. C. Williamson presentation of the Tennessee Williams drama, ends its Australian engagement Sept. 8 at the Royal here. The show has been a big hit Down Under.

The four U. S. leads, Viola Keats, Arthur Franz, Adele Longmire and Russell Hardie, will sail Sept. 16 on the Orontes, going to London and possibly visiting Paris before returning to New York.

Olsen-Johnson 'French' Launches Busy Hub Season

Boston, Aug. 22.

Although Hub houses, with exception of strawhats, are currently dark, what appears to be a solid legit season is in the offing, with the lid being blown off by the Olsen-Johnson show, "Pardon My French," at the Opera House, Sept. 4. The following week, Sept. 11, the Lesley Storm play, "Black Chiffon," starring Flora Robson, will bow into the Plymouth, and the same night "Season in the Sun" opens at the Wilbur. Latter play is scripted by Wolcott Gibbs, produced by Courtney Burr, directed by Burgess Meredith, and will star Richard Whorf.

The heavily-plugged Leland Hayward presentation of the Irving Berlin-Lindsay-Crouse musical, "Call Me Madam," starring Ethel Merman, is skedded to open at the Shubert Sept. 19. There is also the possibility that Hub theatre-goers will see Celeste Holm in the comedy, "Affairs of State," which is at present pencilled in for Sept. 18, unveiling at the Majestic. The Theatre Guild-American Theatre Society presentation of John Patrick's "The Curious Savage," bows into the Wilbur Sept. 24, with "Oklahama" making its fifth visit here, opening the same night for a three-week stand at the Colonial.

The October calendar is likewise heavy with Clifford Odets' "Country Girl," produced by Dwight Wiman, opening Oct. 2, and the Rodgers-Hammerstein production of John Steinbeck's "Burning Bright," opening the same night. Others skedded for October are the Frank Loesser musical, "Guys and Dolls," in Oct. 9 at the Shubert and a return visit of the Lunts in "I Know My Love," at the Plymouth, Oct. 16. The D'Oyly Carte Opera Co. moves into the Opera House the same night. "The Lady's Not for Burning," with John Gielgud and Pamela Brown, bows Oct. 23 at the Plymouth, and the John Van Druten play, "Bell, Book and Candle," with Lilli Palmer, preems Oct. 30 at the Plymouth.

Hartmans Straight-Play Preem Set With 'Scream'

Grace and Paul Hartman plan to make their straight-play debut on Broadway this season in a new comedy, "The Perfect Scream," by Ted Luce and H. Smith Prince. The yarn concerns a national convention that takes over a hotel.

The couple, currently starring in the revue, "Tickets, Please," at the Coronet, N. Y., also have under option another straight comedy, "Red Beard," by Walter DeLeon, and have been talking to Hank Ladd and Jean Parker about appearing in it.

Arena Theatre Setup Mulled For Frisco Hotel

San Francisco, Aug. 22.

The Mark Hopkins hotel here may install an arena theatre this fall for the presentation of in-the-round legit. Project would be operated by Don Gibson, who managed a similar operation last season on the roof of the Ansley hotel, Atlanta. Decision on whether to go ahead with the deal will be reached by Hart Smith, Mark Hopkins president, by Sept. 20.

The Palace hotel was previously considering an arena theatre under Gibson's direction, but couldn't rearrange previous commitments for its ballroom.

'Pan'-Arthur Rhubarb May Bring Shift In Equity Rules; Backstage Strained

Mpls. Business Man

Sponsors Legit Tour

Minneapolis, Aug. 22.

Wayne Fish, Minneapolis businessman, will take another flyer in show production this fall, he revealed, sending out a traveling company of "John Loves Mary" to play initial bookings in 12 towns. Fish sponsored a tour of "Dracula" last fall, but the venture flopped. He also bought into touring company of "Desert Song" here several years ago and dropped another chunk when that failed to gain audiences.

"John Loves Mary" tour opening in September, however, has been preceded by a summer of spadework and signing of sponsors in various towns. If it meets with any success, Fish plans four shows a year to tour the hinterlands.

Evans Returning To City Center

Maurice Evans will cut short his "Devil's Disciple" tour about the end of October and return to New York to resume his duties as supervisor of the winter drama season at the N. Y. City Center. He won't take the Shaw revival on the road again this season.

Although he hasn't definitely selected any plays for the City Center season, Evans is understood figuring on confining the schedule to classic revivals, probably depending mostly on Shakespeare, Shaw, Restoration dramatists and possibly O'Neill. He will again be assisted by George Schaefer as production head.

The winter season, starting Christmas week, will include three two-week bookings and the spring season will be of similar length.

Having failed agree on terms for "Detective Story," with Ralph Bellamy as star, to play a pop-price engagement at the City Center, the municipal spot will now probably depend entirely on its own productions. A director to head a musical comedy and operetta production unit is still being sought.

CRONYN TAKING TO GAB CIRCUIT WITH CLASSICS

Actor-director-writer Hume Cronyn is planning a one-nighter tour this winter with a program of readings from the classics, somewhat similar to those done by Charles Laughton. Having appeared before college and cultural groups on tour with the Barter Theatre, as well as having done some lecturing, Cronyn believes there is a huge public for the presentation of good dramatic and literary classics.

Currently costarring with his actress-wife Jessica Tandy in the tryout of Edmund Wilson's "Little Blue Light" at Brattle theatre, Cambridge, Mass., Cronyn will next handle the staging of Samson Raphaelson's "Hilda Crane," to be presented on Broadway early this fall by Arthur Schwartz, with Miss Tandy in the title part. After that, Cronyn is committed for about a month's work on a film script. Then he will complete the selection and editing of the material for his reading dates, which will probably start in February and continue through the spring.

Seaman Shifting as Treas. To ANTA Playhouse Sept.

Morrie Seaman, treasurer of the Morosco, N. Y., shifts Sept. 1 to the ANTA Playhouse, N. Y. His assistant, J. Michael Onorato, will succeed as treasurer, while Charles Whitman, also an assistant, will remain in that capacity.

Lep Solomon, treasurer of the National, N. Y., last season, takes the same assignment Sept. 1 at the Broadway, N. Y. Incidentally, Solomon was elected Sunday (20) president of the executive committee of the Hot Air Club.

Possible revision of the Actors Equity rules relating to missed performances and run-of-the-play contracts is seen as a result of the Jean Arthur-"Peter Pan" episode last week. Two Equity leaders expressed the opinion that such a rules change might be in order, but indicated that the whole subject would require considerable discussion and might have to wait until expiration of the new contract with the League of N. Y. Theatres.

Miss Arthur's hassle with the "Peter Pan" management was the worst actor-producer rhubarb in many years of Broadway history. It involved not only Miss Arthur and producers Peter Lawrence and Roger L. Stevens, but Equity and its president, Clarence Derwent, as well as actress Betty Field, the members of the "Peter Pan" company and Miss Arthur's doctor, attorney and agent.

As it stands, Miss Arthur is due to return to the cast for Friday night's (25) performance, just two weeks after stepping out on two hour's notice on the claim of having laryngitis and with a demand for three or four weeks' complete rest. The actress now has a revised contract with a four-week cancellation clause instead of run-of-the-play, and is required to pay any operating losses incurred by the show during her absence. (It's figured that may involve around \$3,000.)

With Miss Arthur signed to resume the title part in the Sir James M. Barrie classic, a deal for Miss Field to replace her on the same contractual terms is cold. The agreement for Miss Field to take over the assignment was all but signed after the Equity council, at its regular meeting Tuesday (15), ruled that Miss Arthur's run-of-the-play pact was cancelled.

'Tremendous' Pressure
When news that Miss Field was set was reported, Miss Arthur, who knows her only slightly, phoned her at her home in Stamford, (Continued on page 51)

Penthouse, Atlanta, Will Reopen Sept. 18; Jacksonville Repeat

Atlanta, Aug. 22.
Penthouse theatre, Atlanta's arena-type showcase atop Ansley hotel in midtown, will open its 1950-51 season Sept. 18, according to Elisabeth Hofmann, who manages the spot with her husband, Don Gibson. Penthouse last year set a local record for star stock by playing 16 consecutive seasons. Gibson has been on the Coast this summer and may operate a circular-stage playhouse in San Francisco and possibly one in Hollywood.

Gibson plans to headquarter on Coast, while Miss Hofmann runs this end of the business. Jerry Appay, publicity director for Penthouse last year, will assist Miss Hofmann with her producing duties. Robert McBride is expected to return as business manager. Company of some 10 members provide the supporting casts.

Penthouse, located in what used to be Rainbow Roof, Ansley's night spot, has 450 seats. In its 36 shows, which numbered half a dozen return engagements, it grossed a healthy \$150,000 for the season. Last year the Atlanta group also ran a six-week test in Jacksonville, Fla., with a Penthouse in the ballroom of the Roosevelt hotel there. It was successful enough to warrant a reopening this season, according to Miss Hofmann, who announced that opening date there would be Sept. 25, one week behind the Atlanta debut. The plan is to move shows from the local Penthouse to Jacksonville. An innovation this season may be the production of musicals.

Fabray as 'Fairy'

Hollywood, Aug. 22.
Preston Sturges is writing the book and Hugh Martin the score for a musical adaptation of Molnar's "The Good Fairy" for possible presentation on Broadway this season.

Collaborators have talked to Nanette Fabray about playing the leading part.

Plays on Broadway

The Live Wire

Michael Todd presentation of comedy in three acts by Garson Kanin, staged by author. Setting, Donald Oenslager; costumes, Forrest Thayer; production under supervision of Kip Gooch. At Playhouse, N. Y., Aug. 17, '50; \$4.80 top (\$6 opening).
 John Tobey, Jr. Peter Turgeon
 Ursula Pope Sheila Bond
 Mr. Finch Douglas Chandler
 Leo Mack Scott McKay
 Horace Lundquist Rex Williams
 Mitchell Mack Ned Wertimer
 Granny Schenk Elliott Reid
 Ev Brogan Chester Stratton
 Rip Rullett John Drew Gold
 Sam Crocker Joseph G. Sullivan
 Sol Margolis Jack Gilford
 Mike Shannon Pat Harrington
 Dorothy Parrish Peggy Cass
 Liz Fargo Murvyn Vye
 Brian Hoell Heywood Hale Brown

Since operating a revue like "Peep Show" obviously isn't enough to consume his energies, Michael Todd has recently been bustling about the straw hat circuit with a straight play appropriately titled "The Live Wire." He finally got around to bringing it to Broadway last week as the second regular production of the new season.

Another of Garson Kanin's affectionate yarns about a heel, the comedy is located in a Quonset hut in Manhattan, where a platoon of insolvent but indomitable young actors live cooperatively while trying to crash show business. The play is well produced, expertly directed and generally persuasively played. But it lacks substance and, after a promising first act, loses urgency and interest. So it seems a dubious bet to repeat the success of the author's previous saga of a conniver, "Born Yesterday."

"Live Wire" is stuffed with funny lines and laughable slapstick business, but light on plot and desperately lacking in a rooting interest. Not only is the principal character "not fit for human consumption," but the attractive characters are all relatively minor. The hero, or what serves as such, is merely an idea, the concept that a communal setup can work, with the members sacrificing their individual desires in favor of the welfare of all. That's a bit impersonal and remote to hold audience sympathy, so "Live Wire" lacks emotional compulsion.

The author's inventive, deft staging gives dimension and pace to the show, but the individual performances are spotty. As the ruthless double-crosser who hogs a Life mag spread to promote himself a Hollywood contract, Scott McKay seems affectively cute and too transparent to bamboozle the Quonset inhabitants or the two girls he makes use of and then discards.

Jack Gilford scores as an irrepressible jester, Sheila Bond is effective as a shrill, trampish radio City Rockette, Peggy Cass registers as a sardonic Life mag photog, and Murvyn Vye accents a hambo-talent agent. Pat Harrington, Peter Turgeon, Rex Williams, Ned Wertimer, Elliott Reid and Chester Stratton are satisfactory as members of the co-op.

Donald Oenslager's Quonset interior is playable and atmospheric, the lighting is helpful and Forrest Thayer's costumes add a realistic touch. The customers' air conditioning was skimmed a bit opening night. *Hobe.*

Borned in Texas

Festival Theatre (Sam Wanamaker-Tuesday Hayden in association with Harriet Ames) presentation of comedy in three acts (four scenes) by Lynn Riggs. Stars Marsha Hunt, Anthony Quinn; features Frank Tweddell, Clifford Carpenter. Staged by Sam Wanamaker; art director, Howard Bay; settings, May Callas; costumes, Paul du Pont. At Fulton, N. Y., Aug. 21, '50; \$3 top.
 Frank Tweddell Frank Tweddell
 Buzzy Hale Clifford Carpenter
 Hattie Marsha Hunt
 Red Ike Martin Newman
 Black Ike Wright King
 Marshall Joseph Boland
 Neb Dudley Sadler
 Judge Daniel Reed
 Mrs. Foster Jane Hoffman

After coming up with a couple of clinkers in "Parisiene" and "Lady from the Sea," the Festival Theatre is doing better with its third stock offering, the old Lynn Riggs comedy, "Borned in Texas." This play, originally titled "Roadside" and first presented on Broadway about 10 years ago by Arthur Hopkins, with Ralph Bellamy as lead, is a lightweight, spotty show, but has some funny moments and generally adds up to a moderately pleasant evening.

Another of Riggs' familiar fables of turn-of-the-century Oklahoma, this has more comedy, in some instances verging into farce, and less melodrama than some of his other plays. Also, it seems structurally better than some of his others, with a story line that extends through three acts, instead of disintegrating after a promising first act. As always, the author displays a gift of colorful characterization and dialogue. "Texas" is a simple folk-yarn about a sort of Hopalong hero of

the 1900's and the high-spirited frontier girl who bewitches, bothers and bewilders him. Between some rather arch and at times painfully slow passages there are scenes of laughable fooling and occasional tender writing. But the presentation, as well as the script, is extremely uneven.

Anthony Quinn has an admirably bullish quality as the Texas-born terror, although his enunciation isn't always intelligible. And although Marsha Hunt is obviously too ladylike for the part of the hoydenish heroine (basically the same character she recently played in "Devil's Disciple"), she gives an engagingly boisterous, perceptive and appealing performance. Frank Tweddell is believable as her properly respectful father, Clifford Carpenter is amusing as her milquetoast former-husband and Daniel Reed is expressive as a disgruntled shantytown judge.

Sam Wanamaker's direction seems self-consciously antic, but the low-budget scenery of May Callas is ingeniously expressive, despite lighting that gives the impression of an infant playing with the switchboard. Incidentally, the house lights were dimmed before the audience had time to be seated after both intermissions. *Hobe.*

Off-B'way Show

The Son

Circle Theatre presentation of drama in three acts by William Saroyan. Directed by Norman Hall; settings, Walter L. Steinhardt; lighting, Mary Gelman; costumes, Betty Nemloff. At Circle, N. Y., Aug. 15, '50.

| | |
|------------------------|-------------------|
| Ardele | Odone |
| Douglas | Chris Mallo |
| Kathleen Doug. | Forrester |
| Dr. Willis Scott | Jarka Burian |
| Stephen Gregory | Bert Remsen |
| Ann Rexford | Fanchon Miller |
| Jesse Rexford, aged 10 | August Espri |
| Mark Rexford | Clarke Gordon |
| Muggeridge | Griff Evans |
| Policeman | James Mallon |
| Mary Jeller | Pauline Myers |
| John Forrester | James Mallon |
| Douglas, aged 7 | Richard Coder |
| Jean Rexford, aged 7 | Jean O'Brien |
| Jesse Rexford, aged 17 | John Mandala |
| Dewey | Maxwell Glanville |
| Miss Cannon | June Deakins |
| Third Base | Athan Karras |
| Birmingham | Ally Barnes |
| Miss Williams | Phil Hymes |
| Pauline Palmer | Forrester |
| Henry Lucas | Marilyn Moore |
| Jean Rexford | James Perrone |
| Gordon Lucas | Dean Howell |
| Donald Lucas | David Howell |

As its second production, the Circle theatre, N. Y., recently formed off-Broadway group, is offering William Saroyan's "The Son." New company, which uses central staging, handles the difficult assignment intelligently. Though the play does have some captivating moments where Saroyan demonstrates his understanding of people, it's an overwritten and complex job.

The author still expresses his live-for-today philosophy, this time through the character of vaudeville hooper, understandingly played by Clarke Gordon. In "The Son" Saroyan follows the vaudevillian, his wife, son and daughter from the early 1900's through to Hitler's rise to power.

The playwright deals most strongly with the character of an illegitimate child of rich parents. But it's with the vaude unit that he offers some of his best material. Human frailties, the horror of war, ambition and the need to live for one's self, are among the topics treated. Also brought into focus is a typical Saroyan-type character, Muggeridge, an old-timer who comes on the scene infrequently, but manages to get across a few sharp comments. Role is neatly carried by Griff Evans.

Among the others in the cast who impress are Chris Mallo, Jarka Burian, Bert Remsen and James Mallon. Norman Hall turns in a proficient directorial job, handling the complicated procedure of scene changes effectively. Mary Gelman's lighting is also beneficial. Harlie Wilson's piano accompaniment is okay. Play, incidentally, was presented about four months ago in Hollywood. *Gros.*

Denis, 75, Dancing at Lee With Ted Shawn Group

Lee, Mass., Aug. 22.
 Ruth St. Denis, now 75, will make four dance appearances this Friday-Saturday (25-26) as guest artist at Jacob's Pillow Dance Festival, near here. Ted Shawn and a company of 30 will also perform. Doris Humphrey is to give a lecture on choreography at the festival, Monday (28). A post-Tanglewood roundtable on Afro-American music and jazz will be held at the Music Inn, Lenox, Aug. 29-Sept. 4, led by Dr. Marshall W. Stearns, of Cornell U.

Plays Abroad

The Gentle Gunman

London, Aug. 5.
 Great Newport Theatre Committee production of new play in three acts by Roger MacDougall. Directed by Roy Rich. At Arts Theatre Club, London.
 Doctor Cassidy E. J. Kennedy
 John Truethorn, K. C. Henry Hewitt
 Molly Phelan Louise Hampton
 Maureen Phelan Maureen Pryor
 Johnny Phelan Victor Maddern
 Terence Sullivan Robin Bailey
 Matt Sullivan Harry Towb
 Shinto Michael Golden
 Flynn Larry Burns
 Tim Conolly John Kelly
 Patsy McGuire Edward Byrne

After 12 years of film scripting, Roger MacDougall is now confining his activities exclusively to the theatre, this being the first of his five plays to have a West End showing. As a neutral Scot, he puckishly sits on the fence weighing impartially the pros and cons of the age-old differences between Ireland and England. Humorous dialog lightens the tragic theme of the miseries attendant on this prolonged feud, and it holds the audience throughout. It might make good screen material, but its controversial nature would have to be tactfully handled.

Action is set on the border of Northern Ireland, where a young Southerner returns after three years in England, during the early days of the last war. He had abandoned his mission of planting bombs in London, having realized its futility, and settled to a steady job. He comes back hoping to persuade his young brother to desert the fanatical gang of I.R.A. terrorists and return with him to England.

Louise Hampton has a small, impressive role as the disillusioned mother who has lost her husband to the cause and her son who dies from a broken back in escaping from the police. Maureen Pryor is oppositely clear-cut and ruthless as her daughter, revelling in all the fruitless carnage.

Of the outstanding good male characterizations, Robin Bailey is tops as the quietly convincing converted gangster and Harry Towb makes an effective contrast as his hot-headed brother. Michael Golden, as the stern leader, makes a credible fanatic and E. J. Kennedy and Henry Hewitt provide much lively humor as the sparring Irish doctor and English judge who almost agree to differ. Show owes much to the astute direction of Roy Rich. *Clem.*

Don't Lose Your Head

London, Aug. 7.
 Wanda Paul (in association with John & Constance Aldridge) presentation of farce in three acts by E. C. Conkle and Irving St. John; adapted by Talbot Rothwell. Directed by Robert Henderson. At Saville, London, Aug. 5, '50.
 Harry Green Harry Green
 Maile Tankerdine Lana Morris
 Pop Tankerdine Douglas Ives
 Joe Morgan Geoffrey Curtis
 Mr. Nu Ivan Staff
 Mr. Tuck John Bailey
 Constable Higgs Charles Hill
 Harry Bundy Rex Garner
 Liz Smith Valerie Forrest
 Kenneth Law

An Anglicised version of an unproduced American farce, "Don't Lose Your Head" is saddled with a completely improbable theme, transparent situations and the most drab dialog encountered in a long time. It is a puerile offering which even the warm-hearted characterization of Harry Green cannot hope to save.

With an English country public house as the sole setting, the American star plays the role of a mysterious transatlantic visitor, acting as agent for an Eastern headhunter in search of a perfect specimen to be decapitated, shrunk and sent back. The ideal head is found on the shoulders of the publican's daughter. The ruler and prime minister of the Eastern state come to England to perform the decapitation ceremony, but as the scimitar is raised, the mystery man goes into action with a flashlight camera. He is, after all, a special agent of the FBI, acting in concert with the Scotland Yard.

Plausibility is rarely the strong point of farce, but this is little more than an imaginative concoction, lacking in humor and sadly limited in entertainment appeal. The cast cannot hope to do much with such material, but they try hard. Harry Green uses all his ingenuity to bring some semblance of credibility to the role, but even his tried technique fails to yield more than an occasional laugh. Lana Morris, in her West End stage debut, hardly can be judged on this performance. But she gave the impression that her personality was more suited to the screen. The best of the supporting characterizations was from Ivan Staff as the Eastern potentate.

Robert Henderson's direction could not surmount the fundamental weakness of the play. Stanley Moore's public house setting was impressive. *Myro.*

Inside Stuff—Legit

Joe Heidt, veteran legit p.a., revealed in Pittsburgh last week while making the newspaper rounds ahead of "Oklahoma," that he will no longer exclusively represent the Theatre Guild, where he's headed press department for several years. He is going into business on his own, and the Guild will hire him to do national publicity and handle special assignments in New York on an annual retainer, using individual agents for its different shows. Heidt is renting office space from the Guild at its headquarters. He's currently doing only a few weeks of "Oklahoma" until Sam Weller, who has been out ahead of musical for six seasons, gets a little more rest before hitting the trail again.

How the late Sam Shubert once invaded his "sick" room and harried him into attending a play rehearsal early in 1901 is related by Lionel Barrymore (as told to Cameron Shipp) in the second installment of his reminiscence series currently appearing in the Saturday Evening Post. It is an amusing anecdote, which Barrymore accents by outlining the precarious position of the Shuberts then as contrasted now with the established power of the surviving brothers, Lee and J. J. Even more than the first installment, this one deals primarily with the star's stage career, but also tells of his start in films, with such names as Mary Pickford, the Gish sisters, Alice Joyce, etc., under D. W. Griffith.

Richard Skinner, producer-manager of Olney (Md.) theatre, boasts a unique "gallery of fame." Instead of pictures, stars playing the barn theatre are following the pattern set by Tallulah Bankhead, who planted a brace of "Bankhead" rose bushes to mark her fortnight stint last season in "Private Lives." Lillian Gish added to the collection at end of her "Miss Mabel" run this summer with a birch tree. And Hildegarde ended her run last week leaving behind a yew tree, planted with the others in front of Skinner's private cottage at Olney's entrance.

Leland Hayward, who's as addicted to long-distance phoning as the late Florenz Ziegfeld was to wordy telegrams, has the very latest type of telephone system in his Manhattan home. The elaborate setup involves seven extensions, switches with signal lights for holding or transferring calls, and facilities for intra-house calls. The producer was concerned about the cost of having the system installed, but was assured that the phone company would do the job without charge. "Don't worry," a Bell representative told Hayward's secretary, "with anyone who uses the phone the way he does, we'll make plenty."

Legit Bits

Hiram Sherman, who was sought by Sylvia Siegler, Lou Cooper and Peter Lawrence for their proposed production of Benjamin Britten's "Let's Make an Opera," sailed Saturday (19) for a European vacation.

Cameron Mitchell, until recently the younger son, Hap, in "Death of a Salesman," is set for the lead in "Southern Exposure" . . . Oliver Rea, formerly producer of Robert Whitehead, is out of the theatre and is associated in the publication of a tennis magazine. Victor Griffin, recently back from a two-year stint as Will Parker in the London edition of "Oklahoma," has been signed by the Theatre Guild to play the part in the touring company this season. He succeeds Walter Donahue, who withdrew after being in the show since it first went on the road . . . Mrs. William Fields, wife of the legit pressagent, has returned to her Sheffield (Mass.) home after recovering from illness in New York.

Ward Morehouse, drama columnist of the N. Y. World-Telegram & Sun, left Thursday (17) for a plane tour of South America, his first there since 1931. He's due back Sept. 1 and will write a series of 10 articles about the trip . . . William L. Taub, was clipped for a \$111 judgment last week by the N. Y. State Industrial Commission, for delinquent unemployment insurance payments for his production of "People Like Us," a road tryout flop of last season . . . Play Sponsors, Inc., has been chartered at Albany to produce plays in New York, and American Young People's Theatre, Inc., has been chartered to conduct a theatrical, radio and television business . . . Richard F. Walsh was reelected last week president of the International Alliance of Theatrical Stage Employees, at the union's convention in Detroit.

Helen Hoerle starts pressagenting this week for the Russell Lewis-Howard Young production of John Patrick's "Curious Savage." Ben Kornzweig will succeed her as associate to Michael Mok on "South Pacific" and "Happy Time" . . . Incidentally, the Danish, Swedish and Norwegian rights to "Happy Time" have been leased by Samuel Taylor, who dramatized the Robert Fontaine novel . . . Irene Bordonio has been signed by Franz Steininger for a lead in "Lady from Paris," his touring operetta production based on Tchaikovsky music . . . Franchot Tone may play the lead in Irene M. Selznick's production of John Van Druten's "Bell, Book and Candle" . . . Robert Garland, N. Y. Journal-American drama critic, who collapsed last Thursday (17) in his room at the Edison hotel, N. Y., is reported in satisfactory condition at Medical Arts Center, N. Y. He is said to have suffered an embolism, but is expected back on the job in about two weeks. Meanwhile, Jim O'Connor is subbing as reviewer.

Denia Green, of the Broadway

"Kiss Me, Kate," flew to Hollywood over the weekend for a month's vacation. His part taken over by understudy Don Mayo.

The Warner-owned Montclair (N.J.) theatre, dark since Albert H. Rosen and Herbert J. Freizer operated it as a legit two years ago, will be relighted next week by William S. Levine as a rotary stock house, with "Streetcar Named Desire" as the initial bill. Levine, who has been operating the Central, Passaic, N. J., and the Strand, Rockville Centre, L. I., this summer, plans to present pre-Broadway tryouts as well as stock revivals of former hits . . . French-Canadian baritone David Atkinson, not Gene Barry, sang the leading part of the Red Shadow in "Desert Song" recently at the St. Louis Muny Opera . . . Jack Gilford, of the cast of "Live Wire," joined critic Jack Keating in a TV discussion of the Garson Kanin comedy, over WNBC, New York, after the Broadway premiere . . . John Garrity is company manager of "Pardon Our French" . . . Sidney Kingsley returned Monday (21) from Paris, where he powwowed with Arthur Koestler on his dramatization of the latter's "Darkness at Noon" novel.

Robert Whitehead, in Hollywood to discuss a possible film buy of his "Member of the Wedding" production and huddle with Donald Ogden Stewart about revisions of the latter's "The Kidders," is due back east today (Wed.).

Josephine Hull will play the lead in "Golden State," new comedy by Samuel Spewack, to be presented by his wife, Bella Spewack . . . Critical Digest reports that the Government-sponsored "Faith of Our Fathers," patriotic spectacle in Washington, misquoted Brooks Atkinson's (N. Y. Times) notice, in ads for the show . . . Ballerina Lubov Roudenko will be in the Olsen-Johnson show, "Pardon Our French" . . . Klaus Kolmar, press-agent at the Spa Summer theatre, Saratoga Springs, N. Y., will again be advance man for the Margaret Webster touring repertory troupe. . . Irwin Shaw has withdrawn his "Bury the Dead" from performance, so that its anti-war theme may not be used as "peace" propaganda to further Soviet war aims.

Although Max Gordon will produce the new George S. Kaufman-Leueven MacGrath play, "Story of a Woman," he hasn't disclosed whether there's a part in it for Kaufman . . . Pierre Watkin joined the cast of "Affairs of State," succeeding Russell Hicks, who withdrew after a heart attack . . . Harold J. Kennedy and Paul P. Schreiman plan operating the Las Palmas, Hollywood, following the run of the musical, "High and Dry," which opens there tomorrow (Thurs.).

Felix Knight to make several appearances this fall at N. Y. hotels and clubs in between opera performances at the Met.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 12th week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|--|-------------|-------------|
| BROADWAY | | |
| Number of shows current..... | 15 | 13 |
| Total weeks played so far by all shows.... | 212 | 182 |
| Total gross for all current shows last week | \$324,200 | \$380,500 |
| Total season's gross so far by all shows.... | \$4,770,600 | \$4,649,100 |
| Number of new productions so far..... | 3 | 2 |
| ROAD | | |
| (Excluding Stock) | | |
| Number of current touring shows reported | 9 | 7 |
| Total weeks played so far by all shows.... | 108 | 116 |
| Total road gross reported last week..... | \$261,255 | \$203,700 |
| Season's total road gross so far..... | \$2,862,055 | \$2,887,700 |

Chi Up a Bit With Good Weather;

'Roberts' \$19,300, 'Ear' 17½G Again

Chicago, Aug. 22.

Legit business improved slightly in Chicago last week with the second consecutive weekend of cool weather, but boxoffice was hurt some Saturday night (19) by the Chi Tribune's 21st annual Music Festival, with an attendance of around 75,000. "Mr. Roberts" continued as the local pacemaker.

Estimates for Last Week
 "Lend An Ear" — Great Northern (21st wk) (\$4.94; 1,500). Held about even at \$17,500.

"Mister Roberts," Erlanger (3d wk) (\$3.71; 1,334). Registered a nice rise to \$19,300.

"Two Blind Mice," Harris (15th wk) (\$3.71; 1,000). Up a trifle to \$10,300.

Strawhat Tryouts.

THIS WEEK

"Angels Unaware" — Pompton Lakes (N. J.) Summer theatre (21-26).

"Autumn Age" — Boothbay (Me.) playhouse (22-27).

"Barefoot at Canossa" — Sea Cliff (L. I.) Summer theatre (21-26).

"Check and Double" — Blythe-wood theatre, Chestertown, N. Y. (20).

"Crimes and Crimes" — Cohasset Mass. playhouse (21-26).

"Don't Be Upset" — Ivy Tower playhouse, Spring Lake, N. J. (22-27).

"Homeward Look" — Show Shop, Canton, Conn. (22-27).

"Lightning in December" — Ford theatre, Verbank, N. Y. (23-28).

"Little Blue Light" — Cambridge (Mass.) playhouse (22-27) (Reviewed in VARIETY this week).

"Of Sugar and Spice" — Old Town theatre, Smithtown Branch, L. I. (21-26) (Reviewed in VARIETY, Jan. 11, '50).

"Once an Actor" — Grist Mill playhouse, Guilford, Conn. (21-26) (Reviewed in VARIETY this week).

"One's a Crowd" — Stamford (Conn.) Summer theatre (23-25).

"See How They Run" — Lakeside theatre, Putnam, Conn. (22-27); Monomoy theatre, Chatham, Mass. (23-26) (Reviewed in VARIETY, July 19, '50).

"Touch Not My Pocket" — School of the Theatre, Gloucester, Mass. (25-26).

"Web and the Rock" — Marblehead (Mass.) playhouse (21-26) (Reviewed in VARIETY, Aug. 16, '50).

"You Have to Be Crazy" — Chapel playhouse, Guilford, Conn. (21-26) (Reviewed in VARIETY this week).

NEXT WEEK

"Barn Dance" — Millstream playhouse, Sea Girt, N. J. (29-31).

"Box Office" — Lakeside theatre, Lake Hopatcong, N. J. (29-31).

"Check and Double" — Blythe-wood theatre, Chestertown, N. Y. (27).

"Homeward Look" — Show Shop, Canton, Conn. (29-31).

"Man Who Grew Younger" — Ford theatre, Verbank, N. Y. (30-4).

"My Fiddle's Got Three Strings" — Westport (Conn.) Country playhouse (28-29).

"Nothing Serious" — John Drew theatre, East Hampton, L. I. (28-29) (Reviewed in VARIETY, Aug. 2, '50).

"See How They Run" — Southbury (Conn.) playhouse (29-31) (Reviewed in VARIETY, July 19, '50).

"Sodom, Tennessee" — Hayloft, Allentown, Pa. (28-31).

"Story for a Sunday Evening" — Famous Artists Country playhouse, Fayetteville, N. Y. (28-29) (Reviewed in VARIETY, July 20, '49).

"Vicious Circle" — Pocono playhouse, Mountainhome, Pa. (28-29).

"Wind Blows Free" — Antrim playhouse, Suffern, N. Y. (30-4).

Kipnis 'Faust' Preem

A new abridged version of Gounod's "Faust" is to be preemied by Alexander Kipnis' Opera Group at White Barn Theatre, Westport, Conn., Sunday (27).

'Annie' Bullseye \$51,000

Holdover, Pitt Stadium

Pittsburgh, Aug. 22.

Next to biggest click of summer season at Pitt Stadium was "Annie Get Your Gun," which last week drew around 42,000 people and hung up a gross of \$51,000. It was topped only by the opener, "Kiss Me, Kate," which got \$67,000. "Annie" would have been much nearer that figure had it not been for a bad break in weather over the weekend. Friday and Saturday (18-19) were both threatening. In fact, it did rain hard Friday before the end of first act and the remainder of the performance had to be called off, although there were no refunds, inasmuch as enough of the show had been given.

Public demand for "Annie" tickets was so great that for first time in five-year history of the Stadium productions, it was decided to hold over a booking for an extra three days.

'Pan' Arthur

Continued from page 49

Conn., and begged her not to "take my part away from me." Subsequently, Miss Arthur sent a wire to Equity, calling its ruling against her "arbitrary, unjust and unfair," and demanding a special meeting to reconsider the matter.

President Derwent and executive-secretary Louis M. Simon made an appointment to see the actress Wednesday afternoon (16), but after waiting 40 minutes for her, they were informed that she and her attorney, Morris Ernst, and her agent, Jules Stein, of Music Corp. of America, were conferring with Lawrence and Stevens and the latter's attorney, Irving Cohen, of the Howard Reinheimer office.

At that session, Miss Arthur's representatives reportedly put tremendous pressure on the producers to take back the star, threatening suit for damage to her reputation and mismanagement affecting her \$25,000 investment in the production. Lawrence is understood to have favored going ahead and signing Miss Field, but was apparently overruled by Stevens and Cohen.

Situation backstage at the Imperial, N. Y., when Miss Arthur returns to the cast next Friday night may be strained, as others of the company are said to have sided almost unanimously with the management in the dispute. In fact, when Miss Arthur sent word Tuesday night asking the cast to come to her hotel to hear her side of the matter, only four members of the dancing ensemble accepted. Others took the position that their union, represented by Derwent, had spent two hours with her the previous Sunday; and the council had subsequently cancelled her contract.

According to witnesses, Boris Karloff, costar of the play, made a vehement speech at the cast meeting, denouncing Miss Arthur's "irresponsible" actions in quitting on short notice and thereby jeopardizing the employment of her fellow-players.

With Miss Arthur out of the cast and Barbara Baxley playing the part as understudy, receipts for the Barrie fantasy dropped about \$4,600 last week, with the difference mostly evident at the evening performances when the patronage is largely adult.

'ROBERTA' SOCK \$28,000 ENDS L'VILLE SEASON

Louisville, Aug. 22.

Hampered considerably by threats of rain most of the week, Jerome Kern's "Roberta" brought the summer season at the Iroquois Amphitheatre to a close with a bumper \$28,000 gross and played to 19,000 patrons the sixth and final week. With Gil Lamb starred, "Roberta" broke the season's single-week record. "Show Boat," however, opened the season for a 10-day gross of \$35,000. While final returns are not in, results on the season indicate that the Louisville Park Theatrical Assn., operators of the Amphitheatre, will clear a profit on the 1950 series. Plans for the 1951 season are still indefinite, depending upon the war and economic situation.

Other shows comprising the season were "Chocolate Soldier," "Bloomer Girl," "New Moon" and "Merry Widow." Denis DuFor was in charge of productions, with John McManus as musical director; Eddie Scanlon, stage director; Ray O'Brien, choral director; Rollo Wayne, technical director; Walter Johnson, stage manager, and Virginia Johnson, choreographer.

No performances were lost due to weather conditions, although some shows were interrupted for a time due to light showers.

'Vagabond' \$65,000, 'Salesman' 21G.L.A.

Los Angeles, Aug. 22.

Town's total legit take topped \$184,000 last week as three musicals and "Death of a Salesman" weathered a hot spell neatly. Top tally went to "The Vagabond King" in the huge Hollywood Bowl, for a scant six-day run ending Sunday (20).

Estimates for Last Week

"Death of a Salesman," Biltmore (3d wk) (\$3.60; 1,636). First week off the Theatre Guild subscription list registered over \$21,000, profitable and pleasing for this drama.

"Rose Marie," Philharmonic Aud (3d wk) (\$4.80; 2,670). Up another notch to nearly \$52,200, nicely in the black.

"Desert Song," Greek Theatre (1st wk) (\$3.60; 4,400). Okay \$45,000 for this veteran.

"Vagabond King," Hollywood Bowl (1st wk) (\$3.60; 22,100). Mixed notices held it to a slow start, but it built to a stronger finish although the \$65,000 tally for six nights was below operating costs.

'Dreams' \$6,200, Toronto; To Layoff for Recasting

Toronto, Aug. 22.

In ahead of the regular season and competing with the finest weather this summer, "The Devil Also Dreams" grossed a mild \$6,200 last week at the 1,525-seat Royal Alexandra here, at a \$3 top. In this pre-Broadway tryout, all Toronto critics rapped the writing, but praised Claire Luce, Bela Lugosi, Francis L. Sullivan and Richard Waring, all of whom get equal star billing. Reginald Denham, director, and Fritz Rotter and Elissa Rohn, play's authors, were all up here for doctoring and, during the Toronto engagement, lopped off some 20 minutes of playing time, including a new third-act ending.

"Devil Dreams" goes from here to Ottawa and Montreal, then lays off for recasting of two of the current stars. According to H. Clay Blaney, producer, the piece will then go into Boston and Philadelphia prior to Broadway booking.

Current Road Shows

(Aug. 20-Sept. 2).

"Affairs of State" — Shubert, N. H. (30-2).

"Death of a Salesman" — Biltmore, L. A. (21-2).

"Devil's Disciple" — Opera House, Central City, Col. (21-30); Lobero, Santa Barbara (1-2).

"Kiss Me, Kate" — Watergate Stadium, Washington (21-27); Community, Hershey, Pa. (28-30); Lyric, Allentown, Pa. (31-2).

"Lend An Ear" — Great Northern, Chi. (21-2).

"Lost in the Stars" — Curran, S. F. (21-2).

"Mister Roberts" — Erlanger, Chi. (21-2).

"South Pacific" — War Memorial, S. F. (21-2).

"Summer and Smoke" — Geary, S. F. (21-2).

"Two Blind Mice" — Harris, Chi. (21-2).

B'way Biz Even, Helped by Weekend; 'Wire' 6G in 4, 'Blondes' \$46,100, 'Roberts' \$24,400, 'Trees' \$12,300

Business held about even on Broadway last week. Attendance was generally off slightly the first part of the week, but some shows more than overcame the difference by the heavy receipts for the weekend, when unfavorable weather kept many would-be vacationers in town. Grosses will probably maintain the present pace until Labor Day, then start spurring.

The week's only closing was "Lady from the Sea," which ended a scheduled two-week stock engagement at the Fulton, and was succeeded Monday night (21) by "Born in Texas" as the third and semi-final bill in the Festival Theatre's eight-week revival season. No shatterings are set this week, but "Where's Charley?" folds Sept. 9 and various others will follow when the new season productions begin pushing out the lower-grossing holdovers. "Texas, Li'l Darlin'" reopened Monday night after a summer vacation.

The total gross for all 15 shows last week was \$324,200, or 71.88% of capacity. The previous week's total gross for 15 shows was \$335,200, or 71.49% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Cocktail Party," Miller (31st wk) (C-\$4.80; 940; \$21,600). Previous week, \$11,400; last week, over \$12,300.

"Death of a Salesman," Morosco (80th wk) (D-\$4.80; 914; \$23,800). Previous week, \$12,200; last week, \$12,300.

"Gentlemen Prefer Blondes," Ziegfeld (37th wk) (M-\$6; 1,628; \$48,244). Previous week, \$45,200; last week, topped \$46,100.

"Happy Time," Plymouth (30th wk) (C-\$4.80; 1,063; \$29,019). Previous week, \$17,700; last week, \$17,500.

"Kiss Me, Kate," Shubert (85th wk) (M-\$6; 1,361; \$38,000). Previous week, \$35,500; last week, \$35,300.

"Live Wire," Playhouse (1st wk) (C-\$4.80; 819; \$18,740). Garson Kanin play, presented by Michael Todd, opened Thursday night (17) to three favorable notices (News, Mirror, Compass), three negative (Herald Tribune, Journal-American and Post) and one so-so (Times); first four performances grossed about \$6,000.

"Member of the Wedding," Empire (33d wk) (D-\$4.80; 1,082; \$24,000). Previous week, \$13,900; last week, \$14,200.

"Mister Roberts," Alvin (126th wk) (CD-\$4.80; 1,360; \$34,276). Reopened Aug. 14 after four-week hiatus; last week, \$24,400.

"Peep Show," Winter Garden (8th wk) (R-\$7.20; 1,519; \$53,000). Previous week, \$38,600; last week, \$39,000.

"Peter Pan," Imperial (17th wk) (M-\$4.80; 1,400; \$34,500). Previous week, \$25,900; last week, with Jean Arthur out of the cast, \$21,300.

"South Pacific," Majestic (71st wk) (M-\$6; 1,659; \$50,186). Has never had an empty seat or less than the standee limit at any performance; almost \$50,800 again.

"The Consul," Barrymore (23d wk) (M-\$4.80-\$6; 1,066; \$28,000). Previous week, \$12,900; last week, \$13,500.

"Tickets, Please," Coronet (17th wk) (R-\$4.80; 998; \$26,000). Previous week, \$14,000; last week, nearly \$14,000.

"Where's Charley?" St. James (96th wk) (M-\$6; 1,509; \$38,700). Previous week, \$30,200; last week, almost \$30,300.

"Wisteria Trees," Beck (17th wk) (D-\$4.80; 1,214; \$33,000). Reopened Aug. 14 after four-week layoff; last week, \$12,300.

Stock

"Lady from the Sea," Fulton (2d wk) (D-\$3; 976; \$15,092). Previous week, \$6,900; last week, \$5,400; closed Saturday night (19) after 16 performances; "Born in Texas" opened Monday night (21) as the third stock offering of Festival Theatre.

"Medium" and "Telephone," Arena (5th wk) (M-\$3; 500; \$10,600). Previous week, \$6,400; last week, about \$6,200.

Reopening

"Texas, Li'l Darlin'," Hellinger (M-\$6; 1,543; \$42,000). After a five-week layoff, the Anthony B. Farrell

production resumed Monday night (21) for its 35th week on Broadway; had been grossing under \$20,000 before shuttering.

Future Dates

"Daphne Laureola," Sept. 18, Music Box; "Southern Exposure," Sept. 26, Biltmore; "Black Chiffon," Sept. 27, 48th Street; "Season in the Sun," Sept. 28, Cort; "Affairs of State," Oct. 2, Royale; "Giacinta Smile," Oct. 3, Lyceum; "Way Things Go," Oct. 6, unspecified theatre; "Call Me Madam," Oct. 9, Imperial; "Curious Savage," Oct. 10, Booth; "Legend of Sarah," Oct. 11, Fulton; "The Barrier," Oct. 14, Mansfield; "Burning Bright," Oct. 16, unspecified theatre; "Relapse," Oct. 23, unspecified theatre; "Country Girl," Nov. 6; "Lady's Not for Burning," Nov. 8; "Guys and Dolls," Nov. 9, 46th Street; "Ring 'Round the Moon," Nov. 23, Martin Beck; "Out of This World," Nov. 30, Century; "Bless You All," Dec. 14, Hellinger.

'Pacific' \$83,155, New Frisco Mark

San Francisco, Aug. 22.

Local legit, with a trio of hits, current, hitting the hottest pace in years, "South Pacific," in its third week at the Opera House here, hit a new record, but is due to take in even more coin when the current reduced-rate subscription period is over.

"Summer and Smoke" bowed to favorable reception at the Geary last week, while "Lost in the Stars" at the Curran, kept a steady keel on its second week.

Estimates for Last Week

"Lost in the Stars," Curran (2d wk) (4.80; 1,771). Nifty \$36,100.

"South Pacific," Opera House (3d wk) (\$4.80; 3,252). Set new record with \$83,155 in the till, but will top that when the San Francisco Civic Light Opera Assn. subscription period ends.

"Summer and Smoke," Geary (1st wk) (\$3.60; 1,551). Opened to okay \$15,500.

R.&H. FESTIVAL GETS \$46,200, ST. L. MUNY

St. Louis, Aug. 22.

With one performance Thursday (17) cancelled because of a cloud-burst that soaked 11,123 payees, the Rodgers and Hammerstein musical festival, featuring tunes and dances from "Allegro," "State Fair," "South Pacific" and "Oklahoma," wound up its seven-night stand in the Municipal Theatre Assn.'s alfresco playhouse in Forest Park, Sunday (20) with a hefty b.o. score.

A new attendance record (12,123) for a single performance was hung up on the last night. It topped the previous high (12,027) registered July 29 and again on July 30 during the run of "Desert Song." In addition to the lost performance, the piece was beset by cold and threatening weather. However, a total of 66,000 customers laid an estimated \$46,200 on the line.

With the orch augmented to 70, the principals, Marguerite Piazza, Edwin Steffe, David Polari and Winifred Heidt in the warbling stints and Virginia Gibson, John Butler and Genia Melnitzenko in dance specialties, copped plaudits from the crix and payees. Lyricist Oscar Hammerstein, II, won a solid mitt for his spiel from the apron opening night. Illness prevented composer Richard Rodgers from making a skedded appearance.

Wheeling into the final two weeks of the season, "Carousel," another Rodgers-Hammerstein musical, opened a two-week stand last night (Mon.) before a mob of 10,400 that braved chilling temperature. The gross was approximately \$5,000. It is the first time the piece, presented here at the American theatre in 1947, has been produced by any other company than the Theatre Guild. Virginia Haskins, a former native, Mario De Laval, Diane Keith, Louise Larabee, Kenneth Mackenzie and Dusty Worrall play the leads.

Strawhat Reviews

The Little Blue Light

Cambridge, Aug. 14.
Brattle Theatre presentation of drama in three acts (four scenes) by Edmund Wilson. Stars Jessica Tandy and Hume Cronyn. Directed by Albert Marre; settings, Robert O'Hearn. At Brattle theatre, Cambridge, Aug. 14, '50.

Albert Marre
Judith
Jessica Tandy
Hume Cronyn
Paul Ballantyne
Robert Fletcher

If there is a real trend toward plays with solid intellectual and literary value, such as "The Cock-tail Party," Edmund Wilson's "The Little Blue Light," properly edited, cast and produced, gives every indication of being a potential hit.

Wilson, whose first play this is, he tells the concentrated and often visionary story of four characters' conflict not only with the sinister cultural and political forces of a not-too-distant future, but with the social and intellectual forces within themselves. They are the editor of a liberal magazine forced to make his last stand against insidious pressure groups; his wife, a brilliant neurotic who employs every device to kill her husband's faith in himself; an effete returned expatriate who finds a father image in the editor, and a young man of the old school-tie tradition who succumbs to the political ideology of a super dictator.

The young man, in the end, following an affair with the wife, confronts the editor with his final choice in making a stand against a pressure group, and in the ensuing crisis causes the death of the editor, wife and expatriate with a futuristic weapon that explodes when excited by brain waves of anger. A fifth character, who proves to be the wandering Jew, acts throughout as a chorus, and in the epilogue cues in the title as the blue light of hatred.

Although there is considerable allegory in the characters and a good deal of advanced symbolism throughout, those in the know will not have to look too hard for the living prototypes of most of the characters. Moreover, there are various associations; the characterization of the young man, for instance, being one of the most illuminating explanations of the Alger Hiss type of deviation to appear so far.

The lines, often touched with sardonic wit, are unfailingly interesting despite their occasional quality of talkiness, and they touch sharply on everything from the power politics of a religious group the playwright calls the "Children of Peter" to the funeral racket, from the antecedents of sexual deviation to the technique of political domination. It is, in short, dialectics at its most literate and stimulating level. Whether the audience agrees with or even gets the playwright's abundant observations on everything, makes little difference; it is impossible to be unaware that a brilliant, angry and persuasive mind is speaking. And, in the several scenes of very powerful melodrama, it is impossible to be unaware that the playwright's instinct, if not always his stage technique, is sound and sure.

Jessica Tandy's characterization of the wife, the prototype of all the Jezebels of history, is of great tension throughout. She never lets the audience forget, even in her feigned moments of tenderness or femininity, that she is wholly evil, wholly dedicated to destroying her husband's manhood. Hume Cronyn, in the even more difficult role of the expatriate, draws a memorable portrait without ever descending to obviousness. Together, they carry the play, for despite the high

level of the acting of Paul Ballantyne as the editor, Robert Fletcher as the young man and Albert Marre as the timeless character, they do not have the necessary finesse these exacting roles demand. Only a perfect, all-star cast can handle this play, and even then the problems are considerable.

As for Wilson's script, some cutting is unquestionably necessary, though it would be hard to judge which lines can best be sacrificed. The editor's lines are flawed to some extent by the over-use of profane expletives, and it is not any too certain he has caught the sound of the mid-west in his lines for this character, but on the whole it would seem that the play will have to stand or fall on its merits as presented here.

The two settings are adequate for summer theatre and the production likewise, while Albert Marre's direction of this obviously very difficult and largely static play is more than adequate to make this world premiere a first class event. There are no plans, apparently, to move this into Broadway, incidentally. It is having a fortnight's run here, however, to near-capacity for a weekly take in the neighborhood of \$4,200. Elie.

Best of Spirits

Mahopac, N. Y., Aug. 11.
Putnam County Playhouse presentation of comedy by Joel Turner. Features Elizabeth Lawrence and John Sears. Directed by Jill Miller. Setting by Ken Bloomer. At the Putnam County Playhouse, Mahopac, N. Y., Aug. 11, '50; \$2.20 top.

Elizabeth Lawrence
Mary Hayden
John Sears
Tom McDermott
Mac Gress
Connie Simons
George Spelvin
Roland von Weber
George Spelvin
Carl Paniconi
Tom McDermott

This fantasy by playwright Joel Turner appears to have the potential for a stage or screen success. This play isn't for the theatregoer who insists on realism, but it provides a welcome diversion for those who would just as leave forsake reality in these grim days.

Ghosts mingle freely with flesh and blood characters in Turner's comedy and for the most part seem to get on very well together. The young playwright argues with some degree of logic that nothing is more absurd than the reality of today's world, and that the spirits who float about in his creation are not at all out of place.

The setting is an apartment in an old house in New York in which murder has been committed. As the curtain opens, Elizabeth Lawrence as Miss Reede, a new tenant, enters the furnished apartment with John Sears as Graustark, the landlord.

The landlord, and the audience, learn from Miss Reede that her father directed in his will she must become a medium before inheriting the income from his estate. Although Papa couldn't take it with him, he still hoped to direct the spending of his money after his daughter established communications with him in the spirit world.

Mme. Monella, a spiritualist, has been engaged by the trustees of the estate to aid the girl in establishing contact with her father in the world beyond. Mary Hayden handles the Mme. Monella role well and Miss Lawrence is good as her student.

The girl and her instructor are visited by detectives before they have time to unpack. A Mr. Renshaw who formerly occupied the apartment has disappeared mysteriously. Mme. Monella offers her spiritualistic services, accepted reluctantly by the detectives, in locating Renshaw.

Seances and manifestations are the order from here on in as the author gives his imagination free rein. Even Papa appears, together with the shades of Renshaw, his sweetheart Elaine and assorted other occupants of the old house, before matters come to a satisfactory conclusion.

There's a "live" romance, too, between Miss Reed and the land-

lord, Graustark, capably portrayed by John Sears. Mme. Monella, it develops, has had past connections with the spirits who float about the premises, having been employed as a maid in the old house.

Playwright Turner employs a subtle sense of humor in telling the story, but a few more good lines like those in the first act could be used to advantage in the succeeding stanzas. Taken as a whole, however, the script is airy and entertaining.

Worthy of special mention are Tom McDermott as Stanley, Bart Burns and John Koch as the detectives and Mac Gress as Mr. Littleman. Connie Simons, George Spelvin, Roland von Weber and Carl Paniconi also are good in lesser roles. Medo.

The Golden Cuckoo

Provincetown, Mass., Aug. 8.
Provincetown Playhouse presentation of new comedy in three acts (three scenes) by Denis Johnston. Directed by Charles Werner Moore. Settings, Virginia Thoms and Janet Owen; costumes, William Rob. Gough. At Provincetown Playhouse, Provincetown, Mass., Aug. 8, '50; \$2.00 top.

John Sears
Joseph Gaudreau
Paul David Lukather
Lois Fern
Robert Yagur
Charles Moore
William Roberts
Franz Coreth
Mary Coreth
Richard W. Nason

The ageless struggle of the ideologist in his fervent quest for an equitable state of society has been focused pretty much upon a single character in Denis Johnston's newest play, "The Golden Cuckoo," now having a two-week tryout at Provincetown's cozy little theatre on the wharf.

Off to a slow start because the first act goes wandering rather aimlessly, this comedy-fantasy has some powerful moments and worthwhile lines indicative of Johnston's utter sincerity. His story of the scribe whom a newspaper publisher fails to pay for an assigned gag obit on a living notable and the subsequent little rebellion outside the village post-office is related more as a study of Irish psychology rather than as a fast-moving comedy of word-play and action.

Wrapped up in the central figure of Mr. Dotheright, the scribe, well portrayed by Robert Yagur, the play crusades through much script that could be whittled down for the sake of clarity and tempo. Incident of the newspaper calling off the obituary gag and refusing to compensate Mr. Dotheright creates confusion, stumbling rather than moving forthright toward the ultimate rebellion.

The rebellion scene, climax of the scribe's struggle on behalf of "all the poor little people" whom he sees getting pushed around in this harsh world, finds the author at his best. Subsequent scene when all hands are in police custody and marked for court judgment is another triumph for Johnston. With the message of his piece finally across the lights the final act, accepting some notably eloquent lines, tapers off into somewhat of a let-down. Sustaining what is good of the last scene and tightening up of much of it would leave a better audience taste. The cast performs satisfactorily. If they seem to falter at times, the need of further line study and deeper acquaintance with the play is the answer. Their chore could be lightened a lot with the necessary cutting in the script. Pete.

A Dollar Down

Malden Bridge, N. Y., Aug. 17.
Malden Bridge playhouse presentation of new comedy by Richard Kirk. Stars Virginia Calhoun, William Sturgess, directed by Eunice Osborne; settings, Stuart Lancaster. At Malden Bridge playhouse, Malden Bridge, N. Y., Aug. 17, '50; \$2 top.

Virginia Calhoun
William Sturgess
Jean Bruno
Warner Foster
Edgar Clerk
Gail McClintock
Stuart Lancaster
Robert Juergens

A pleasant new comedy was premiered at the Malden Bridge playhouse with the presentation of Richard Kirk's "A Dollar Down," a light, fast-moving piece which maintains its pace right down to the wire. Former newspaperman Kirk has chosen a subject which has a sympathetic appeal—family finances. The problem of installment-buying debts faced by Sally and Jim Chapman, the likeable young couple in Mr. Kirk's script, are not unlike those which confront many young people these days.

The Albany playwright tells his story with good humor, yet brings out the pathos of the situation nicely when his hero and heroine are threatened with loss of all their worldly goods and fear the embarrassment they will suffer if friends discover their plight. It's a simple but satisfying comedy, which may have screen or televi-

sion potential and perhaps even legit possibilities.

The Malden Bridge presentation is nicely directed by Eunice Osborne and Stuart Lancaster's settings are helpful. William Sturgess is convincing as the harassed young husband and others who give satisfactory performances are Jean Bruno and Warren Holbrook as friends of the insolvent couple. Medo.

You Have to Be Crazy

Guilford, Conn., Aug. 21.
Lewis Harmon presentation of comedy in three acts (six scenes), by Charlotte Edwards. Directed by Edwin Christie; settings, Robert H. Cushman. At Chapel playhouse, Guilford, Conn., Aug. 21, '50; \$1 top.

Gertrude Beach
John H. Cushman
Ellen Burns
Sally Lane
James Schlegel
Ella Lithgow
John Cassavetes
Edwin Christie
Peggy Blaisdame
Charles Avery
William Dumas
Jane Bronson
Patrick Dwan
Jack Becker
George Hoxie
Pauline Schlegel

Most interesting thing about this strawhat tryout of a strawhat-themed comedy is its basic story, rather than the present development of that story. Fundamental plot of the "inside" on summer theatre operation has amusing possibilities, but they are a long way from being realized. The task of rewriting is going to involve plenty of black ink in order to keep the idea out of the red.

There's considerable autobiographical material in this tale, revolving, as it does, around a sob sister-turned-playwright and a pressagent-turned-hayloft producer. This is the actual status of Chapel playhouse impresario Lewis Harmon and authoress Charlotte Buchwald (Mrs. Harmon). Also, there's a thinly-veiled characterization of Mike Todd, for whom Harmon formerly worked. Script unravels the trials and tribulations of getting started in straw-hat operations.

Resident troupe is not too well cast, several roles requiring a considerable stretch of audience imagination. Gertrude Beach does justice to the Penny part and John Vivyan is adequate as Ned. Edwin Christie is good as the lush director, Charles Avery fits the leading man role, Maurice Shrog is plausible in the Todd characterization, George Hoxie is amusing as a Pepsi-Cola man, Charlotte Gercke is at ease as a naive femme apprentice.

Production is only mild diversion as is, but rewriting and recasting could tell another story. Bone.

It's a Living

Blauvelt, N. Y., Aug. 16.
Harry Rosen presentation of revue in two acts. Directed by Rosen. Idea and sketches, Abe Karp, John Rothchild; music, Richard Miles; lyrics, Paul Secon; choreography, Vivian Smith; settings, William Sturgess. At Blauvelt playhouse, Blauvelt, N. Y., at \$1.80 top.

Cast: Jack Dudley, Al Leaf, Jack Labov, Pat Talbot, Walter Adams, Vivian Smith, Roma Grahame, Anita Wren, Lola Saxon, Kay Calvin, Francine Agen, Ronald Hanson, George Kraer, Melvin Edelstein, William Whiting, Richard Warren, Norma Sanger, Gene Newburn, Lee Osborne, Ray Keefe, Betty Jo Gregory, Richard Dooly, Hubert Rollins, Jocelyn Patton, June Noble, Aubi Ball, Robbie Riley.

"It's a Living," a new musical revue, shapes up as dubious material for Broadway. Some of its tunes are catchy, a few of the sketches are amusing. But when considered as a whole, the show bogs down badly in its comedy sequences and lacks an air of freshness and originality to hold it together as a unit.

If earnestness and initiative were the sole requirements to put this entry across, the piece would succeed easily. For some 27 youthful players of the Greenbush theatre's resident company strive mightily. Unfortunately, however, the professional abilities of most of them have not as yet reached the point where they could excel with good material or get by when it's poor.

Among the better tunes are "Twinkle in Your Eye," duetted capably by Pat Talbot and Jack Labov; and "When I Grow Up," a cute ditty warbled by Miss Talbot and George Kraer. Best of the comedy bits is a scene involving three scrubwomen (Lee Osborne, Rusty Keefe, Betty Jo Gregory). Trio scores with lusty songs and earthy humor.

The Big Deal

Wellesley, Mass., Aug. 15.
Wellesley College theatre presentation of comedy in three acts by Jack L. Levin. Stars Guy Kibbee. Directed by Eldon Winkler. Setting, George Hendrickson. At Alumnae Hall, Wellesley, Mass., Aug. 14, '50.

Johanna Douglas
Hollis Dworken
Guy Kibbee
Robert Cornell
Herbert Ellison
Douglas Rutherford
James Ellison
William Countryman

Agreeable strawhat fare and an amiable vehicle for Guy Kibbee's style, Jack Levin's "The Big Deal" doesn't quite add up to the big time gag requirement to carry a slim situation. The comedy has to do with the years-long feud of an elderly man-in-law (who has his own personal living quarters in the house) with his son-in-law. The old gent, with a whimsical, unmaterialistic philosophy all his own, has never accepted the young fellow's brisk and not always honorable babbity as a real estate man. When the son-in-law entertains a prospective customer for a lot nearby that offers the only spot for the local kids to play ball, he breaks up the deal and through a stratagem forces the real estate man to donate the lot as a playground.

Guy Kibbee, whose off-hand delivery becomes grampa very well, occasionally mumbles or throws away a line, but manages to reflect a gentle humor in his most sarcastic and cutting lines. He gives as a consequence a warm and amusing portrait of a fuzzy-thinking but idealistic character. The supporting cast, of the resident company, does well enough by the star. Johanna Douglas and Herbert Ellison stand out as the daughter and son-in-law respectively, the latter conveying an especially good characterization of the baffled and harassed real estate man. The piece has been nicely staged by Eldon Winkler and given an excellent production by the Wellesley College theatre; which completed its fourth season with this stanza. Elie.

Watergate Wrinkles

Continued from page 49

passing out house programs. None even paid a federal admissions tax, of course.

There have been a number of near-accidents thus far during the engagement. One evening, for instance, conductor George Hirst came within an inch of falling into the Potomac as he climbed up the podium in the pit, and during the "Bianca" number Marc Platt came within a whisker of slipping into the drink.

Incidentally, because of the curious acoustics of the site, the sound of the performance bounces up into the adjacent Lincoln Memorial and then bounces back practically into Constitution avenue, it's not uncommon to see groups of people standing in the vicinity, just listening to the show, especially during the musical numbers.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Affairs of State" (C)—Richard W. Krakeur and Fred F. Finklehoff; Louis Verneuil, director.

"Call Me Madame" (M)—Leland Hayward; George Abbott, director.

"Pardon Our French" (R)—Olson & Johnson.

"Season in the Sun" (D)—Courtney Burr & Malcolm Pearson; Burgess Meredith, director.

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Literati

Arg. Seeks to Hypo Book-Club

Argentina's once-flourishing book publishing industry is still weighed down by the gimmicks created in the past few years as a result of the Argentine government's policies, which have made Argentine-published books 40% more expensive than they were four years ago.

In 1936, as a result of the Spanish civil war, the Argentine publishing industry took a terrific leap ahead, and in a very short time built up a big export trade to the Spanish-speaking countries of the world. Then, when the Peron government came into power, this trade gradually took one blow after another and received no encouragement from its government, until at last it was in a really precarious position due to increased costs due to higher wages and prices of raw materials, paper shortages, customs restrictions, censorship, international currency gimmicks, etc. To these were added measures taken by purchasing countries in blocking coin owed to the Argentine publishers and protectionist policies followed by other Latin-American countries.

In turn the publishing industry's difficulties created a depression for Argentine authors, who found it much more difficult to get their works published. Printing costs, for instance, went so high that few authors could afford to publish their own books, as was formerly customary for incipient authors, at least until they had made a name. Moreover, foreign authors, whose books were published in translated form by Argentine publishers, were also affected, in that the public could buy fewer books once the cost was higher.

Lately the government has realized that valuable trade was being lost with other American countries because of its neglect of the publishing industry, and the latter is being urged to boost exports, and in return some attempt will be made to foster it.

Mo. Buys 'Sawyer' Mss.

Original manuscript of Mark Twain's "Tom Sawyer" is being purchased by the State of Missouri to be placed in the capitol building at Jefferson City. A joint committee of the state senate and house is making arrangements to purchase the manuscript, some of it still in original handwriting of the author, from Frank Glenn, Kansas City bookseller for \$9,216.

State actually is paying only \$7,500, however, since Glenn is contributing \$1,716 toward establishing the memento to Samuel Clemens in the capitol. Included in the deal is a portrait of Clemens, which also will become a part of the capital shrine to the Missouri humorist.

Saga of a Theatre

If anybody can write the history of the very historical National Theatre, Washington, D. C., it would be two extra-experienced press agents of almost half a century and still active, like George Atkinson and Victor Kiraly. They trace the first to the last curtain of the National with fine reading and old pictures besides a swell foreword by the dean of producers, John Golden. If you love the theatre, if you study the theatre, "A Great Curtain Falls" (Strand Press; \$3) is a must.

CHATTER

John Chapman, N.Y. News drama critics, back from Hollywood after a week of studio gandering.

Stanton Delaplane, touring the Hollywood film lots to round up material for his San Francisco Chronicle column.

Ben Hecht writing his autobiography, "Child of the Century," for publication by Simon & Schuster.

Cameron Shipp's "We Barrymores" will be published in January by Appleton-Century-Crofts.

Cecil B. DeMille cooking up a weekly newspaper column, based on recollections of his 38 years in Hollywood, for General Features.

Music teacher Miriam Spier's book, "The Why and How of Popular Singing," being published by E. B. Marks Music Corp.

Rinehart & Co. is readying "Great Orchestral Music—A Treasury of Program Notes" by Julian Seaman, for Sept. 21 publication.

Introduction is by Deems Taylor. Author Max Shulman sails Sept. 6 on the Queen Elizabeth for Europe to gather material and backgrounds for Cosmopolitan and Good Housekeeping yarns. Since Jan. 1 he has sold both mags nine short stories.

Current issue of Omnibook mag contains condensations of Ruth

Chatterton's tome, "Homeward Bound," and Kyle Crichton's biography of "The Marx Brothers."

Ethel Waters tome for Doubleday, originally tagged "Beating the Blues," now retitled "His Eye Is on the Sparrow," from the hymn she sings in "Member of the Wedding" on Broadway. Publication date is Oct. 31.

Joe Ravotto, former VARIETY and United Press correspondent in Europe, now with the U. S. State Department, has returned to Washington from several years in Italy, now assigned to the international motion picture division of the department's public affairs operation.

'Rotten for Nottin'

Continued from page 2

promoted, and received a high commission, got the acts for free, then high-pressured people for ads in the journal, for tickets, etc. It got so bad that the actors finally got together and we formed the Actors' Betterment Association. . . . (Dave Vine, I believe, was the founder . . . I was first V.P.) It was an organization to stop the benefit rackets . . . It finally became the Actors' Federation (via politics) and now is known as the AGVA (American Guild of Variety Artists) which is a legitimate outgrowth and a fine organization for the protection of vaude and nitery actors. The Theatre Authority took over the policing of benefits, and no doubt did a good job of stopping phoney ones, but the income (which was split up among the Theatrical Guilds and Actors' Fund) became so big that instead of stopping the benefit evil they encouraged it, so it could get more money. The Guilds do a great job and the monies are very much needed, but I am sure we can find a better method of getting money to support these worthy organizations.

I would suggest that benefits should only be given for national disasters, actors' organizations, and one tremendous benefit a year for all charities, a la the Community Chest.

Greatest Benefit

The greatest benefit ever given in my time was at the Metropolitan Opera House, N.Y., for the San Francisco Earthquake Sufferers. It started at 11 a.m. and ran without a hitch until 12 hours and 20 minutes later. Harry Leonhart was the stage manager. Every star and vaude act in New York City appeared. So why can't we do it now? A tremendous one-day benefit for all worthy charities.

Someone on your program remarked that actors love to be seen at benefits. I realize we have a lot of stage struck actors, but the majority of actors play a benefit through pressure. Managers of theatres and circuits must be "in" with the police and fire depts. or perhaps risk a violation on their theatres . . . no standees allowed, etc. Political bigs use their influence, on agents and friends, and so it goes.

But if organizations that have to raise funds would pay for their shows they would get a letter show . . . Five single men wouldn't follow each other, or six bands wouldn't go on almost before the first one's music dies out. The show would be able to be laid out properly; everyone would show up and go on the allotted time. The "refreshments" back stage would not be needed; the act would be paid and can buy what they want to eat or drink when they want it—not because it's a free food and drink handout.

As for giving the money back they receive, to the charity . . . did you ever figure that the actor may have his own particular charity? And why embarrass an act that really needs the dough into giving it back because some big star, who doesn't, might give his check back. I know actors, and I know that the little guy won't let the "big" guy out-gesture him. Actors are that way, and I love 'em for it!

A story to close that I always tell when they speak about benefits, and I have played as many as anyone you can mention. I once said to the late Sam Bernard, one of the greatest dutch comics, "Sam, I have been at a dozen benefits where you were billed but didn't show up . . . why?" Sam said, "Joe, to tell you the truth I'm afraid I

may flop!" "Oh Sam you couldn't flop, you are the funniest comic in show business." "Yeh Joe, but remember *vun ding*, Joe, to be rottin for nottin' ist no good!" That's all, sez Joe Laurie, Jr.

TV Competition

Continued from page 1

the time the contract is signed to the time when the pact is concluded.

The talent situation is expected to be especially severe away from New York. With fewer acts taking out-of-town dates, theatres and niteries will have a difficult time getting proper bills within their budgets. Agencies say that the bankrolls will have to be increased considerably over last season if talent buyers want to keep up the calibre of talent.

Percenters aren't especially happy to see this situation despite obviously higher returns. Date-diggers for the past few years have been attempting to help bonifaces and theatre operators by establishing what has been termed more reasonable prices for talent. They feel that over-expansion of budgets eventually closes sources of employment, and attempt to get unduly high salaries is a short-sighted policy that will ultimately be detrimental to the industry.

At the same time, the outlets for stage and floorshows will have to get a better run of talent and production if they're to compete successfully with video.

The answer to these problems facing the industry isn't readily discernible. One solution may come if the Korean situation unleashes a wartime prosperity, but it's not regarded as good business to count on that facet exclusively.

Schary Rules Out

Continued from page 1

exited the studio because of the new policy. Next to go, it is understood, will be Jack Cummings, who plans anklung soon. Roy Rowland left the lot last week. Nat Perrin, w.k. scripter, is another instance, in his case a switch was made to Columbia.

Schary has already slashed the studio's overhead substantially by his policy of a strictly limited number of longterm pacts. In many cases, same policy applies to thespians as well as the production execs and technicians.

Schary prefers to pact producers, directors, etc., on solo shots, when they come in with likely properties. Metro then buys up the yarn and hires the filmmaker to handle the pic. Z. Wayne Griffith, for instance, was taken on for "Key to the City," recent Clark Gable vehicle. He has since been retained for another film.

Vet producers who were fixtures at Culver City can still do chores for the company even after leaving. Schary has told them that he is willing to talk terms on any likely yarn or package that they may come up with. That goes for Marx as well as the others.

London Critics

Continued from page 1

there are individual exceptions, naturally—review a show on its merits, not on the basis of their personal prejudices. A critic may not like fantasy, for instance, but he wouldn't think of dismissing a play on that ground. He tries to consider the show on its own terms, to judge how well it succeeds in what it attempts to do. That is why the New York critics, as a group, are so influential.

"A critic should be a strange blend of childlike innocence and penetrating wisdom. He should come to the theatre with a naive eagerness to be interested and moved. He should try to appraise a show on its merits and not merely according to his personal likes and dislikes.

"The New York critics, as a whole, realize their responsibility to their readers and to the theatre. I frequently disagree with individual critics, but by and large I respect the honesty of their opinions, and I think their reactions to shows are generally reliable, not merely according to their own standards, but in terms of public taste."

SCULLY'S SCRAPBOOK

By Frank Scully

(Ed. Note: While Frank Scully is on his vacation these columns are being written by Frank Scully.)

Desert Springs, Aug. 16.

"Hollywood Byline" is an ABC program emanating from the Coast on Saturday night. Several reporters interview a cinematic celebrity most of the way and then allow him to turn the tables on them for a finish. It's a cuff job all around and about 270 stations across the country take the free ride weekly.

Hank (the Night Watchman) Weaver pilots the team, which usually consists of Darr Smith of the Daily News, Virginia MacPherson of UP, Bob Thomas of AP and Lloyd Sloan of the Hollywood Citizen-News. Sid Skolsky, William Tusher, Ann Daggett and Michelle Novak have participated at various times, but the mainliners have been Smith, Thomas and Sloan.

While not quite as adult as "Meet The Press" or "Author Meets Critics," considering how intensely studios dislike to let their stars sound off unchaperoned on radio, "Hollywood Byline" deserves a lot of credit.

Since it started with Robert Ryan as its first star, the program has interviewed Charles Laughton, Jimmy Stewart, Jack Carson, Mercedes McCambridge, Gloria Swanson, Evelyn Keyes, Jimmy Durante, Mickey Rooney, Van Heflin, Ann Sothern, Lena Horne and Jackie Robinson. This list in itself indicates how tough it is to get major studio cooperation. Practically none of these stars is currently a long-term. Of producers, only Stanley Kramer and Dore Schary have appeared, a seeded draw if ever I saw one.

En Pantouffles—Slippers to You

In the main, the reporters have pitched their questions along kindly lines, though stopping far short of the Parsonian treacle which features the same network's Sunday night kaffee klatches. The stars are caught en pantouffles and treated more as slipper heroes than the romantic characters they usually play. Perhaps this is the intention of those shaping the program's policy. If so it might be smart to run the Van Heflin interview when briefing others.

Here is an actor who has a mind and personality not so different from what he portrays on the screen. He's a serious fellow and believes he is in a serious business. He doesn't believe Hollywood is peopled with freaks, because obviously he isn't one.

In his interview he told how he had been taking a course at UCLA on motion pictures. He took the course to learn why certain shots of his were discarded and others were included by directors and cutters. They were used, of course, to keep a motion picture moving. At the university he was considered a freak for a couple of days but after that other students ceased to tell him how much he looked like himself. He told why he quit Metro. He did so because he didn't like to be saddled with the mistakes of a big studio's producers. He preferred to make his own. A studio could bury its mistakes under the pile of dough brought in by one hit. The making or breaking of a single actor was not so important to them. Thus it was important to him not to be the victim of other people's errors.

That, at least, was Van Heflin's contention. Actually an actor to a comparative degree could do just what the studios had been doing. He might think one bad picture could ruin him but if he had two bad ones and one good one he'd be batting .333 and would still be in the big league.

He objected to what makes news (which he in no wise blamed on newspapers though I don't know why not, since editors differ in this, as proved by the different way The New York Times and the Los Angeles News treat Mickey Cohen's social and professional life). But in proving that he was a normal person with a family and not addicted to nightclubs, divorce actions or name-dropping, Van Heflin may have been exposing precisely what failed to make him news and deprived him of being a star who could pick his own parts. He seemed to lack color. At home or in a studio he could be depended on for support.

Is This The Bijou's Opposition?

As Darr Smith pointed out, when a star is said to be just like the boy next door or the garage mechanic at the corner, this is nonsense. Otherwise people would drop into the gas station for gas and tip the mechanic a buck for a nice chat, thereby passing up the pictures at the Bijou altogether.

Van Heflin made a good case when it came his turn to reverse the questioning. He found out what the reporters had been doing in their off hours. Smith had been painting his daughter's room. Sloan had been catching up on his sleep. Thomas had been hunting a babysitter so he could catch more movies. MacPherson had been weeding her garden between shoving pabulum in her baby's mouth.

These were just about what any actor might be doing, Heflin, contended. He had often fed his baby pabulum. The reporters asked him if he didn't get tired of answering the same old questions. Later he countered by asking them if they didn't get tired of asking the same old questions. One answered, "not any more than actors get tired of mouthing the same old dialog." Touche.

He was asked if it were true he were going into politics. He denied this. He thought an actor like any other citizen should have the right to vote for whom he pleased and should express himself or keep quiet about his choice as he pleased. But he didn't think an actor should use a reputation he had acquired in one field of public approbation to influence voters in another.

This, too, has a nice ring. But it isn't an American idea at all. We encourage all sorts of celebrities to pitch for things outside their specialty and pay them handsomely for the deceit.

Three Cheers For Dekker!

So, in leaning over backward politically, Van Heflin was not doing the country any particular favor. We live in a political society. If you won't have anything to do with politics, if you insist it's too dirty and you don't want any part of it, you're not likely to mind what type of government is running the country where you happened to be domiciled for the mo.

Holding an opposite view to Van Heflin, incidentally, is Albert Dekker. Ten years ago he felt that there comes a time when you must quit talking democracy and live it. He, too, had a wife and children. He, too, was a contracted player in Hollywood. But he ran for the lowest office in the lowest legislature in the land, and was just low enough to make it. For two years' service in the California Assembly he got \$2,400, and lost \$100,000 in parts he couldn't take.

Personally I think Dekker should have got every decoration for this civil service that survivors in a war get for military service, and I'm glad at least that New York recognized this and gave him the lead of "Death of a Salesman." As for Hollywood, he might just as well have dropped dead.

I hope when people see him on Broadway they will remember him as a citizen who gave representative government two of the most fruitful years of his professional life so that free men might be represented by free men and not by stooges of lobbyists, party bosses or what old T.R. so eloquently called "malefactors of great wealth."

Broadway

Jock Lawrences bought a car—just for the roadhouse trade.

Dick Falk, Broadway press agent, playing a role in U-I's "Thundering Rails."

Herman G. Weinberg claims to hold the record for English titles, with a total of 92 foreign films.

Playbroker Hans Bartsch and his wife, Irene Palasty, returning from European trip on Ile de France.

Licia Albanese, Met soprano, and actor William Harrigan returned from European vacations last week.

Mitchell Rawson, Metro publicist, back at his desk after three weeks in the hospital because of a broken ankle.

Edward O'Connor, Metro's supervisor in the Far East, in New York for homeoffice huddles after two years in the field.

Screenwriter Abraham Polansky sailed for a European tour Saturday (19) on the De Grasse. Wife and children accompanied him.

Nate Blumberg, Universal's prez, and Al Duff, head of U's foreign department, planned for the Coast Friday (18) for a two-week visit.

Eddie Cantor due in advance of his first TV show over NBC Sept. 10. Manning Ostroff, his director, preceding him to o.o. sketches, etc.

Stirling Silliphant, 20th-Fox promotion manager, to the Coast to confer with Harry Brand, studio publicity chief, on plans for "Jackpot."

Edgar Van Blohm, manager of the Paris theatre, back for U. S. premiere of new French picture, "Paris Waltz," after vacation in Nantucket.

Invitations went out this week to a flock of flimities to attend the marriage of Eric Johnston's daughter, Harriet, to William Carlin Fix, in Spokane, Sept. 9.

David Bliss, 78-year-old, retired British theatre manager, arrived from Britain last week on the Washington to visit his son, Theodore, in Norfolk.

Efrem Kurtz, conductor of the Houston Symphony, sails Friday (25) on the Liberté for London, where he'll conduct the Royal Philharmonic Orchestra.

Isa Miranda, Italian film actress, and director-actor Vittorio De Sica due in the U. S. Aug. 29 via plane for the Little Cienmet preem of their picture, "My Widow and I."

Sol Hurok due in today (Wed.) on the Liberté after a two-month European concert scouting tour. Also finalized details of the Sadler's Wells Ballet's fall U. S. tour.

Arthur (Street Singer) Tracey, who has 14 stores, a theatre and 60-odd apartment units in Washington, D. C., Meyer Davis' bowling alleys is one of his tenants—marking a show biz comeback.

Ezra Stone, catching up on back issues of VARIETY since his trip to Paris, came across the item about "Milton Berle breaking a tooth on a roll. It must have been his bankroll, of course," observes Stone.

Hal Gary, after longtime run in Australia with "Oklahoma," de-toured by four WB pix chores in Hollywood plus 10 video shots on the Pinky Lee show, enroute to Broadway in quest of a legit musical and TV chores.

Samuel Schneider, Warner Bros. veepee, sailed last night (Tuesday) on the Queen Elizabeth for London and Paris to discuss the company's current and future production plans in Britain and France. He'll be away a month.

Lionel S. B. Shapiro and Lyman (Billy) Bloomingdale, who motored west with Louis Sobol, accompanied the columnist and his bride, Peggy Strohl, back by train. Ted Husing and Jerry Berns hosting a welcome-back brawl for both next week.

Film attorney Irwin Margulies planned to Europe to huddle with producer Gabriel Pascal, whom he represents. He'll also meet in Paris with William S. Roach, UNESCO copyright attorney formerly associated with the Margulies law office in New York.

Bucks County, Pa.

Tom Ewell back at his Jericho Mountain farm from Coast film assignment.

Ben Boyar drove in from Danbury, Conn. to give St. John Terrell's tent a looksee.

Lionel Stander and Ruth Mundy in from Fairhaven, Mass., to star this week in "Born Yesterday" at Playhouse.

Don Markley, apprentice at New Hope, off to Deer Park Lake, to play the piano for Vic Jory in "The Spider."

Bob Caldwell, New Hope stage manager, checked out to assume like duties for "Death of a Salesman" at Morosco, N. Y.

Lambertville staging its second community shindig in as many summers, opening five-day Liberty

Festival today (Wed.) under Bill Taylor's direction.

Margo Jones, Tad Adoue and Manning Gurian in from N. Y. for gander at Playhouse and Music Circus talent as possibilities for Dallas operation, and forthcoming "Southern Exposure."

Rome

By Helen McGil Tubbs

Nat Wachsberger off to Brussels.

Mona Barrie on vacation in Austria.

Maria Denis, Italian actress, summing in Fluggi.

German actress Jennie Jugo in city for film chore.

The Alfred Drakes are at the Hassler hotel here.

Renzo Arango returned from London film confabs.

Edward Johnson, formerly of N.Y. Met, was here visiting.

W. Lee Wilder vacationing after finishing "Three Steps North."

Renato Rascel is heading the Colle Appia revue, "Quo Vadis?"

"The Outlaws"—all-Italian film, in its second month at the Splendore.

Tony Bartley, Deborah Kerr's husband, off for London for three weeks.

Tennessee Williams deserted Rome for a couple weeks in France.

The George Cantys (of MPPA in Italy) went to Venice for Film Festival there.

Pietro Bullo, head of N. Y. branch of Scaleria Films, here on annual trip to homeoffice.

Cleveland

By Glenn C. Pullen

Symphony Sid Garriss, WDCJ disk jockey, turned bandmaster, debuting new 14-piece crew at Marcane.

Eddie Sindelar augmenting Henry George's band at his Skyway Lounge Club with three-act floor shows.

Amateur stage shows, plus two pro vaude acts, installed by Manny Stutz every Wednesday at his Circle naber.

Tom Drake from Coast studios guest-starring in Ray Boyle's arena-styled production of "John Loves Mary" at Hotel Allerton's Ring theatre.

Minneapolis

Old Log Strawhat playing "My Sister Eileen."

Cathcart's Continentals into Radisson hotel Flame Room.

Edyth Bush Little theatre, St. Paul, offering "Polly With A Past" for two weeks.

Jeanne Traun, singer in Schiek's cafe capsuled operettas, named Miss Minnesota of 1950.

Al Sheehan "Aqua Follies" producer, due back from Seattle, where he toured the show, to handle Minnesota State Fair stage production.

Harry French, president of Minnesota Amus. Co., to head delegation of department heads to convention of United Paramount theatres next month.

Atlantic City

By Joe Grossman

Dusty Fletcher into Globe burly, replacing Billy Hagen.

Molly Picon to star in benefit at Chelsea hotel, Aug. 26.

Tommy Dorsey replaces Tex Beneke orch on Steel Pier.

Alan Dalzell, Theatre Guild publicist, in town to visit Atlantic City Playhouse.

Benny Davis to m.c. "Night of Stars" show on Convention Hall Ballroom stage Aug. 27.

Kitty Kallen into 500 Club for two days. Gracie Barrie replaces Sophie Tucker there on weekly date.

Colleen O'Grady, six times "Miss Ireland," singing on local hotel programs while vacationing here.

Pittsburgh

By Hal Cohen

Joe (WB) Feldmans celebrated 22d wedding ann last week.

Miklos Gafni, former opera star, comes into Copa for week next Monday (28).

Joe Heidt in town beating drums for "Oklahoma," which opens New Nixon, Sept. 4.

Michael Sivy summing as a member of the resident acting company at Elitch's Gardens.

Priscilla Dodge up to Montreal to do Helen Hayes role in "Happy Birthday" with Canadian Art Theatre.

Peggy Ann Watson planned in from N.Y. to see her father in Frank Butler in "Annie Get Your Gun."

Matt Sevtic going to Coast as technical advisor on WB's screen version of his Communist expose in Pittsburgh.

London

Rose Murphy opened at the Hippodrome, Bristol, for Stoll's last week.

Bransby Williams, best known for his Dickens characterizations, celebrating his 80th birthday.

Anton Karas, the zither player, returns from Vienna to take up a string of dates for Stoll's circuit.

Alan Jones is set for return engagement at London Palladium, opening in September for two weeks.

Jack Train hospitalized for a month following a car smash and replaced by Sonnie Hale on the "20 Questions" radio program.

Jessie Royce Landis, who scored in "Larger Than Life," is staying on to appear in a new play by James Pappin titled, "Mrs. Inspector Jones."

Arnaut Bros., who return from Africa late in August, open at the Empire Sept. 4 for three weeks, in a Nat Karson show, doubling at the Savoy hotel for two weeks. Both are return dates.

Rodney Ackland's adaptation of Hugh Walpole's novel, "The Old Ladies," being revived by the Company of Four at the Lyric, Hammersmith, in October. Mary Jerrold and Jean Cadell again will play the roles they created with Mary Clare in the part originated by Edith Evans.

Copenhagen

By Victor Skaarup

"Francis" (U), past its 10th week at the Palladium, is film surprise of year here.

Capitol platters brought out here by Telefunken, with Stan Kentons music, arousing much interest.

Preben Philipsen's first Danish production, "The Needle," directed by Johan Jacobson, deals with the dope trade.

The Danish name for TV is Fjernsyn. Several newspapers are asking their readers to find a good name for viewers.

Tono, Danish record company, is bringing out Mercury records in Scandinavia, starting with Frankie Lane's "Mule Train."

Svend Assmusen's band, which will tour Great Britain in the fall, is in St. Louis for French's film "Up and Down Coast."

There are so many French nude dancers at summer theatres and bars that one summer revue is advertising "No Nudes Here."

World Cinema, a circus in the summer, will open in October under its new manager, Kaj Holm, with "Forever Amber" (20th).

This summer's music hits are "Music, Music," the tunes from "Annie Get Your Gun" (Imudico) and "12th Street" (Mork).

After June Richmond's hit in the Dagmar revue, there is big demand for her old swing recordings with Jimmy Dorsey's band.

Else Skouboe and Henrik Bentzon are leaving Frederiksberg Theatre after they finish the long run of "O, Mistress Mine" this month.

All summer revues in Copenhagen are in the black this year; several have never made bigger profits. The tourists, mostly from Sweden, England and U. S., also helped the cafe trade.

"Annie Get Your Gun" going fine at the Norrebro. Cast got 10-day vacation in August and will probably continue with the show most of winter season. "Gentlemen Prefer Blondes" will follow.

Ireland

By Maxwell Sweeney

Thesper Michael B. Devine packed by Donald Wolfitt's company in London.

Ronald Ibbs Productions inked for three-week tour of "Hamlet" in Northern Ireland.

Irish Equity and British Equity discussing plan for interchangeability of cards between both countries.

Louis Elliman, managing director of Irish Cinemas, back from 3-month tour of U. S. and Australia.

Director John Ford received Catholic Stage Guild statuette for "outstanding services to motion picture industry" at ceremony in Dublin. Ford will direct "The Quiet Man," from Maurice Walsh novel, here next year.

Berlin

By Bill Conlan

RKO's Jay Bonafied in town to discuss documentary films with State Department officials.

Operetta composer Emmerich Kalman in Munich to discuss performance of his latest work, a cowboy operetta.

Orson Welles to Berlin later this month. He will feature a magic show in addition to the Duke Ellington "Faust."

Paul Gordon contracted to direct Germany's biggest postwar

pic, "Berlin Symphony," for Central Europe Films.

Ferenc Fricsay, conductor of the RIAS symphony, will be guest conductor in Brazil, U. S. and Italy in the next four months.

New gimmick which shows previews of coming attractions on the side of a building drawing huge crowds every night on the Kurfurstendamm.

Allied High Commission delegated responsibility for administration of the UFA firm trust property to the Bonn government. Forty houses will be sold.

Paris

By Maxime de Belx

(33 Blvd. Montparnasse)

Jacques Maurer back from extended African survey.

Hans Bartsch looking over play material before sailing.

Deauville maximum stake at roulette increased to \$800.

Bal Tabarin to lose its star adagio act, Darvas and Julia, signed for U.S.

Former actress Lyne Clevers lost \$45,000 worth of jewelry, rifled by burglars here.

James A. W. Jones, formerly of SHEAF, now branching out independently as a public relations operator.

Herald Trib columnist Art Buchwald got Al Capp to write a column in his stead while he is at the Venice Festival.

Epidemic of jewel robberies at fashionable gatherings on the Riviera. Elsa Maxwell and dressmaker Schiaparelli latest robbed.

Australia

By Eric Gorrick

National Ballet Co., native unit, playing Perth for the Fullers.

"Cinderella" (Disney-RKO) set for a Yuletide run over the Hoyts' loop.

Rep's "Sands of Iwo Jima" hitting a hefty pace at Plaza, Sydney, for Hoyts.

Syd Albright, 20th-Fox Aussie topper, due in N. Y. next month for h.o. huddles.

Amusement parks getting ready to open with expectation of strong summer gross.

"Third Man" (SRO) doing smash biz on five-day at Regent, Sydney, for Hoyts.

Power restrictions in Sydney may give the redlight to all night sports; should help pix biz.

Gilbert-Sullivan revivals bow into the Empire, Sydney, this month for Williamson-Tait.

"Oklahoma" will probably do an Aussie repeat run after present New Zealand tour. Show is under Williamson-Tait banner.

Nitery biz is spotty here. Only top club with floor show is the Celebrity, operated by Joe Taylor. Dollar restrictions prevent importation of U.S. talent for shows.

"Annie Get Your Gun" legitizer winds up a four years' run this month for Williamson-Tait. Evie Hayes returns to the U.S. after show closes to join hubby Will Mahoney.

Miami Beach

By Larry Solloway

Kirby Stone Quintet heads new show at Claret Club.

Five O'Clock Club, Martinique Hotel Cafe and Clover Club may close for month of September, after Labor Day.

Olympia theatre cancels out vaude policy temporarily after Labor Day. Will play, first-run pix while nearby Paramount theatre is being refurbished.

Jerry Hirsch, on leave as head of AGVA office here, to run Imperial hotel's Copa Caprice in Atlanta this fall. Sid Leonard, his aide, will fill in until national office sets new rep.

Riviera

By Margaret Gardner

David Souhami off on trip to Italy.

Jeanette MacDonald expected in St. Tropez.

Nice's Edouard VII film house first on the Coast to introduce popcorn.

Duke and Duchess of Windsor checked out of Hotel du Cap to motor to Biarritz.

Anouk Aimee left St. Tropez, and Prince Sandri Khan, for the Hotel du Cap at Antibes.

Ed Seay, New York public relations man, managed to see most of the Riviera in quick two-and-a-half day visit. Then to Rome.

Laurel and Hardy transferring their locale from Marseilles for the film, "Atoll K," now at Golf Raphael in Valescure, near St. Raphael.

Antibes Film Festival postponed from Aug. 20 to Aug. 28. Henri Langlois, director of festival, in Paris making final arrangements and arranging entries.

Hollywood

Eddie Foy, Jr., in from N. Y. for a family reunion.

Mack Millar back in town after six weeks abroad.

Tom Dugan celebrated his 40th anniversary as an actor.

Maureen O'Hara to Catalina for her first vacation in 18 months.

Myrna Loy filed suit in Mexico City to divorce Gene Markey.

James A. Fitzpatrick checked in at Metro after a tour of Canada.

Richard Whorf tossed an art exhibit featuring 24 of his own oil paintings.

George Sidney to New Orleans to scout locations for Metro's "Shoebat."

Bud Thompson shot a 73 to win Paramount Studio Club's annual golf tournament.

Lewis Milestone planned for Sydney, Australia, to direct "Kangaroo" for 20th-Fox.

Danny Kaye to Toronto for a two-week stand at the Canadian National Exposition.

Mary Pickford and Hal Boyd were guests of honor at luncheon of Hollywood Ad Club.

Andre Previn ordered to report Sept. 1 for active duty with California National Guard.

Paulette Goddard in from N. Y. for huddles with Howard Welsh and Pam Blumenthal about a picture.

Duke Wales appointed chairman of the publicity committee for the film industry's 1951 United Appeal drive.

Paul Goesse installed as prexy and chairman of Motion Picture Industry Council, succeeding Roy Brewer.

Richard Brooks returned to Metro after a 16,000-mile tour of Europe and Africa to round up material for "Crown of Thorns."

Gloria Swanson will receive an award for "Ageless beauty and good taste," at Mid-Century Exposition of Fashion in Dallas, Sept. 4.

Capt. Lloyd Knechtel, special effects photographer for Samuel Goldwyn, broke his back in a fall during military maneuvers at Camp Cooke.

Cape Cod

Hildegard due at Falmouth Playhouse Aug. 28.

Sylvia Sidney at Cape Playhouse, Dennis, for "Goodbye, My Fancy."

Paul Reed, comedian and member of resident company at Cape Cod Music Circus, completed his season Aug. 12, and returned to N. Y.

Second birthday party in a week tossed by cast of Cape Cod Music Circus, Hyannis, for baritone Arthur Kent. Mrs. Kent was hostess at a baked bean supper under the Big Top following the opening of "Deser Song."

Gertrude Lawrence now at her home in Dennis, relaxing and favoring spine which physicians report has begun to knit. Miss Lawrence suffered the spine fracture near Falmouth Playhouse in a fall when small bridge collapsed.

Philadelphia

By Jerry Gaghan

George Olsen band featured at Rainbow Terrace of the Old Covered Wagon Inn.

Harry O. Bergkamp, ASCAP district manager here, recalled by the Navy; he's a lieutenant.

Johnny Hyland, drummer for Dave Stephens' WCAU band, first local musician to be drafted.

Sy Kaliner, former manager and owner of the Little Rathskeller, is planning a new night club venture.

Mont Casway, former owner of Celebrity Resort here, bought an interest in Club Shagure, 600-seat Camden Airport club.

Dinah Washington, the Ravens and Eddie Vincent's orch will top the Earle stage show starting Aug. 25, first stage fare at the house since last February.

Louis Greenberg, local taproom operator, took over the Club 421, Negro musical showcase. Cootie Williams orch (Aug. 21) and Ivory Joe Hunter (Aug. 28) are the first two bookings of the new management.

Chicago

Johnny Desmond in guest spot at Sister Kenny Polio Fund Circus next week.

Nancy Davis, star of "Next Voice You Hear," is ill in Passavant hospital here.

Screen writer Carl Foreman in town for family visit and research job on "Manning Pic."

James Stewart's wife here on way to England, where he will appear in film, "No Highway."

Ross Englander, of the Chicago Fair's Music-In-The-Round, left for Rome to produce TV operatic films. Annual Chi Orphans Picnic lured Vic Damone, Evelyn Knight and comic Willie Shore for entertaining choros.

OBITUARIES

KEN BURTON

Ken Burton, 52, radio producer for Benton & Bowles, died early Aug. 21 following a heart attack a few hours after the final curtain of the Hollywood Bowl production of "Vagabond King," which he directed. A Philadelphia native, he broke into show business as a stock company actor. After Navy service in the first World War, he toured in legit, appearing in several Oliver Morosco productions. Later he was composer-director of "The Morning After" which ran 18 weeks at the Hollywood Playhouse.

In 1929, he joined with Walter Craig, now TV-radio vice-president for Benton & Bowles to create ideas for sponsors which formed the basis for advertising copy now used in radio.

In association with Craig, he built airshows starring Kate Smith, Connie Boswell, Nadine Conner, Singin' Sam, Kitty Carlisle and Jan Peerce. He did another Navy hitch in the second World War and then joined Benton & Bowles as producer, going to Hollywood to direct "The Railroad Hour," and the Robert Young radio program starrer, "Father Knows Best."

JACK R. EDMUNDS

Jack R. Edmunds, 41, program director for radio station KRPC and KRPC-TV, Houston, died Aug. 19 after a heart attack. Edmunds, who began his career with National Broadcasting Co. about 20 years ago, produced, among

others, the Ed Wynn, Rudy Vallee and Paul Whiteman shows for that network. From NBC he went to Columbia Broadcasting System where he produced the Andre Kostelanetz show, "Let's Pretend," the Sunday afternoon symphony broadcasts and the "Abe Lincoln in Illinois" series, spotlighting Raymond Massey.

During the last war, he was program director for American Broadcasting Co. in Washington. He had been with KRPC since January, having gone to Houston four years ago, where he formerly was with stations KXYZ and KTHH. A wife and daughter survive.

MRS. MAY GARCIA STOREY

Mrs. May Garcia Storey, 82, former circus performer, actress and wardrobe mistress, died in New York, Aug. 17. A member of the Theatrical Wardrobe Attendants' Union, Mrs. Storey worked as a bare-back rider with the P. T. Barnum circus in the 1880's and '90s. After breaking a leg, she went on the stage and spent four years as a stock company actress. Among her acting jobs was the role of Little Eva's mother in "Uncle Tom's Cabin." She also appeared under the management of Charles Frohman for one season in "The Girl From Montmartre."

Mrs. Storey worked as wardrobe mistress for Elsie Ferguson, Gloria Swanson, Edith and Mabel Taliaferro and Ethel Barrymore. She also was actively associated with the American Theatre Wing. A son survives.

TOMMY DIXON

Tommy Dixon, 65, one of Pittsburgh's earliest proponents of ragtime music, died Aug. 15 in Miami, where he had made his home for the last 10 years. He had been in ill health for some time. Born in Pittsburgh, Dixon began his musical career there at 15, and for 40 years thereafter he was active in the city's musical circles as a pianist, orchestra leader and composer.

Dixon achieved considerable success in the '20's as head of a band known as Tommy Dixon and his Sultans of Tempo. He also toured for several seasons on the old Keith-Albee circuit. Until leaving Pittsburgh to go into virtual retirement, he was one of first members of Local 60. Survived by his wife.

MADELINE GREY

Madeline Grey, 63, stage and screen actress, died Aug. 16 in Los Angeles after a long illness.

On the N. Y. stage, she appeared in numerous plays with Blanche Ring, Miriam Hopkins and other Broadway stars and in two musicals for which her husband, Frank Grey, composed the scores. Best known shows in which she played are "Little Jesse James," "Cradle Snatchers" and "Matinee Girl."

Mrs. Grey toured the Orpheum circuit in Jesse Lasky musical revues before going to N. Y. legit. In later years, she devoted her time to screen work.

Her husband, a member of ASCAP, and a sister survive.

FREDERICK KAUFMAN

Frederick Kaufman, 74, stage manager, director and actor, died in New York, Aug. 16. Kaufman,

Charles B. Dillingham

August 30, 1934

'GONE BUT NOT FORGOTTEN'
R. H. B.

who served as general stage manager for E. H. Sothern and Julia Marlowe for about 16 years, directed the Jessie Bonstell stock company in Detroit for two years, and was a stage manager for Judith Anderson in "As You Desire Me." He also stage-managed Morris Gest's productions of "Chu Chin Chow" and "Mecca."

Among the productions in which he played were "Amourette," "Kill That Story," "Nowhere Bound," "Chalked Out," "Lend Me Your Ears," "The Good" and "Three Men on a Horse."

EWALD BOECKING

Ewald Boecking, 55, inventor and mechanical engineer, of Staten Island, died Aug. 17 in N. Y. after a long illness. A native of Westphalia, Germany, Boecking came to the U. S. in 1927. In 1943, he invented and patented a motion picture projector designed to eliminate flicker. Then in 1946 he invented an improved driving and synchronizing mechanism for projectors. He was employed by the Century Projector Corp. of New York.

Survived by his wife, a daughter, and four brothers, living in Germany, and two sisters.

MRS. GABRIELLE ENTHOVEN

Mrs. Gabrielle Enthoven, 82, playwright and theatrical historian, died in London, Aug. 18, 1950. Her first big play, "Mont-

martre" was produced in London, with her "Ellen-Young," being presented there four years later. Two plays by Mrs. Enthoven, "Honeyuckle" and "The Confederates," were produced in the U. S., the former in 1921 at the Lyceum and the latter at the Ambassador in 1930.

Mrs. Enthoven also presented Britain with a vast collection of playbills and theatrical documents, which are housed in the Victoria and Albert Museum. She had served as curator and catalogue of this collection.

RUSSELL FILLMORE

Russell Fillmore, 55, former N. Y. stage director, was found dead Aug. 19, floating beneath the pier in Ocean Park, California. Identification was made by police. An autopsy revealed that he had slashed his wrists in a suicide attempt and then jumped into the water. Zazu Pitts and Billie Burke were among the actresses he had directed.

Mae West disclosed he was on the Coast to read a play, "Until December," written by her sister, Beverly West. Fillmore was last seen by Miss West on Aug. 11, at which time he was planning to produce the play on Broadway.

DAISY DAIX

Daisy Daix, 30, French music hall star, was killed in the suburbs of Asnieres, France, Aug. 16, in an automobile accident. Miss Daix, who had appeared in French films, in addition to her stage work, was returning with her husband from a vacation at Deauville.

Miss Daix, whose real name was Denise Carivenc, was born in Belgium, but became a French citizen two years ago. She appeared in the U. S. in 1946 at the Latin Quarter, N. Y., and Miami Beach.

RAY RICE

Ray Rice, 50, press agent, died in New York, Aug. 18. Following a short stint at Paramount where he adapted several of George Ade's fables for the film company, he became drummer and personal representative for Gloria Swanson, the Theatre Guild and Mrs. Osa Johnson, explorer. Following World War II, he became publicity head at N. Y. headquarters of the Raytheon Manufacturers Co., makers of radar and television. A brother survives.

J. MILTON JACOBS

J. Milton Jacobs, 61, former vaudeville and film salesman, died in Columbus, O., Aug. 20. Jacobs and his wife Edna were teamed in an act that toured the major circuits of the U. S. for a little more than 17 years. He was also a salesman for Metro in South-Ohio. His wife survives.

VERNE CALDWELL

Verne Caldwell, 52, public relations director for Walt Disney, was found dead in his Hollywood apartment Aug. 18. Police said death was from natural causes. Caldwell had been with the Disney company for 11 years. He was also a member of the directorate of the Chouinard Art School.

PHILIP LEASE

Philip Lease, 32, motorcycle thrill-show rider, died in Springfield, Ill., Aug. 6, of injuries suffered when he lost control of his bike and took a spill before 300 spectators at the Illinois State Fair the night before his death. He was appearing in an act called "The Wall of Death."

SAMUEL J. AARON

Samuel J. Aaron, pianist in Albany nickelodeons and later manager of the old Regent theatre, died in Albany, N. Y., Aug. 15, after an illness of three weeks. He played in several of the city's earliest pic houses, including the Comique, the Unique and the Majestic.

BERN E. MARINER

Bern E. Mariner, 41, manager of St. Louis United Artists exchange, died of heart disease on Aug. 11 while on a business trip to Cairo, Ill. Mariner, a veteran of World War II, was appointed to the St. Louis UA post in 1946. His wife and son survive.

Capt. Vivian M. Moses, Jr., nephew of RKO publicist Vivian M. Moses, was killed recently while in action on the Korean front. He was a pilot in the U. S. Marine Air Corps.

Dwight S. Reynolds, 49, art director for Henri, Hurst & McDonald advertising agency for the last 11 years, died at his home in Highland Park, Ill., Aug. 16. Survived by wife and son.

Julius Girden, 51, a former Warner Bros. theatre executive, died Aug. 16 in New York. He was the

owner of Imperial theatre, Brunswick, Md.

Lionel Claude Dunrobin, 75, retired actor, committed suicide Aug. 15 in his Hollywood home. He had been ill for several months.

Mother of John M. Outler, Jr., general manager of WSB and WSB-TV, died in Atlanta, last week.

Mrs. Gladys M. Pabst, 53, wife of Arthur Pabst, studio musician, died Aug. 11 in Hollywood.

Mother, 79, of performer Bob Russell died in N. Y. last week after a long illness.

MARRIAGES

Vanessa Brown to Dr. Robert Franklyn, Los Angeles, Aug. 15. Bride is a film actress.

Carolyn Lockwood to Charles Carts, New York, Aug. 18. He has a cafe and theatre act; bride is a showgirl.

Fauline Solomon to Bernard Stecker, New York, Aug. 20. Bride is secretary to Joe Goltz, foreign sales manager of Eagle Lion Classics.

Laverne Zorn to James A. Alexander, Jr., in Pittsburgh, July 25. Groom is son of RCA distributor and former Republic franchiseholder in Pitt.

Gerry Cherri to John Adams, in Pittsburgh, Aug. 13. Groom is with Frank-Natale Trio at Union Grill there.

Kathleen Bowers to Ivan Volkman, Yuma, Aug. 12. She is a studio secretary; he is an assistant film director.

Mildred Seese to Art Mercier, Chicago, Aug. 12. He's a WBBM announcer.

Jennifer Howard to Samuel Goldwyn, Jr., Berkeley, Calif., Aug. 16. He's a film producer, she's the daughter of playwright Sidney Howard.

Ann Katherine Gerhauser to Fernando Valenti, Aspen, Colo., Aug. 14. He's a concert harpsichordist.

Bernice Mittlacher to Walter E. Rosenberger, Englewood, N. J., Aug. 15. He's a member of the N.Y. Philharmonic Symphony Orch and an instructor at the Mannes Musical School, N.Y.

Lina Porteous to Capt. John Anderson, New York, Aug. 5. He is television casting registrar for NBC.

Dorothy Parker to Alan Campbell, Hollywood, Aug. 17. Bride is authoress; he's a screen writer.

Anna Joan Trapp to Claus Krohn Wiese in Laconia, N.H., Aug. 12; bridegroom is a Swedish radio and stage actor.

Norma Hambay to John Benson, Santa Monica, Aug. 20. She is screen actress; he's a film stunt man.

Jean Ashton to Donald Douglas, Jr., Santa Barbara, Aug. 18. Bride is an assistant dance director at Metro.

Sally Rand to Harry Finkelstein, Toledo, Aug. 21. Bride is a dancer; he's her manager, former operator of N. Y. niteries and previously married to stripper Georgia Sothern.

House Reviews

Continued from page 18

Olympia, Miami

they still hold solidly via top harmony projection. Standards with their "Maharajah of Magador" sock as usual. Straight stuff also sets well. A new song bit, "Blintzes," would go better in a bistro. Withal, had to take an encore, then beg off.

Jack Prince and Harry Martin nab honors, too. Prince, rotund songster, is a familiar in this area via appearances both in this house and the intimacies around town. Gets them all the way with his resounding baritone that embraces comedy-lined versions (with live interjections) of "Magador" and "Chloe" as easily as his topper, straight vocalistics on "Figaro." Though given a bit too much to mugging, he garners giggles and mits in continuous fashion.

Emcee Harry Martin is a good looking single who works in amiable fashion on the intros to impress his personality and in own spot spoofs them in easy manner, utilizes the ukulele to accomp him on songology laced with some fresh-sounding laugh lines.

New to the area are Brani, Valenti and Piodi. Excellent terpsers, they do equally well in the pantomime department, with the highlight a takeoff on two fan dancers. The Cerneys tee off matters to a fast pace with a Latin rhythm idea and off with a slower idea that earns plaudits. Les Rhode's house orch handles the backgrounding assignment aptly.

Larry.

Reopen N.J. Lab

Continued from page 1

lab, Futter will not operate it as such but convert the entire 120,000 square feet into a storage city. He plans to build big vault units for all the major companies if he can induce them to make the shift on grounds of safety. New lab owner has already closed with Columbia for existing vault facilities. Col will store some 50,000,000 feet of celluloid now resting in N. Y.

Futter has been in huddles with Arthur Wallander, Gotham's former police commissioner who now heads the city's civilian defense. Wallander is encouraging the switch of highly inflammable nitrate stock outside N. Y. to cut the danger of fires should a blow fall. In this respect, Futter points out that the British, during World War II, ordered removal of all film from Wardour street in London because of bombings. Futter, at that time, anticipated the move by buying a plant outside London.

Storage of film in N.Y. is scattered through various buildings and bonded film warehouses. One building in the center of Harlem houses a giant vault holding 300,000,000 feet of old film.

Futter in the past has owned studios in N. Y., Hollywood and London. He has also been a producer of both features and shorts.

Todd-Sylvester

Continued from page 1

though latter didn't deny that Todd is "That Fellow." It's understood that the Todd-Sylvester differences arose from a story in the News during the summer of 1949, instructing holders of tickets for Todd's "As the Girls Go" production, then laying off, how to obtain refunds.

Chapman reportedly became involved in the situation when Todd complained about Sylvester. Then, after the critic panned "Peep Show" early this summer, he wrote an irritated followup Sunday column reporting how Todd had thanked him for the notice. When the second piece appeared, Todd reportedly remarked, "I was leveling. It was a good boxoffice notice and I was only telling him the truth when I thanked him."

Since the appearance of Sylvester's favorable review of "Live Wire" in the late editions of Friday's (18) News, Todd is understood to have made an indirect attempt to arrange a peace powwow with Sylvester. But apparently a get-together hasn't yet taken place.

Sally Benson

Continued from page 1

ty, is being wrapped up for telenovela after the seven-year picture contract expires in February. Barbara Whiting, who was in the original legit show, would be titleholder, Lever Bros., which backed the AM stanza on CBS (it previously had been sponsored by Procter & Gamble) is reported interested in the video version.

Misses Garner and Whiting, who were together in the legit original of "Junior Miss," will be in different aires, the former being in the NBC "St. Louis" show and the latter in the projected "Miss" teleseries.

BIRTHS

Mr. and Mrs. Edmond O'Brien, daughter, Hollywood, Aug. 14. Mother is actress Olga San Juan; father is also a film actor.

Mr. and Mrs. Bill Schroeder, daughter, Grand Rapids, Mich., Aug. 13. Father is general manager of station WOOD in that city.

Mr. and Mrs. Mannie Trautenberg, daughter, in Pittsburgh, Aug. 12. Father is UA manager in Pitt.

Mr. and Mrs. Floyd Klingensmith, son, in Pittsburgh, Aug. 4. Father is a Columbia Pictures salesman.

Mr. and Mrs. Al Singer, son, in Pittsburgh, Aug. 14. Father is manager of the Warner theatre here.

Mr. and Mrs. Tommy Turk, son, in Pittsburgh, July 15. Father is trombonist with Deuces Wild at Midway Lounge, Deuces Wild.

Mr. and Mrs. Ron Ormond, son, Hollywood, Aug. 13. Mother is June Carr, former actress; father produces western films.

Mr. and Mrs. John Michael, Hollywood, Aug. 15. Father is a film actor.

in wrentham, mass., cedar grove, n. j.,
cincinnati, asbury park,
pittsburgh and
detroit



RALPH FLANAGAN

now holds
all-time
attendance records

... his rca victor record
of "the only red we
want, is the red we've
got (in the old red, white
and blue)" sold over 200,000
copies in the first ten
days ...

... the band made its first
records august 18, 1949—played
its first engagement
march 15, 1950 ...

... on the air for chesterfield (cbs)
since may 31, 1950 ...

... opens the statler hotel, n. y.,
september 11 ...

... and going into percentage
on three out of four one-nighters
ever since may 5 ...

... obviously (right?) the
greatest true "overnight
sensational" in the history of
popular music!

Flanagan Plays Hot B. O. Tunes

NEW YORK, June 24.—Ralph Flanagan's orchestra, whose progress is being eyed closely by traders as an indicator for the future of band business, has played to approximately 72,600 persons and grossed \$67,338 in 37 playing days, including 24 promotion dates. Flanagan took percentage money out of 13 of the promotions and established several record attendance marks en route.

The band drew 3,683 persons June 17 at the King Philip military in Wrentham, Mass., to shatter Tommy Dorsey's 3,603 persons record of 1948. Flanagan set an all-time indoor attendance record at Castle Farms, Cincinnati, June 3 with a draw of 2,743 ticket buyers. The band had only three bad nights in its travels, all three on Southern one-nights' for promoter Ralph Weinberg.

Flanagan has been booked to play the Cafe Rouge in the Hotel Statler here, a band biz plum, for a six-week period beginning September 11. The band has only 10 open days between now and the October 21 closing date at the hotel. Ork has been sold for from \$1,000 to \$1,500 per night on promotions against the standard 60 per cent of the gross.

The Billboard
July 1, 1950

Flanagan Orch's Record Gross in Asbury Date

Asbury Park, N. J., Aug. 1. Ralph Flanagan's orchestra, in a weekend (28-29) stand at Convention Hall here, broke Vaughn Monroe's previous record with a total gross of \$8,300 for the two-night stand. Crew went into percentage over its \$3,000 guarantee.

Flanagan moved to Ephrata, Pa., for one-nighter concert Sunday night (20) where it garnered \$4,000, dancing not being permitted in this town on the Sabbath. Following dates are in New Bedford, Mass., and Warwick, R. I., this week.

VARIETY
August 2, 1950

New Casino Amusement Enterprises

DANCING ... DINING ... BATHING ... REFRESHMENTS

PHONE WALLED LAKE 84 OR WALLED LAKE 125
WALLED LAKE, MICHIGAN

August 15, 1950

Mr. Ralph Flanagan
881 Seventh Avenue
New York City, New York

Dear Ralph:

We knew before your appearance at our ballroom that you had done terrific business on all your dance dates, but your engagement here on Friday, Saturday and Sunday, August 11, 12 and 13 was beyond all expectations.

In your three days at the Casino more than 9000 people paid admission. You broke the all time record for each of the three nights, and on Saturday a new all time record for one night was established when 4004 people were admitted. As you know, the box office was closed at 10:45 P.M. because there simply wasn't any more room. Hundreds of people were unable to gain admittance.

As an individual ballroom operation, we would like to express our gratefulness to you for creating such a terrific reaction in the dance business when it needed it most. Also, we believe that this has been of great benefit to the dance industry as a whole.

Wishing you continued great success, we are

Yours sincerely,

Albert J. Tollette
Albert and Elmer Tollette
WALLED LAKE CASINO BALLROOM

FRANK DAILEY'S

Meadowbrook

ROUTE 23, CEDAR GROVE, N. J. • LITTLE FALLS 4-9119, VERONA 8-1914

July 7, 1950

Messrs. R. Flanagan, H. Hendler, and B. Woods
381 Seventh Avenue
New York, New York

Dear Ralph, Herb, and Bernie:

I thought you would like to know that during your engagement at Meadowbrook we had THE BEST BUSINESS that the Meadowbrook has had in the past seven years.

This is very gratifying to me in view of the fact that most of the weeks that you were here were during the major portion of the Lenten Season.

We, here at Meadowbrook, are all wishing you continued success, and anxiously awaiting your return.

Very truly yours,

Frank B. Dailey



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VARIETY

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DISK TALENT BATTLE SPREADS

Ousting of Jean Muir From 'Aldrich' Seen Setting Widespread Precedent

General Foods' decision to oust Jean Muir from the cast of NBC-TV's "Aldrich Family," paying her off over \$10,000 for the 18 weeks of contractual commitment, is feared to have precedent-setting influences on the entire radio-video industry. Any broad allegations which, by inuendo or otherwise might becloud a sponsor's commodity, could prompt the bank-rollers to pay off and cancel rather than play the talent. Miss Muir categorically denied any left wing tendencies or sympathies.

The grocery company, in a formal statement, termed the actress "a controversial person," adding that her cast presence might hurt the sale of its product, in this instance Jell-o. Miss Muir interpreted the pay-rather-than-play as evidence that the charges against her were untrue, otherwise G-F could legally have cancelled her without any payoff.

It has been revealed, meanwhile, that NBC, Young & Rubicam, which handles the G-F account on the show, and the William Morris

(Continued on page 54)

VICTOR CENSORS DISK DUE TO KOREAN CRISIS

In the first "self-censorship" action of the disk industry since the start of the Korean crisis, RCA Victor has taken its release of "Old Man Atom" off the market. It's understood that top RCA execs are of the opinion that the lyric of the tune, which decries the destructiveness of the A-bomb, is playing into the hands of the Commie-inspired Stockholm petition for outlawing of atomic weapons.

Tune, published by Alamo Music, was written by Vern Partlow and Irving Bibb and was recorded for Victor by the Sons of the Pioneers, a western combo. Disk was among Victor's top sellers in the folk division before its quiet withdrawal.

Topical News Comment By Bard of Avon on WNEW

William Shakespeare, a native of Stratford-on-Avon, will provide the script for a new news commentary stanza on WNEW, N. Y.

Predicated on the news upbeat resulting from the Korean crisis, the station wants a novelty news show to supplement its hourly summaries and yet won't depart from its "no commentators" policy. Ainer will report for example, an item on the Korean campaign and follow it with an apropos quote from "Antony and Cleopatra": "Our force by land have nobly held; our sev'rd navy too have knit again. . . ."

The voice of the Bard, pointing up the comment or moral, would be handled by Barry Thompson. Idea was created by Betty Tevis.

One-Woman B'way Show For Jeanette MacDonald

Jeanette MacDonald will do a one-woman show at Carnegie Hall, N. Y., during October under her own management, in association with her husband, Gene Raymond. The actress-singer also plans to present the show at a Broadway legit house for a run, starting in January.

Miss MacDonald, who was in Broadway musicals before becoming a Hollywood star, has made numerous concert appearances in recent seasons, generally to big grosses.

Real Showdown This Fall on Pix Vs. Television

Upcoming fall and winter season should determine the exact extent to which television affects the film boxoffice, in the opinion of many film industry execs. With the major film companies promising to deliver more and better product to exhibitors between now and Christmas, and with some of the top-name personalities in show business entering TV for the first time this fall, trade observers believe that films and video for the first time will be competing strictly on the basis of quality.

Major company analysts had hoped to determine TV's influence on film biz this summer. While some observers feel the poor quality of video entertainment during the last few months might have been partially responsible for the upward boxoffice trend, the majority opine that's only one of a multitude of factors. Better film biz, they point out, might be due to a lack of good TV entertainment during the summer but might also be traced to more people having more money to spend for amusement because of war-created jobs.

NEW JAP 'ATTACK' GIVES JITTERS TO N. ORLEANS

New Orleans, Aug. 29. War jittery residents here last Thursday (24) jammed the switchboards of newspaper and radio stations after a television show had been interrupted to announce a Japanese attack upon Pearl Harbor.

The hysteria caused by the television announcement—which was part of a motion picture depicting events in 1941—was reminiscent of that following in the wake of Or-

(Continued on page 47)

OFFER RADIO-TV DEALS AS BAIT

With the battle of the speeds settled, major diskeries have turned their attention to another round in a talent war that promises to become as far-reaching as the talent raids in radio and television. And, as in these media, it's RCA, with its RCA Victor division, and the Columbia Broadcasting System, Columbia Records' parent firm, that are the antagonists.

With radio and video offers the teasers, the battle between Victor and Columbia broke out anew last week with a series of completed or projected talent shifts. Latest to move is Ezio Pinza, whom Victor snagged from Columbia following latter's recent grab of Sammy Kaye.

Pinza, a longtime fixture in Columbia's Masterworks division and star of the top-selling "South Pacific" album, was inked late last week to a five-year deal by Manie Sacks, RCA artists relations chief, and George Marek, company's longhair repertory exec, on the Coast. Pinza's pact with Columbia

(Continued on page 40)

'Crawling Speed' Disks Looming

Disk industry is now facing the introduction of a new-type "crawling speed" record which can play up to one-hour on each side. New development, which is not expected to upset the current stabilization of the speed situation for standard commercial platters, is expected to stimulate interest in the production of "talking albums" in compact form.

New slow-speed disks, which turn at 14 rpm, have already passed the experimental stage at the New York labs of the Wagner-Nichols Co., pioneers in the 33 rpm development and manufac-

(Continued on page 46)

To the Last Drop

London, Aug. 29. During the recent visit of the N. Y. City Ballet Co., Marie Rambert, of Mercury Theatre and the Ballet Rambert, and known as "the mother of British ballet," invited Anatole Chujoy, of N. Y., editor of the Dance Encyclopedia, to tea.

When Chujoy arrived, Mme. Rambert asked, "Tea, coffee or cocoa?"

"Tea," he said.

"India, China or Ceylon?" she asked.

"China," he replied.

"Cream, milk or lemon?" Madame asked.

"Milk," Chujoy said.

"Jersey, Guernsey or Alderney?" she asked.

Laraine Day Penalized by Producer In Barn Hassle; Part Pay Withheld

Jolson May Be First Entertainer in Korea

Washington, Aug. 29. Al Jolson may be the first to entertain GIs on the Korean front. Jolson, who some time ago volunteered his services, had been held up because of need for every available bit of transportation to carry materiel, personnel, etc.

Pentagon officials are now mulling the situation, and likelihood is that they'll approve the flight of Jolson and an accompanist to the war area. General Douglas MacArthur is reported to be interested in having Jolson entertain.

Gillette Bans Pool On World Series; To Pay TV Outlets

World Series on television will be carried exclusively by a single network this year, instead of on a pooled basis as last year. In addition, it's believed that Gillette Safety Razor, which copped video rights to the Series last week for \$800,000, plans to pay all stations carrying the games their standard rate fees. Gillette last year refused to pay the station time charges, leading several key outlets to claim they were being "blackjacked" into carrying the Series.

While a final decision on which network will get the video plum won't be handed down until later this week, it's believed to be a toss-up between NBC and CBS, with the possibility that the two webs will be bidding against each other for the privilege. Outcome of the bidding would be the payment of a certain fee to Gillette for the

(Continued on page 32)

WCAU-TV GIVES BRUSH TO MALIK 'FILIBUSTER'

Philadelphia, Aug. 29. Declaring the station refused to be "part of Malik's filibuster," WCAU-TV substituted a film (25) for the second English translation of Jacob Malik's speech before the United Nations Security Council. The telecast from Lake Success was interrupted by the film "The American Heritage," when the repeat translation of the Russian's speech began. A third translation in French was similarly ignored. A spokesman for the station said: "WCAU refuses to help along Mr. Malik's filibuster. He insists that his English translation be followed by a second and then by a French translation. We are sure our viewers welcomed the film interpolation. At any rate, we had no complaints."

First move in what may be an organized campaign by strawhat managers to hold guest stars strictly to the terms of their contracts was made last week by Richard Aldrich in withholding 25% of Laraine Day's stipulated fee for her engagement in "Angel Street" at his Falmouth playhouse; Coan-messett, Mass. His action was in line with an agreement reached last spring by the Stock Managers Assn., of which he is a member, to penalize stars who fail to live up to their contracts.

Film actress, whose guarantee for cowburn dates is understood to be \$2,000, reportedly didn't put up any particular squawk when the quarter of the amount was withheld. She apparently didn't express any intention of filing a protest with Actors Equity, but if she does so, Aldrich is believed ready to make an issue of the matter, in which he would presumably have SMA support. No claim had been filed with Equity up to yesterday afternoon (Tues.).

Miss Day, whose contract called (Continued on page 54)

WHITE-NEGRO POLICY FOR GALE'S FLA. CAFE

Miami Beach, Aug. 29. Comedian-boniface Alan Gale, whose Celebrity Club, Miami Beach, is currently in process of renovation, will install a policy of two complete shows at his cafe this winter. Gale plans to appear at the dinner show in company with several white acts, while mid-night and late shows will have a Negro cast.

Spot, reopening Dec. 15, will have Sarah Vaughan, Berry Bros. and Timmie Rogers playing the late displays. Buddy Allen is booking.

Tallu Would Pass Up 25G To Air Giants for Nothing

Tallulah Bankhead has been optioned by WNBC and WNET, N. Y., to do a pre-game and post-game analysis and commentary session on each day of the World Series. Option pickup depends on NBC-TV getting a sponsor for pre- and post-games. (Gillette sponsors the games.)

The legit actress is asking \$25,000 for the stint. "But if the Giants cop the pennant," she says, "I'll do it for nothing."

Miss Bankhead is also slated to make her debut as a vocalist on wax on the Columbia label under a one-year deal recently inked with the diskery. Actress' initial disk has been delayed due to inability to find a suitable second song for the release. Top side will be "One For the Road."

Miss Bankhead's contract stipulates that Joe Bushkin, pianist-composer, be in charge of the recording sessions.

Cantor Sees Changes Coming in TV, Warns Vs. Studio Audience Ogre

Chicago, Aug. 29.

From his many years in show biz, Eddie Cantor has extracted some strong beliefs about future trends in television. With his own video debut set for Sept. 10 on NBC, comedian has been scanning the new medium closely. He doesn't like all he sees and predicts the next few years will see some major changes.

One thing that particularly concerns Cantor is the increasing evidence that teevee is falling into the same habits regarding studio audiences as did radio. He was quite emphatic on the point that the entertainment youngster is showing signs of falling into the same traps regarding studio groups as did its older brother.

After warning that video can't afford "to get in the same groove," Cantor predicted that in four or five years "TV will not have one person in the studio who does not belong there."

He suggested that the presence of large, enthusiastic beyond-the-footlights crowds too frequently cause talent to lose sight of the fact that teevee is basically home entertainment. He volunteered that some of the current video headlines will eventually be knocked out of the picture because of their favoring the down-fronters at the expense of the home audience.

"Why should you jeopardize the show for 20,000,000 viewers for the benefit of 1,000 or so in the studio, as too many are doing today?" the comic asked.

To the Camera Man

His monthly tele stint for Colgate will be done before a studio audience of about 1,200 at the Center theatre in N. Y. "But I'll be doing the show for one guy—the camera man," Cantor affirmed. It'll be just as if he were making a motion picture of the same length. It was the dry runs before film cameras that taught comedians

(Continued on page 47)

Adler's Hitler Starrer Tag Changed to 'Heil'

Vienna, Aug. 22.

Briskin-Smith pic about Hitler, starring Luther Adler and formerly known as "The Magic Face," is now rolling under new title of "Heil." Production, which is first U. S. feature to be made in Vienna, is shooting in the Sievering (U. S. Zone) studios of Wien Film and on locations in Vienna public buildings. Several days were spent in the Ronacher theatre depicting the scenes of the then Nazi leaders on state visits to the theatre. Narrator William L. Shirer gives the purely fictional screen play a semi-documentary feel. Director Frank Tuttle, rushed from Paris after completing "Time Running Out," with Dane Clark and Simone Signoret. He went to work on "Heil" after Irving Reis walked.

Second lead has been given to Ilka Windisch, Viennese girl who played tele roles and one Dramatic Workshop show on Broadway. It's her first English language film role, but producer Mort Briskin feels she is a winner and may invite her to the Coast for further work.

"Heil" should be in the can by Sept. 30. While Briskin-Smith have previously released through UA, distrib deal for pic is not yet set. It is fully financed.

M-G Teams Maurice Evans With Ethel Barrymore

Hollywood, Aug. 29.

Maurice Evans will pass up the legit classics to make his Hollywood bow as co-star with Ethel Barrymore in "Kind Lady" at Metro.

Evans appeared in a number of British films years ago, and once played in an American picture, "Scrooge," produced in England by Paramount in 1935.

Won't Appeal Nix Of 'Way' in Chi

Twentieth-Fox is not expected to make a formal appeal of the Chicago police censor's ban on "No Way Out." With public sentiment, backed by most of the Chi newspaper editorial writers, apparently against the ban, the company reportedly is expecting that the Chi citizenry by itself will work up enough agitation against the censor's action to force him to rescind it.

Dept. of Public Safety in Massachusetts this week prohibited the showing of the film in that state on Sundays. While the Chi censor objected on the grounds that the film, which has an anti-Negro discrimination theme, might incite race riots in the city, the Massachusetts blue-noses objected that the riot scenes in the picture were "objectionable" and also that the film offers no solution to the Negro problem.

In line with that, Joseph L. Mankiewicz, who directed "No Way" and co-scripted it with Lesser Samuels, last week labeled the Chi censor's action as "absurd." Mankiewicz commented: "Even Hollywood does not have the right to offer a solution to a problem which has baffled this country for" (Continued on page 54)

Flynn's Pic Troubles In France Ease Off; WB Action Up in Air

Paris, Aug. 29.

Multitude of difficulties which plagued William Marshall's Riviera-locationer, "The Bargain," now appear to be easing off. Ever since its producer rolled the picture Aug. 8 successive squabbles developed with the government, the film's co-star, Errol Flynn, and the latter's home studio, Warner Bros.

Although a few wrinkles still remain to be ironed out, "The Bargain" (now re-titled "New Orleans Tavern") will probably be salvaged. Warners previously objected to Flynn appearing in the venture since Marshall was said to have set a Republic release deal for the completed pic. Actor may make outside films under terms of his WB pact, but they must be grooved through a major.

However, lawyers involved in the situation now agree that until the picture is actually released, there is no point in Warners' charging Flynn with breach of contract. In (Continued on page 53)



WILL MAHONEY
THE INIMITABLE

Au Revolt States! Sailed Aug. 25 via La Liberté to open Palladium, London Sept. 4.

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\$58,890,000 More Gets House Okay For Films, Radio

Washington, Aug. 29.

A huge \$58,890,000 additional for films and radio to be used in the State Department's overseas program was included in the supplemental appropriation bill which the House passed and sent to the Senate yesterday (28).

While the program was attacked on the floor, the House supported the full amount recommended by its Appropriations Committee and okayed it without a nick. The Senate customarily increases such items over what the House votes, so there appears little likelihood that the figure will be cut.

State Department, which had asked a supplemental \$11,017,000 for informational motion picture work, was given \$10,000,000. This is in addition to the \$2,450,000 provided for the purpose in the regular State Department budget.

Bill includes \$41,288,000 for construction of additional radio broadcasting facilities and office space in New York, and an additional \$7,602,000 for international broadcasting.

While everybody seemed agreed on the necessity of expanding work of "Voice of America," the service was rapped more than a little during the debate on the measure Saturday. Rep. John Taber (R., N.Y.) charged "Voice" was not bold enough in naming Russia as responsible for the aggression of the North Korea armies, although the Russians have been loudly charging that "American aggression" was responsible for the war. He said the "Voice" had been slow in getting started on this, and that Russia had had a terrific head start.

Rep. Walter H. Judd (R., Minn.) claimed the "Voice" was offending many people abroad by the kind of broadcasters used. He said, for example, that broadcasts to Czechoslovakia were being read by a man with a Hungarian accent.

ROSSELLINI REVEALS SUIT ON 'STROMBOLI'

Venice, Aug. 29.

Roberto Rossellini, here for the film festival, told VARIETY this week that he had filed suit in a Rome court in an effort to have revoked RKO's distribution rights on "Stromboli" in Italy. Producer, who made the Ingrid Bergman starrer here for RKO in 1949, claims that the distrib damaged his reputation by cutting the film in America to such an extent that it changed the story.

Rossellini claims RKO had no right to make such extensive cuts without his authority. In addition, he maintains the company subjected him to damaging and misleading publicity and failed to observe provisions of the distribution contract pertaining to financial statements (Continued on page 53)

Tourists Shun Shorts at Venice Fete, Flock for Features; DeHavilland Cops

Venice, Aug. 29.

Toots Shor May Bow To Astor Realty Proposal

Toots Shor will probably accede shortly to the Vincent Astor realty interests' proposal to purchase his West 51st street (N. Y.) site as part of an office building planned on that site. It's in the Radio City zone.

The Astors would give Shor a profit besides erecting for him a comparable class restaurant in the same neighborhood.

Loyalty Oath By SDG Stirs Schism

Action of the Screen Directors Guild of America last week in ruling that all its members must sign a non-Communist oath may lead to an internal conflict within the organization. Following a statement from SDGA prez Joseph L. Mankiewicz in New York that he knew nothing of the ruling, since he was overseas at the time, acting prez Albert S. Rogell claimed in Hollywood that the membership is voting "nearly 100 to 1" in favor of the resolution.

Mankiewicz said he would withhold any formal comment on the resolution until he gets back to Hollywood this weekend, but intimated he is strongly against such a move. "I was not consulted nor informed of the pending action," he said, "but will have a statement to make on my arrival in Hollywood, at which time I'll ascertain what prompted the move and get a complete picture." Rogell, meanwhile, claimed the SDGA has received a number of messages commending the action, "especially from members of other guilds and crafts."

Oath Required on Govt. Pix

Hollywood, Aug. 29.

Loyalty oath will be required by the Federal Government from every person associated with films turned out for the preparedness program, members of the Motion Picture Industry Council have been informed. MPIC previously had offered the Government full co-operation in making films for various branches of the service.

It's also expected that all production personnel called to work in military or restricted secret installations will be thoroughly screened, as per practice followed in World War II. In some cases, periodic checks were also made on film workers required to visit secret projects on productions. Loyalty oath will be a non-Communist affidavit stating the person involved is not, nor ever has been, a Communist or member of an affiliated organization.

Mankiewicz Stresses Video Directors' Need For Tieup With SDGA

Joseph L. Mankiewicz, as prez of the Screen Directors Guild of America, declared this week that his organization does not plan to raid any existing TV directors guild for SDGA members. He reiterated, however, his guild's contention that video directors logically belong with the SDGA and declared that if a fight is necessary with the ad agencies or networks to achieve that purpose, then the SDGA is ready and willing.

Mankiewicz, declaring that TV is now at the same stage in its development as Hollywood was at the inception of sound, averred that (Continued on page 53)

Cecile Sorel Into Convent

Paris, Aug. 29.

French veteran actress Cecile Sorel, who first appeared on the stage in 1889, and who was a leading figure on the French stage for 30 years, has taken the cloth in the Third Order of St. Francis in Bayonne. She will be admitted after a year's novitiate.

It is becoming frequent for French actresses to retire into convents.

Olivia DeHavilland copped Italy's "Silver Ribbon" award as the best actress appearing in a foreign film during the last year at the start of the Venice film festival here last week. Actress received the award, equivalent to Hollywood's Oscar, for her work in 20th-Fox's "Snake Pit." Award for the best male actor went to Michel Simon for "La Beaute du Diable" (French), while the Italian Film Critics Assn. handed the best direction laurel to Sir Laurence Olivier for his "Hamlet."

Eleven countries are participating in the festival, with a total of 44 films entered for top honors. In addition to competing for best film prizes, the entries will also be judged for David O. Selznick's "Golden Laurel" award, which goes to the film which best promotes international understanding. Presentation is to be made Saturday (2) by James C. Dunn, American ambassador to Italy. Selznick will be on hand Saturday to watch the presentation.

Before the showing of feature films started, the festival devoted a month to screening of scientific, documentary and children's films. Five Negro spiritual shorts produced by Hollywood's W. Lee Wilder snared top prize. Anticipated rush of tourists for the festival failed to materialize during the documentary showings, mostly because the shorts have not been particularly interesting. Film fete ruled that any producer could submit entries if he would pay his own shipping charges. As a result, most of those entered came from the unestablished fringe, with the top Yank documentary producers, such as Robert Flaherty, bypassing the event completely. State Dept. entered a group of films and Amos Vogel, head of Cinema 16, brought over a group of experimental and abstract shorts.

American films competing for the feature picture award, the Lion of St. Mark statuette, were selected jointly by officials of the Motion Picture Assn. of America and festival authorities. They include "Caged" (WB), "September Affair" (Paramount), "Asphalt Jungle" (Metro), "Panic in the Streets" (20th), "All the King's Men" (Columbia) and William Wilder's independently-produced "Once a Thief." Screenings are being held in Cinema Palace, lush auditorium erected in the 1930s for exclusive use by the festival.

Star celebs, expected to hypo the fete's tourist draw, failed to show for the documentary screenings but arrived en masse last week for the feature part of the affair. Robert (Continued on page 46)

Olivia DeHavilland May Prod. 'Romeo' on Own

Hollywood, Aug. 29.

Tentative deal for Olivia DeHavilland to star in a Broadway revival of "Romeo and Juliet" this season under Kermit Bloomgarden's management has reportedly chilled and the actress is now understood considering sponsoring the presentation herself, in association with her husband, author Marcus Goodrich. Peter Glenville is to direct.

Miss DeHavilland, a two-time Academy award winner, is said to have modified her original demands for the show, which would have given her 15% of the gross (with a guarantee of \$3,000) and 50% of the profits, without committing her to bring in any of the estimated \$100,000 financing.

Selznick to Venice

David O. Selznick planes out of New York today (Wednesday) for Venice to be present at the international film festival there when U. S. Ambassador Dunn makes the "Golden Laurel" award Saturday (2). Award is sponsored by Selznick for the film doing most for promotion of amity and democracy. DOS arrived in New York from the Coast yesterday (Tuesday). He is uncertain whether he'll return to the U. S. next week or will continue negotiations in Italy and England on deals he now has pending for co-production of a series of eight pix in the two countries.

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HARRIED UA PRODS. FLOCK EAST

Govt. OK, Majority Stock Vote Key To Consummation of RKO-Brandt Buy

With Howard Hughes and Harry Brandt said to have agreed last week on sale of Hughes' interest in the RKO chain to Brandt's Trans-Lux circuit, only two important hurdles are understood to stand in the way of consummation. One is the obtaining of the Government's okay for T-L to add the RKO theatres to its present 14 houses and the other is the requirement that 66 2/3% of the shares in both T-L and RKO be voted in favor of the merger.

Brandt said this week that he anticipated no difficulty on either score. Likewise, he expressed optimism that financing would be readily obtainable from either Kuhn, Loeb & Co. or other Wall Street banking houses and that the deal will be finally consummated shortly.

Brandt and Sam Dembow, who initiated the deal and has been performing the middleman function, were on the Coast last Thursday (24) for a lengthy personal session with Hughes. They said they straightened out all matters which had previously stood in the way of a deal between them and a gentleman's agreement was made.

Brandt and Dembow were in confabs with Milton Weisman, T-L attorney, this week on formulation of the changes asked by Hughes in the original Brandt proposal worked out several weeks ago. Brandt said no difficulty is being experienced and "this is the first time I really feel that the deal is in the bag."

New York circuit operator added that Weisman will shortly see Government attorneys to get Dept. of (Continued on page 18)

De Rochemont Unit Eyes Reynolds' Leibowitz Biog For Indie Col Production

Louis de Rochemont's indie unit at Columbia, on a quest for high-budget story material, started negotiations this week to acquire screen rights to "Courtroom," Quentin Reynolds' best-selling biog of Judge Samuel Leibowitz of New York. Unit last week closed a deal for "The Cardinal," best-seller by Henry Morton Robinson. Price was \$100,000, to be paid over a period of years, plus profit-participation by the author and Simon & Schuster, the publishers.

Number of other producers are understood negotiating to obtain "Courtroom" rights. Deals are being handled by Reynolds' agent, Irving Lazar, on the Coast, and Leibowitz's attorney, Norman Schurr, in New York.

De Rochemont unit would use both "Cardinal" and "Courtroom" under the deal by which Col furnishes financing and release for a series of medium-budgeters, plus several top-bracketers, all to be made in the semi-documentary, location style with which de Rochemont has had considerable success.

Meantime, producer is prepping shooting Sept. 25 on his initialer (Continued on page 16)

Autry May Attend Allied States Meet

Pittsburgh, Aug. 29. Highlight of the Allied States Assn. of Motion Picture Exhibitors' national convention, to be held here Oct. 2-4, will likely be Gene Autry's personal explanation of why he's making TV shorts. In reply to an invitation extended by Allied toppers, the actor stated if he's not working he will attend the meet.

Other guests will include several Hollywood stars as well as a number of sales managers of the majors. Most producers reportedly have promised topflight talent, but as yet have not submitted actual names of those who will appear. Among sales chiefs who have agreed to attend are 20th-Fox's Andy W. Smith, Jr., and Metro's Bill Rodgers.

Jarratt Due in U.S.

Sir Arthur Jarratt, managing director of British Lion, distrib affiliate of Sir Alexander Korda's London Film Productions, is due in New York from England in mid-September.

He's expected to be in the U. S. about three weeks, huddling with Morris Helprin, Korda's American rep, and going into deals on distribution of London Films product in the U. S.

See N. D. Golden As Allocator For Film Industry

Washington, Aug. 29.

If and when President Truman signs an order for allocation of all scarce materials, the man who'll probably be dishing out the rawstock and other equipment for the motion picture industry is expected to be Nathar D. Golden, chief of the motion picture division of the U. S. Commerce Department. That's the way it looks now, although there is still considerable backstage pulling and hauling among the various departments and agencies about who will do what.

The groundwork has already been laid in Golden's division to handle the job with a minimum of lost motion. The planning has been going on for some time.

During World War II, allocations for the motion picture industry were handled in various units of the War Production Board. However, Mr. Truman favors keeping matters within the old-line agencies. Thus, Department of Commerce would take problems of industry, Department of Labor would cover war manpower problems, etc.

However, Stuart Symington's National Security Resources Board has recently been in conflict with the Commerce Department, insisting that allocations of scarce materials belong to him. Congress favors giving this work to the Commerce Department, although it failed to keep a provision to that effect in the new war powers bill.

Assuming that Commerce Department does win the right to allocate scarce materials to industry, (Continued on page 14)

Shulman, Roberts, Ace Weidman to Write Pix For Wald-Krasna Unit

Deals for development of four stories were made by Jerry Wald and Norman Krasna during their New York visit last week. Chiefs of the new RKO indie unit also disclosed in laying out their program with prez Ned E. Deplinet that they are planning 18 stories for the first year of their five-year pact. They count on some of them failing to jell and thus will insure themselves of having a minimum of 12 properties which they are committed to produce during the 12-month period.

Among the deals they made was one with radio writer and comic Goodman Ace to write his first screenplay. It is tentatively labeled "Best of Friends." They also signed Jerome Weidman to script an original on the dress industry in New York, to be tagged "Size 12."

Max Shulman was pacted to do an original, "Behave Yourself," while Jerome Robbins was inked to begin preparation of a musical.

The producers, while east, also concluded a script deal which will tie-in radio and TV. It gives them (Continued on page 14)

WANT DISTRIB STATUS CLEARED

Continued postponement by United Artists' new exec heads to make a promised trip to the Coast has started a trek of the mountain to Mohammed. Company's indie producers, anxious to get a line on developments under the new regime, are beginning to pour east to see the company chieftains.

Already in New York are Carl Leserman and Sam Spiegel. Arriving next week are Edward Small and Stanley Kramer. They are all seeking data on what the future holds for their product which is already in release by UA or which is nearing the release point.

Leserman is a partner with Joseph Justman and Walter E. Heller & Co. of Chicago in a unit which has been financing UA pix. It bankrolled two for I. G. Goldsmith and one for Spiegel. These three are now being held back on the financing organization's orders. Other producers are also delaying delivery, by one means or another, of negatives to UA until they are given evidence of the financial responsibility of the new management and get lowdown on its plans for employing a general salesmanager and other points.

In the meantime, Mary Pickford, who now reigns as principal stockholder-manager of the company, has been stating on the Coast dur- (Continued on page 16)

Bischoff Powers At RKO Defined

Hollywood, Aug. 29.

Sam Bischoff will supervise all studio-made films at RKO, it was learned yesterday (28). When inked May 30 by Howard Hughes as "a top executive producer," it was announced Bischoff would be placed in a supervisory capacity over "a certain portion of RKO production program." Positive clarification of status wasn't made though it was stated he wouldn't affect status of Edmund Grainger and Howard Hawks, each of whom have deals to deliver indie product.

Few people at studio have been certain of full scope of Bischoff's (Continued on page 4)

National Boxoffice Survey Heat Takes Biz Toll; 'Sunset' Still Strong Champ, 'Very Own' in Second, 'Louisa' Lively Third

Return of torrid weather in many spots plus the surplus of holdovers and extended-runs is cutting into film theatre biz this week. Such factors along with the fact that many exhibitors are marking time until they open new fare for Labor Day weekend are contributing to the slightly offish tone.

Despite all this, "Sunset Boulevard" (Par) is tightening its grip on the No. 1 spot with a long string of sock to terrific sessions in all sections of the country. The Gloria Swanson starrer looks likely to hit a new high on its two-theatre engagement in L. A. Although third frame at the vast N. Y. Music Hall, this pic continues its phenomenal gain at \$162,000 or better, only a few thousand dollars away from initial week.

"Our Very Own" (RKO) is pushing up to second slot, with a batch of new bookings. It was in sixth last round.

"Louisa" (U) will retain its sturdy third position, with fresh bookings confirming its smash showing in Chicago where it bettered \$128,000 in two weeks. Strong fourth is "Three Little Words" (M-G) while "Broken Arrow" (20th), second last week, is winding up fifth.

"Kiss Tomorrow Goodbye" (WB) is capturing sixth spot, with "Treasure Island" (RKO), last week in

Hays' French Agreement Burns WB; Threaten Suit and Quitting MPAA

Texas' Green Sawdust

Hollywood, Aug. 29.

Latest Texas millionaire dabbling in films is Dan Gunn, Jr., sawmill owner of Woodville, Texas, who is shelling out \$25,000 for a short starring his nine-year-old piano-playing moppet Judy.

Short, "Fantasy for Judy," rolls Thursday (31) at Eagle Lion.

Sears Ready To Work, He Tells New UA Mgmt.

Grad Sears has notified the new management of United Artists that he "is ready to report for work" next Tuesday (5) morning. Sears, who has been ill, was recently displaced as prexy of United Artists when the new management group headed by Paul V. McNutt moved in.

If Sears should physically present himself for work, it would make for an interesting and dramatic situation. McNutt group has operated on the theory that he is not coming back and certainly would find itself highly embarrassed by his presence.

Actually, it is believed, Sears' notification to the company is a technical move in the legal action he brought last week to force payment of his salary. Despite a contract which runs actively until Dec. 31, 1951, new management has not been paying Sears since it took over June 12.

Sears' attorney, Abe Bienstock, last week filed a summons and complaint on UA, charging failure to live up to the contract. Company has 20 days in which to file an answer in N. Y. supreme court. (Continued on page 4)

O'DONNELL IN HOSPITAL

Hollywood, Aug. 29.

Interstate Theatres' Bob O'Donnell entered Scripps clinic, La Jolla, Cal., for treatment of minor attack of gout and general checkup. Plans Carmel vacation next week with wife.

Dispute among the major companies over the Will Hays arbitration agreement on French remittances has turned so bitter that Warner Bros. this week threatened to go to court to upset the Hays verdict. There is a short stretch remaining of the 90-day period following the arbitration during which any of the parties can ask the courts to throw it out on the basis of fraud or suppressed evidence.

Exactly what WB's legal beef would be is not clear in the highly complex matter that took the former Motion Picture Assn. of America prexy more than a year to decide. In any event, Warners is so burned over the decision that rumbles have even been heard of its quitting the MPAA, although such action is thought highly unlikely.

French arbitration and some unexplained actions of the French government following it took up a large portion of a session of top execs of MPAA companies with prez Eric Johnston in New York Monday (28). Both the Assn. and the individual distibs are now attempting to get some explanation of failure of the French to make payments due last June under the (Continued on page 4)

Goldwyn Shoots More Footage to Switch 'Doom' During Date

Samuel Goldwyn last week went into the unorthodox procedure of shooting additional footage for a film while it was in the midst of a first-run engagement, in order to change the emphasis in the pic. Film is "Edge of Doom," currently in the fourth week of its world preem engagement at the Astor, N. Y.

Pic got poor reviews and is proving disappointing at the b.o. Criticism has been that it is too grim. Producer hopes to change that by insertion of the new material provided by one day's shooting last week. He aims to give it a lift by shifting the emphasis from the (Continued on page 7)

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(Complete Boxoffice Reports on Pages 8-9)

U.S. Companies Seeking \$4,000,000 From ECA in '51 From German Distrib

Washington, Aug. 29.

Plans are already under way to work out ECA convertibility agreements for American films to be shown in Western Germany in 1951. In contrast with the nearly \$3,500,000 in guarantees which will go to the U. S. studios during this current year, the film companies are said to be seeking about \$4,000,000 next year.

The 1950 contracts, not all of which have been clinched, provide for \$25,000 per picture plus out-of-pocket dollar costs incurred in preparing the German-language version, generally about \$12,000 more per pic. What ECA does is to give the picture companies dollars in exchange for frozen foreign earnings.

Albert W. Scott, who succeeded Sidney Mellen in charge of ECA media guarantees, has already begun huddles in New York with industry execs. The picture spokesmen have pointed out that over and above the pictures for which the guarantees are provided, they are also shipping other pictures into Germany. These supplemental pix are sent in solely as revenue producers without any particular yardstick of whether they pass ECA standards as informational media. If the government should provide guarantees for more films, they would be able to control the

(Continued on page 16)

Anglo-U.S. Pact Arrives in N.Y.

Completed monetary agreement between the U. S. industry and the British government arrived in New York from London this week. It was airmailed by the Motion Picture Assn. of America's British rep, Fayette W. Allport, ahead of his own departure tomorrow (Thursday) for New York aboard the Queen Elizabeth.

Allport informed MPAA prez Eric Johnston in numerous telephonic conversations during the working out of the details that the British negotiators were acting completely in the spirit of the deal that was arranged in principal by Johnston, Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers, and James A. Mulvey, also repping SIMPP.

On the basis of Allport's reports, no difficulty is anticipated in winning final approval of the pact by the MPAA and SIMPP. MPAA will probably meet on it in about two weeks, following return of Johnston from his home in Spokane, where his daughter will be married Sept. 9. SIMPP will likely meet on the Coast next week, when Arnall gets there from his home in Georgia.

Papers airmailed by Allport have all the figures filled in the blank spaces that were left when the Yanks came to terms in principal with Harold Wilson, prez of the Board of Trade, last month. Most important of the figures cover bonuses in three categories designed to give the Americans up to \$4,000,000 in convertibility beyond the \$17,000,000 annually which is guaranteed in the pact.

KRAMER PRESSES N.Y. PREEM FOR 'CYRANO'

Chicago, Aug. 29.

Stanley Kramer and a group of his staffers from both coasts opened a two-day session here today (Tues.) at which they screened a rough-cut of "Cyrano" for Maurice Maurer, operator of the Astor, Victoria and Bijou on Broadway. It is hoped to set a deal with the New York exhib for preem of the Jose Ferrer-starrer, possibly on a hard-ticket basis.

Kramer and his wife, former Universal starlet Ann Pierce, continue from here on an exploitation tour for "The Men," winding up in New York about Sept. 8. General salesmanager George J. Schaefer continues to the Coast, while eastern pub-ad director Myer P. Beck returns to New York.

Also here are Kramer musical director Dimitri Tiomkin and film editor Harry Gerstad.

Crown to Europe

Alfred N. Crown, worldwide sales manager for Samuel Goldwyn Productions, takes off over the weekend for three weeks in Europe. He'll split the time between London and Paris.

In both cities Crown will confab with execs of RKO, which distributes the Goldwyn product. He'll also huddle with J. Arthur Rank officials in London on circuit deals for "Our Very Own" and "Edge of Doom," latest Goldwyn entries.

Yanks' All-Out Battle to Stifle Italo Govt. Curbs

Rome, Aug. 29.

U. S. industry, in a valiant last-minute battle, is trying this week to keep from becoming official on Friday (1) severe restrictive measures laid down by the Italian government Aug. 19. Eugene Van Dee, representing the Motion Picture Assn. of America, has informed the Italians that the Yanks will accept the restrictions as a trade agreement between the native and the U. S. industry, but wants the government to remain out of the matter.

Principal regulation sought by the Italians provides a ceiling of 42% on rental terms a distrib may charge an exhib. Exception is that one-fourth of the distrib's annual releases may be sold on terms up to 50%.

Article 10 of the current law governing international trade, under which the government is empowered to make the restrictions, was invoked by the Council of Ministers Aug. 19 and signed by Premier Alcide de Gasperi the same day. However, it has not actually been promulgated and Van Dee has been attempting in his rear-guard action to prevent its actually becoming law on the Sept. 1 effective date.

New regulations result from inability of the Italian government

(Continued on page 14)

'Earth' Releasing Snag Delays Settlement Of Selznick-Korda Row

Claim by attorneys for David O. Selznick that the release given him by British producers Emeric Pressburger and Michael Powell on "Gone to Earth" is still unsatisfactory is delaying settlement of the long-drawn-out bout between DOS and Sir Alexander Korda. "Earth" was made by Powell and Pressburger under Korda's banner, with western hemisphere rights going to Selznick.

Selznick and Korda were instructed by federal judge Samuel Kaufman last week to come to terms on their dispute, and it is expected that it will be ironed out shortly with receipt of a new release from P&P. Flock of other papers transferring ownership and all rights to Selznick have been received and marked okay by Selznick's attorneys.

Final approval will mean release to Korda of £100,000 (\$280,000) held in escrow in London, representing returns on "The Paradine Case," which Selznick turned over to Korda in Europe in return for "Earth." On receipt of this coin, Korda is to turn over a print of "Earth" to Selznick in the U. S.

Another facet of the agreement between the two producers which has not yet come up is money to be held in escrow in London from distribution of "Portrait of Jennie" in England. That's a DOS pic turned over to Korda as part of the "Third Man"-Korda deal. Korda must make certain changes in "Earth" before Selznick will release the escrow money. Relations between the two producers are now so strained further trouble revolving about this aspect of their deal is seen as a possibility.

French Agreement

Continued from page 3

Blum-Byrnes accord worked out by foreign officials of U. S. and France in 1947.

MPAA's internal dispute dates back to this agreement. Under it, companies were permitted to remit certain of their blocked funds. Some distributors, however, had used up in other ways more than they were entitled to transfer to the U. S., while others had plenty of frozen francs on hand. The latter, referred to as the "overage" companies, wanted to take advantage of the deficiencies of the "underage" firms to get out additional amounts equal to the "underage."

Point was arbitrated by Hays, who decided that the overage companies—Paramount, 20th-Fox, Warner Bros. and United Artists—would have to turn over a portion of the differential to the underage outfits—Metro, RKO, Universal and Columbia. It is to this that WB is objecting.

Coin has been going into escrow, but now the whole matter has been further complicated by the French withholding of funds, since there's no money going into the escrow account. Involved is about \$9,600,000 which was due the Yanks as of July 1, 1947, and was to be paid to them in 16 installments over a four-year period. Seven installments have been received, with the companies unable to get word on the eighth, which was due at the end of June and is usually received about a month later.

Gerald Mayer, MPAA's continental rep, has been dispatched to Paris to look into the affair and most of the companies have had their own managers in France on the telephone repeatedly in an effort to clear up the situation. As far as can be learned, the French now want to reopen the whole matter of the installments under the Blum-Byrnes deal. They claim, as did the overage companies in the arbitration, that some companies have used their balance and are thus not entitled to any more remittances.

Sears Ready

Continued from page 3

Company has made no move to settle Sears' pact, but will have either to do that or reveal more of its financial picture in court than it has disclosed anywhere else so far.

Sears was originally v.p. in charge of distribution and, since UA now has no salesmanager, it is conceivable that the former prexy could assume that spot. There's such bitter feeling, however, between him and the new management, that that's thought hardly likely.

In addition to Sears' current contract, he has an additional pact giving him \$35,000 a year for 10 years following the first deal. Management has indicated privately that it feels it could get out of the active duty contract by reason of Sears' protracted illnesses and might make a settlement on the second.

Company has taken no action yet toward resuming salary payments to Paul N. Lazarus, Sr., whom it cut from the payroll when it took over. Lazarus, former contract manager, has been ill for the past several years and is unable to function. He'd been with UA for 30 years, however, and former management had continued him on the payroll at one-half his \$500 salary. New management some weeks ago stated he'd be continued at one-half of that, i.e. \$125 but now states it is taking action pending decision on policy.

Bischoff Powers

Continued from page 3

power and authority. Henceforth, his supervision will extend to all RKO-made pix, but will have no authority over output of Wald-Kraana, Grainger, Hawks, Collier Young-Ida Lupino, or such straight distribution deals as those of Sam Goldwyn, Walt Disney, and Sol Lesser. Three high budget pix already have gone under Bischoff's helms, "Gaunt Woman," "Best of Badmen" and "Macao." Fourth, "Two Tickets to Broadway," rolls shortly.

Harry Arthur's Gripe at Arty Pix Excites Some Pros and Cons

MPEA Exec Called Up

Herbert J. Erlanger, exec in charge of general corporate matters for the Motion Picture Export Assn., has been called into the Army. A captain in the reserve from the last war, he has been ordered to report to Fort Riley, Kan. next Sunday (3) and winds up at the MPEA Friday (1).

Ralph Lasso, New York attorney, has been named to succeed Erlanger. Lasso has handled film matters for some minor indie importers. Erlanger is also an attorney, and was just about to get his papers to practice in this country. Before joining the MPEA about three years ago, he was for many years European counsel for Warner Bros.

FC Indies Face Running Legal Tiff on Pullout

Indie producers who pulled out of Film Classics in the course of that company's merger difficulties with Eagle Lion now face a running legal battle with Irving Kaufman, assignee for the benefit of FC creditors. Kaufman anticipates bringing suits in the near future to challenge that action and raise other claims against the filmmakers.

Additionally, assignee will bring further actions against both Pathe Industries, EL's parent company, and Eagle Lion Classics, which Pathe also owns. One suit was filed last week in the New York supreme court demanding \$500,000 in aggregate damages against these companies.

The \$500,000 damage action carries out Kaufman's threat to put the dispute to legal test if Pathe refused a settlement satisfactory to FC creditors. According to Kaufman, a settlement was reached with William MacMillen, ELC prez, for a lump sum payment, but the entire deal fell through when the latter wanted the payment to take the form of longterm notes.

MacMillen, for his part, has indicated that the possibility of a settlement in the future is not out completely. Joseph Bernhard, FC topper, as recently as last week renewed a request for a lump settlement, and the proposal has not

N. Y. to Europe

Richard W. Altschuler
Claudio Arrau
Franco Auteri
Peter Ballbush
Jules Dassin
Julius Epstein
Robert Goldstein
Frances Goodrich
Albert Hackett
Robert H. Hinkley
Will Mahoney
David O. Selznick
Nancy Sheldon
Leo Spitz
Earl St. John
Maggie Teyte
Lou Walters
Ed Woehler

Europe to N. Y.

Fayette Allport
William H. Auten
Al Capp
Chandler Cowles
Walter Doniger
Mrs. Buster Crabbe
Madge Elliott
Leo Fuld
Alfredo Guarini
Uta Hagen
Jeanette Kamins
Harold Lang
Frederick Lonsdale
Arthur Lesser
Julian Lesser
Sol Lesser
Eddie Lewis
Irwin Margulies
Isa Miranda
George Ralph
Cyril Ritchard
Marcia Swinburne
Valerie Taylor
Irving Tishman
David Webster
John Wildberg

Recent complaint of Harry Arthur, Fanchon & Marco circuit head, that Hollywood has driven potential filmmakers away from the b.o. by overly stressing "sophistication and art" has sparked a flood of heated pros and cons. Theatreman's observations were praised in New York last week by Universal-International production exec Leo Spitz and rapped by 20th-Fox director Joseph Mankiewicz, who is prexy of the Screen Directors Guild of America.

Prior to sailing for Europe on a one-month visit to Britain and France, Spitz declared that he agreed with Arthur. Mass entertainment, he said, is a basic requirement of the industry and U-I fully subscribes to that theory. Exec pointed out that for years his company has concentrated on escapism fare which Arthur urged studios to emphasize.

On the other hand, Mankiewicz looked askance upon Arthur's concepts of what makes the b.o. tick. "If Arthur wants to go backward," he said, "while the rest of the world goes forward, that's his privilege." He also likened the St. Louis circuit operator's suggestions to something which belong in the era of "1917 Buicks and high-button shoes." Director of 20th-Fox's race prejudice film, "No Way Out," Mankiewicz just returned to the U. S. from two months in Europe.

Mankiewicz's comments drew support from E. C. Grainger of the Jamestown Amus. Co. (Shea circuit). In a letter to Arthur last week, Grainger wrote that he agreed in principal with facts the midwestern exhib set forth, but disagreed with some of the conclusions. "Basically," he noted, "exhibitors should be interested in

(Continued on page 7)

N. Y. to L. A.

Fred Ahern
Ellen Albertini
Albert Dekker
Alan Delynn
Charles Dreyfus
George L. George
Morey Goldstein
Herb Gordon
Edward Greenburg
Sol Hurok
Norman Krasna
Jack Lawrence
Herman Levin
Frank Lovejoy
Olga Lunick
Joseph L. Mankiewicz
Richard Martin
Joseph Newman
Christopher O'Brien
Robert J. Rubin
George J. Schaefer
Frank Seabolt
Stuart Stern
Elizabeth Taylor
Robert Trout
Paul Valentine
Sam Weiss
Gordon R. Youngman
Fred Zinneman

L. A. to N. Y.

Peter Herman Adler
Steve Allen
Annabella
Gene Austin
Lucinda Ballard
Charles (Budd) Barry
Joseph Bernhard
Harry Brandt
A. Pam Blumenthal
Beulah Bondi
Carmen Cavallaro
Frank Cooper
Owen Crump
Sam Dembow, Jr.
Robert Emmett Dolan
Edwin DuPar
Jim Franey
William Gargan
Michael Gordon
Charlotte Greenwood
Louis Heyward
Tom Helmore
Judy Holliday
Henry Jaffe
Fred Kline
Fred Kohlmar
Stanley Kramer
Paul N. Lazarus, Jr.
Gordon Macrae
Thomas Mitchell
Patrice Munsel
Leonard Newbauer
David Pardoll
Rosalind Russell
Arthur Schwartz
Sol Siegel
Preston Sturges
Jerry Tierney
David Wayne
Harry Warren
Richard Whorf

OZONERS BEMOAN PROFITS SLUMP

Lesser Seeks 'First National' Type Deal With Art Houses on Imports

Unique plan is being mulled by Sol Lesser for sale to art theatre exhibitors of franchises on a series of foreign pix which he would import. Setup to some extent resembles that of the old First National in that the exhibitors would commit themselves to a proportion of the cost of buying U.S. rights to the pix and would share in profits.

Scheme is still very much in the vaporous stage and might take any of a variety of turns. Lesser arrives from four months in Europe on the Nieuw Amsterdam Friday (1) and the following day will begin a five-day series of meetings with his staff in New York, at which it is expected to nail the franchise idea down in one form or another.

Lesser figures there are 150 theatres that play art pix as an exclusive policy and up to about 500 which play them occasionally and are potentials for the franchises. They'd be encouraged to go along by assurances of exclusive first-run foreign product.

Producer, who has been traveling through all of western Europe looking at pix, is understood to have optioned about 10 of the best. He has already set up a new corporation to engage in the domestic marketing of them. It is Principal Pictures International, which he will head, and which will include on its exec staff his son, Julian; his son-in-law, Morris Paelzer; and Irving Lesser and Seymour Poe, who rep him on sales in New York.

They'll all be on hand for the New York meetings, in addition to Sam Grudin, controller for Sol Lesser Productions, who came east last week. Julian Lesser arrives with him from Europe Friday. Lesser expects to be in New York about 10 days.

Lesser, Pommer To Do German Pic

Deal has been inked by Sol Lesser and Erich Pommer for co-production of a film in Germany early next year. This is the first joint production deal in more than 15 years between an American and German producer. Pic will be made in English with the American market its primary aim.

A novel in the "Lanny Budd" series by Upton Sinclair will provide the story for the Reich film. It will be tagged "Lanny Budd, American." Lesser and Pommer have not determined yet whether they will employ a Hollywood name for the lead or will adopt a plan now being discussed for taking an unknown player and rechristening him Lanny Budd.

Lesser bought rights to nine of the novels in the series last year. The "Lanny Budd" name has become something of a by-word in adventure fiction, the hero being a Presidential envoy who is active in major historical events dating from World War I to atomic fission. "Lanny Budd, American" will find him smashing an international counterfeiting ring.

Pommer, 61, and active in the picture business in this country and Germany for 40 years, was at one time head of production for UFA. More recently he has served as chief of the German film division of the American Military Govt.

Palmer Park, Detroit, Sues for \$1,800,000

The Palmer Park Theatre Co. here filed suit in federal court asking \$1,800,000 damages from film companies, it charged with violating the anti-trust laws. Named as defendants were United Detroit Theatres, Warner Bros. Pictures Distributing Corp., Paramount Film Distributing Corp., Loew's, United Artists Corp., RKO-Radio Pictures, 20th-Fox and Universal.

WB Eyes TV Writers

Television, which recently provided its first star to film in the person of Charlton Heston, Wallis-Hazen-Warner Bros. contractee, may soon also contribute its first scripters. Bert Bloch, 20th-Fox's eastern story ed, became impressed while eyeing his video set recently with the work of a pair of femme writers and called them in.

He has them at work now on the outline of an original film story—their first. Studio will hand over option money pending completion of the script if the outline is accepted, but refuses to reveal the names of the TV writers in the interim.

20th Counting On Big 4th Quarter To Hypo '50 Net

While 20th-Fox earnings for the first half of the current year, as reported this week, showed more than a \$1,000,000 decline from 1949, company is figuring on coming out about even with last year's showing for the entire 12-month period. Counting large in good prospects forecast by its financial crystal-ballers are film rentals for the forthcoming October-November-December quarter.

Current third quarter is said to be "not outstanding," but equal to the same period last year, which also was not one of the company's hottest. Big product coming up and the present upturn at the b.o., which company execs are counting to continue during the year, is being figured to hypo the fourth quarter.

Twentieth is expecting in 1950 to better the approximately \$4,000,000 it showed in film earnings last year. This represented about one-third of its consolidated net, the remainder coming from its National Theatres subsid.

Since the company this year has lost by divestiture about 50 theatres in which it had joint interests, which is eating into its exhibition profits, film earnings are certain during 1950 to represent a much

(Continued on page 14)

READE RELEASES U FROM PARK AVE. LEASE

Universal, which has operated the Park Avenue theatre, N. Y., under a lease from the Walter Reade circuit for the past four years, is giving up the house. It has negotiated an agreement with Reade by which it is being released from the six years remaining under its 10-year lease.

Reade chain will operate the deluxe 583-seater itself; it is understood, although no policy has been set for it yet. U originally took it over as a semi-art operation, planning to use it for top British product which it imported under its deal with J. Arthur Rank.

Aside from the long and profitable run of "Hamlet," the house never was able to obtain strong enough product to make profitable. Its policy has fluctuated from reissues to British to foreign-language pix. It was operated during the early months of its existence in 1946 on a unique reserved-seat policy with select pix culled from all the major companies after they had their regular payoff in New York. Yearly tickets entitling the holder to the same seat at the same performance each week were sold in advance. Results proved disappointing and the idea was dropped.

CLAIM UPPED PIX RENTALS AT FAULT

Drive-in operators are expressing disappointment at the earnings of their houses so far this summer. They claim that both gross and net earnings have failed to come up to expectations held out by ozone operations in past years.

There's no agreement on reasons for the b.o. dip, but there's virtual unanimity that a strong contributing factor to the reduction in nets is due to higher film prices. Distributors have been putting on a determined campaign to get better terms from the outdoor theatres. This has been coupled with a trend to better runs for the drive-ins, which has naturally meant more film rental.

The earlier clearances have not paid off as expected, since in a large number of cases they have only been an answer to competition from new under-the-stars houses. This ties in with a major reason for the complaints about b.o.—increased competition.

While the drive-ins have greatly increased their ratio of income to the entire film market, that coin is being spread among a much larger number of houses. Whereas there were perhaps 800 to 1,000 ozoners operating last summer, there are about 2,200 in action now. In some cases they are practically on top of each other, so it is easy to see that biz is being spread thin.

Novelty Off?
That seems to be the only reason for decreased grosses per-house on which drive-in men agree. Otherwise, they blame the slow trade on everything from poor pix to a wearing off of the drive-in novelty.

Also, while some of the ozone owners admit that biz during the

(Continued on page 16)

Arg. Stalling Angers Yanks

Continued stalling by the Argentine government and the radical changes it is asking in terms of the pact negotiated by its finance minister in New York in May has U. S. distributors asking whether it is worthwhile making the deal at all. Virtual abrogation of the agreement by the Peron government has some of the Yanks so incensed they're tempted to walk away from the whole setup.

They fear, among other things, the bad example set for other countries if they accept the pushing-around they consider they're getting from the Peronists. One of the points that keeps them in negotiations is the urging of Ambassador Stanton Griffiths. He feels it will be easier to win improvement in the agreement once new U. S. pix have been returned to Argentine screens. They've been absent for almost 18 months.

Wolfe Cohen, Warner Bros.

(Continued on page 18)

B&K, MAJORS SUED FOR 990G AS CHI TRUST

Chicago, Aug. 29.
Balaban & Katz, its subsidiary circuit, Great States, and nine majors were stung Monday (28) with an anti-trust rap asking triple damages totaling \$990,000.

Filing complaint here in Chi federal district court, on behalf of the indie Isle theatre in suburban Aurora, attorneys Seymour Simon and Richard Orlikoff requested recovery of losses reportedly suffered since 1937 as result of restraint-of-trade actions by defendants.

Named in the action, besides the two circuits, are Warner Bros., WB theatres, WB Circuit Management Corp., RKO, Loew's, 20th, United Artists, Paramount and Columbia.

COMPO Meet Called for Next Week To Speed National Organization

Specs Die Down

Show biz stocks, the favorite stamping ground for Wall street, bears a few months back, are no longer the target of raids by speculators playing for a decline in prices. Improved b.o. outlook appears to have frightened the bears who had substantial short holdings in a half-dozen film company stocks.

Latest reports of the N. Y. stock exchange shows short holdings in only one major film company, Paramount. Short interest in Par diverged sharply in the past 30 days, since the bears now own only 2,145 shares against 7,260 in the month preceding.

Committee on Organization of the Council of Motion Picture Organizations has been called to meet in New York next Wednesday (6) by chairman Harry Brandt. Aim is to speed as much as possible the setting up of COMPO on a national basis through the election of area chairmen and committees.

A major purpose of holding the session as quickly as possible is to head off any further action, such as has already taken place in some territories, for the selection of chairmen and committeemen via improper organizational mechanics. These moves, it was said by Brandt this week, were made with the best of intentions by groups anxious to see COMPO at work as soon as possible, but jeopardized the internal amity of the organization.

Likewise, the local organizations were set up purely along the lines of the old War Activities Committee. Brandt and exec v.p. Arthur Mayer are anxious that they be much broader than that, since cooperation with the Government will only be one part of activity. So far there is not in prospect any of the drives or the handling of government films that occupied the area groups under WAC. Instead, COMPO's activity will in large measure be directed toward public relations.

What has occurred to bring on next week's meeting was the calling of conclaves in some territories by one or two of COMPO's constituent organizations. They invited the other COMPO groups represented in the area, but didn't provide them with an agenda.

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Rathvon Payoff 'Pleases' Bank So A 2d Loan OK'd

Pleased at the results of its initial foray into motion picture financing, Fidelity-Philadelphia Trust Co., of Philadelphia, has made a second loan to N. Peter Rathvon's Motion Picture Capital Corp. Loan, while small, is unusual in that it has been made to MPCC itself, rather than as an advance on specific pix.

Actually, it was to permit completion of two new Rathvon films for Eagle Lion release. One is "Sun Sets at Dawn," which is about finished, and the other a prison pic not yet definitely labeled. Philly bank loan was made to MPCC rather than to the pix since the investment corporation has built up considerable assets in the way of residual income on its first four pix. These were also financed by Fidelity-Philadelphia.

Initial quartet, which proved unusually successful, comprised "Destination Moon," which cost about \$500,000 and may gross \$2,000,000 domestic; "The Sundowners," "High Lonesome" and "The Great Rupert." All will show good profits except "Rupert," which is expected to do little better than break even, but which will be far more than compensated for by the others, particularly "Moon."

If the Rathvon outfit is able to

(Continued on page 16)

QUICKIE STRIKE WINS H-63 PACT WITH PATHE

Strike of 40 office workers of Pathe Laboratories lasted exactly one hour yesterday morning (Tues.), at which time their union, Local H-63 of the Motion Picture Homeoffice Employees, reached a settlement with the Pathe management. As a result, threatened hold-up on production of this week's Warner-Pathe News was forestalled.

Settlement granted the union most of the points for which it has been battling since its contract with Pathe expired Aug. 31, 1949. Workers received a \$3-per-week cross-the-board wage increase, automatically upping minimum scale. Hike is retroactive to Sept. 1, 1949. In addition, union succeeded in establishing a complete union shop, covering both lab workers and those in the home-office.

Strike was called at 8 a.m. yesterday when union threw a picket line around the labs. Since the settlement was reached at 9 a.m., the reel was able to print and ship its current issue following makeup day Monday (28). Local H-63, meanwhile, is continuing negotiations for a retroactive wage increase for Universal's homeoffice collarites, with expectations of reaching a settlement this week.

Metro's Major Field Switches

Major switch in Metro's field sales setup has resulted from meetings in New York and Chicago by William F. Rodgers, v.p. and g.s.m. Intermountain branches formerly handled by Frank C. Hensler, who died three weeks ago from a heart attack, will be parceled out to two other sales managers. Intermountain is being eliminated as a sales unit.

Western sales manager George A. Hickey takes back Salt Lake City under the new deal and adds this to Los Angeles, San Francisco, Seattle and Portland. He has just returned to his headquarters in L. A. after visiting Salt Lake on his way back from the Chi confabs with Rodgers, Charles M. Reagan and Edward M. Saunders, aides to Rodgers.

John S. Allen, southwestern sales manager, winds up with two of the three branches handled by Hensler. With Dallas, Oklahoma City and St. Louis already under his wing, he adds Kansas City and Denver. At one time Hickey handled Denver, too, but because so much of his time is required in the far west, it was deemed advisable to give it up. Allen will continue to headquarter at Dallas.

Rudy Berger, southern sales manager, becomes heir to the

(Continued on page 18)

Goldstein to Coast For Mono Sales Meet

Morey Goldstein, veepee and general sales manager of Monogram-Allied Artists, left for the Coast yesterday (Tuesday), where he'll preside at a meeting of branch managers and franchiseholders to be held Sept. 5-7 at the Ambassador hotel in L. A. Prior to the conclave, he'll huddle with company prexy Steve Brody and veepee Harold Mirisch.

Three regional meets for salesmen and bookers will follow the L. A. gathering. First is scheduled for Kansas City Sept. 9. Dates for confabs in the south and east will be set by Goldstein after his return from K. C. He'll preside at all the affairs.

William Elliott shows to excellent advantage in the lead spot with a particularly forceful part. He is solidly backed up by co-stars Walter Brennan and Marie Windsor, with a supporting cast

Canadian Railway Strike Derails Show Business; Exhibs Hardest Hit

Toronto, Aug. 29.

First trans-Canada-railway strike in this Dominion's history, which has tied up and immobilized the country's rail transportation, has created immediate chaos in all amusement entertainment media. Strike has also meant all cancellation of telegraph communications and delivery of other than first-class mail, with resultant pile-up of magazines and newspapers, and the airways restrictedly deciding what mailed matter they are prepared to carry.

U. S. faced a similar strike threat last week when two railroad unions announced a walkout for Monday (28). However, tieup was averted when the Government took over the rails.

Hardest hit is the film exhibitor branch of the entertainment industry, with prints held up at all U. S.-Canadian border points for lack of express railway forwarding. Foreseeing the threat of the Canadian railways tieup a week ahead of the deadline of the strike, Fred Dillon, executive director of the Canadian Motion Picture Distributors of Canada, set up emergency film depots in trans-Canada geographical zones and provided for central distributing points.

With no railway express facilities available, a corps of trucks has been assembled to distribute new films to central points and pick up already-run prints; but within a 50-mile radius of central points, managers have been instructed to motor in with played prints and then pick up their new film commitments, and continue rotating this system. These emergency pickup spots across Canada will be maintained until the railway strike ends.

Print Shortage

According to James R. Nairn, director of publicity for Famous Players (Canadian), which operates some 690 houses across the Dominion, lavender prints are being brought into Toronto and Montreal for processing but this does not apply to Technicolor printing in Canada, for which there are no facilities. On black-and-white, there is a fair backlog but, should the railway strike run a further fortnight, there will be considerable chaos. Meanwhile, Famous Players (Canadian) has also set up an emergency truck shuttle service, with theatre managers at as many points as possible commandeered to bring in their played prints to central points and, themselves, transport new releases to their individual situations.

Airways lines are refusing to transport prints, with the exception of newsreels, this latter deemed to be a necessary public service. Meanwhile, there is a pileup at Vancouver of Technicolor films originating from Hollywood points. Situation is further complicated by fact that Canadian telegraph offices will not send or accept messages. Nor will Canadian airways companies accept packages of mats or posters, because the Department of Communications has decreed that any extra plane space must be devoted to transportation of first-class mail. On the part of film distributors in Canada, this has meant use of even taxicabs and high costs for lengthy distance runs.

Goldwyn Footage

Continued from page 3

story of a pathological boy obsessed with the idea of getting a fine funeral for his mother to the success of a priest in winning a misguided young man back to the faith.

It was for that reason that additional footage was shot of Dana Andrews, who plays the priest, but was secondary in the original conception of the pic to Farley Granger in the role of the boy.

New scenes were written by Ben Hecht, since Philip Yordan, who did the screenplay, was not available. Likewise, direction was by Charles Vidor, since Mark Robson, the original director, was on location with a Universal film, "Lights Out," in the east.

"Doom" is an adaptation of the novel by Leo Brady, Catholic U. professor. Goldwyn snapped up screen rights for \$150,000.

To Tour Rogers San

Officers and directors of the Will Rogers Memorial hospital at Saranac Lake, N. Y., together with trade press reps, have been invited on a tour of the sanatorium Sept. 23 and a weekend at the nearby Schroon Lake home of Herman Robbins, board member.

Invitation, issued by prexy R. J. O'Donnell and Robbins, asks officials and trade press to Robbins' home for weekend of Sept. 22-25. While at the hospital, group will tour the grounds, hold a long-range planning meeting and attend a testimonial luncheon for Dr. George E. Wilson, medical director of the hospital, who celebrates his 25th year with the institution this year.

SWG Pact Seeks Writer Control Of TV Material

Hollywood, Aug. 29.

Members of the Screen Writers Guild voted approval of a contract that would protect the rights of authors in their dealings with television companies. Provisions of the contract have not been disclosed, but it was learned that one clause provides that writers sell their material in terms of one performance over the TV circuit. Another is that writers of original material retain all rights and are entitled to a percentage of the total sale of the package to a sponsor. Understood the proposition has the full backing of the Authors League of America, the Dramatists Guild and other SWG affiliates. It will be presented soon to TV stations, producers and advertising agencies.

Toward the close of the meeting Fred Niblo, Jr., introduced a resolution asking the members to vote in favor of condemning Communist leanings among writers. By that time there was not a quorum present. The resolution will be taken up at the next meeting.

Mrs. Leo Spitz, UN Film Advisor, Urges Pix as Best Envoy

Better understanding between countries of the world can be reached by means of the motion picture, according to Mrs. Leo Spitz, wife of Universal International's studio executives. An advisor on film relations for the American Assn. for the United Nations, she sailed from New York last week to attend the World Federation of United Nations Conference, which begins in Geneva, Sept. 6.

As one of the U. S. delegates to the six-day session, Mrs. Spitz will make a plea that the UN accord the film industries of every country adequate representation within the organization. At present none is extended. Way of life of America as well as the customs and qualities of other countries, she said, can best be presented by films, for "it's a universal language."

However, Mrs. Spitz opined that such a program of spreading international understanding can best be tackled by the commercial picture industry rather than governments themselves. "Our messages can gain better impact," she said, "if they are kept within the realm of entertainment instead of larding a film with lectures and dry documentary touches."

Also en route to Europe with Mrs. Spitz were her husband, and Robert Goldstein, U-I's eastern studio rep. They'll be abroad about a month for confabs with J. Arthur Rank, among other matters.

Wayne Starrer Goes

Hollywood, Aug. 29.

"Operation Pacific," first John Wayne starrer under new contract with Warners, rolled today (29). Patricia Neal has femme lead.

Zinneman to H'wood After 'Teresa' Winds

Fred Zinneman leaves New York for the Coast tomorrow (Thursday) following several months of shooting in N. Y. and in Italy on Arthur Loew's production, "Teresa." Director wound up camera work Monday (28) and will be back in New-York Oct. 1 for final cutting. His plans after that are indefinite.

Stuart Stern, who scripted the pic, is also going to Hollywood, having left New York yesterday (Tuesday). Pier Angeli, femme star of "Teresa," left for her native Italy last Saturday and hopes to be back in New York in December for the film's preem.

Film is being financed by Loew's International and will be released through Metro.

ELC Setting Own Offices Overseas

Eagle Lion Classics will set up its own distribution offices in France and Denmark, Samuel L. Seidelman, company's foreign sales manager, said this week. Seidelman returned to the homeoffice Thursday (24) following a seven-week European tour.

In addition to distributing 11 pix of its own annually, company will probably also make a deal in France with a French producer who'll turn over his pix to ELC for distribution in that country. Latter will not necessarily entail ELC distribution of the French product in the U. S. French exchange is scheduled to be opened early next year, while the Denmark office will be opened in Copenhagen next month. Company previously sold outright in the Scandinavian country.

The setting up of ELC's own French office is a result of the termination of its pact with Gamma Films. Five-year distribution contract with Gamma is being ended by mutual agreement after only one year. Gamma's been handling distribution of ELC product in Spain, Switzerland, France, Italy, Germany and Austria. A contemplated production setup between Gamma and ELC also never materialized. ELC is planning to work out a plan for direct distribution of its own product in the countries currently being handled by Gamma. Foreign distribution of ELC product, except in countries named, is handled by J. Arthur Rank.

Seidelman also noted that possibility of ELC production abroad at the present time is practically nil. Company, he stated, doesn't have to produce abroad inasmuch it doesn't face blocked currency situation of other distributors. ELC's currency from foreign countries can be transferred to sterling in London and be immediately converted into dollars via the arrangement by which ELC distributes Rank product in the U. S. This is in line with an agreement made with Bank of England in 1946. Pact, however, which expires next year, covers only those countries in which Rank distributes and will not be renewable.

Arthur's Gripe

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entertainment for the masses at admission prices everybody could afford... we do believe, however, that from time to time a certain amount of pioneering and experimentation is necessary so that our theatres will not become stagnant."

Posing a rhetorical question, Grainger asked Arthur what he thought of "Lost Weekend" before it became a success, as well as his opinion of "Pinky," "Gentleman's Agreement," "Johnny Belinda," "Lady in the Dark" and "many other pictures that weren't produced along the formula laid down by you." He added that if studios confined filmmaking strictly along lines laid down by Arthur, the market would then be "glutted" by too many pix of the same type.

Still another theatremans point of view is that of M. A. Lightman, Sr., Memphis circuit operator who controls some 55 theatres in that area. Just returned from a visit to the Coast, he said that "despite all the competition that motion pictures face today an exhibitor can still make money with good pictures and good casts. I'm convinced from my trip west that Hollywood is definitely feeding us the best in the business today."

French Censors Object to Violence In U.S. Pix; Austria's Biz Improves

Washington, Aug. 29.

One Way to Do It

Dick Weaver, flacking for Robert Stillman's "Sound of Fury," had star Lloyd Bridges in New York for a short stay last week. Among the people he wanted to interview Bridges was New York Post critic Archer Winsten. But he couldn't get the two together on an appointment.

Problem was finally solved when the press agent discovered that Bridges was going to see "The Consul," Broadway legation, that evening and that Winsten hadn't seen it yet. Weaver came up with a ticket for the seat next to Bridges' and Winsten interviewed the film player between the acts.

RKO Mulls Pix At Mex Studio Aimed for U.S.

As a way of further reducing its losses in the Churubusco studios in Mexico, RKO is considering ways and means of bankrolling pix which would be made on that lot but aimed for the American theatres. Major is reported ready to put up part of the coin for films turned out below the Rio Grande as an inducement for indie producers to use the Churubusco lot. Company has accumulated nothing but red ink from its part ownership in the studio ever since it acquired that slice some three years ago.

Financing of indie production would be the second step in RKO management's salvaging operations. After protracted dickering, RKO recently maneuvered a merger of the Churubusco and Azteca lots, two largest in Mexico. Following the melding of ownership, Azteca studio has now been shuttered. Operations have proven uneconomical because there is not enough film activity to keep both lots working at anything near capacity.

Under the merger deal, RKO takes 30% of the stock interest in the two studios; Emilio Azcarraga, RKO's partner in Churubusco, gets 30%, and Azteca owners, 30%. Remaining 10% is going to the National Credito bank, Mexican government agency, which holds bonds issued by Churubusco.

Metro Woos Cummings In Scharly Drive to Build Strong Producer Stable

Hollywood, Aug. 29.

Metro is talking new term deal with Jack Cummings. Yet producer's pact with Culver lot winds up around first of year, and studio is anxious for him to stay on. He has turned out some of company's brightest musicals, including "Three Little Words," now in current release.

Present dickerings are in line with studio's policy of maintaining as powerful a producer staff as possible, and in contradiction to report that Dore Scharly regime is whittling down the "old guard" as their contracts expire. Cummings has been a producer for 20 years, coming up from Metro short subjects department, and overtures for him to remain are being initiated several months before actual date of his ticket stoppage.

Company has been doing a bit of producer retrenchment, Scharly states, but this is because studio is overloaded with producers. At the moment, there are 28 on the roster, more than sufficient to fulfill program which company will turn out next year.

Producers affected, and Scharly said there undoubtedly would be a couple of others to follow Sam Marx's already-announced forthcoming departure in effort to get down to a balanced figure, are those whose records are the least showy, according to production head.

French censors are joining other countries in objecting to the extreme violence which recently has appeared in American pictures, according to the report of Nathan D. Golden, chief of the U. S. Commerce Department film division. A number of these films have been prohibited for persons under 16 years of age.

Charge also was made by French censors that the average Hollywood product is not for a mentally adult audience. French censorship is under a commission headed by the president of the Council, Ministers of Justice, Foreign Affairs, Interior, National Defense, Industry and Commerce; Overseas France, National Education and Public Health and Population plus nine members designated by the minister in charge of information. Other developments reported by Golden are:

There is new new life in Austria's production and distribution since the second quarter of 1950. Austria has signed an agreement with Western Germany calling for the annual import of 25 Austrian films in Allied Germany in exchange for 75 German pix going into Austria. A deal was signed which would permit U. S. films to be exhibited in the Soviet zone of Austria. It provides that the same number of American pictures may be shown in the Soviet zone as Russian pictures are shown in the allied zone of Austria. Heretofore, there was no bar to Soviet pix going into western Austria but American films were barred from the eastern sector.

U. S. Production Activity Helps Interest of American producers in making pictures in Austria is stimulating the domestic production there. With the help of some Swiss financing, the moribund Austrian production is coming back to activity. During the second quarter of the year, five films were begun and four others slated for early production.

Cuba: Two Cuban pictures were released during the second 1950 quarter, both doing sock first-run business in Havana where one opened simultaneously in 10 theatres and the other in 12 houses. American films continue tops in Havana. During the first half of this year, 124 of U. S. features were released in Havana and grossed \$1,183,890 on their first-runs, which was 78% of all first-run grosses during the period.

Argentina: A film agreement with France is reported imminent. Under it, Argentine pictures would be shown in France in exchange for 20 French films screened in Argentina. Country is also seeking to get a large quantity of French raw stock to ease the existing squeeze. Dollar exchange shortage is limiting the amount of U. S. stock which is being purchased. Argentine producers are seeking to work out a reciprocal deal for the showing of pictures with Italy. Under the Argentine-Spanish agreement of 1948, 50 pictures were exported to Spain, of which 35 have been exhibited. New exchange deal has been made with Mexico but not ratified.

Korda Books Pic Direct To Up Distrib Potential

Following a plan it has used on other pix previously, Sir Alexander Korda's London Film Productions has booked "The Happiest Days of Your Life" into the Little Carnegie, N. Y., directly rather than through a distrib. Plan is to demonstrate the film's b.o. power, so that a more favorable distribution deal can be obtained for the U. S. market than would otherwise be possible. That's what has happened several times in the past.

Pic goes into the Little Carnegie following the run of "Eye Witness." "Life" is a Frank Lauder-Sidney Gilliat production starring Alastair Sim and Margaret Rutherford.

PAR'S XMAS SHORT

Paramount has wound up production of the 1950 Christmas seal trailer for the National Tuberculosis Assn. Briefe features Ray Milland and plugs the charity group's annual appeal for funds.

Clip will be attached to newsreels of all five companies for showing in December.

'Sunset' Soars to Record \$52,000

In 2 L.A. Spots; 'Place' Nice 31G, 'Horde' 14G; 'Kiss' Robust 24G, 2d

Los Angeles, Aug. 29.

With two new pictures doing nicely or better, general biz outlook is improved this session despite some dull entries. Record-smashing week is in sight for "Sunset Boulevard," which is topping the five new bills. "Sunset" is expected to hit nearly \$52,000 in two theatres, grabbing \$16,500 in the first four days at Hollywood Paramount to achieve a new house mark for that period.

"In a Lonely Place," also in two houses, is doing a nice \$31,000. Other newcomers are sluggish. "Broken Arrow" is topping the holdovers with a very good \$34,000 in five situations on second week with "Kiss Tomorrow Goodbye" hitting good \$24,000 in three spots for second and final frame. "Summer Stock," in third round in two sites, is heading for an okay \$18,500.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-51)—"Broken Arrow" (20th) (2d wk). Fine \$34,000. Last week, stout \$54,900.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 60-51)—"Kiss Tomorrow Goodbye" (WB) (2d wk). Good \$24,000. Last week, neat \$37,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-51)—"Summer Stock" (M-G) (3d wk). Oke \$18,500. Last week, good \$24,500.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-51)—"In Lonely Place" (Col) and "When You're Smiling" (Col). Nice \$31,000. Last week, "Treasure Island" (RKO) and "Beaver Valley" (RKO) (2d wk), \$20,600.

Los Angeles, Hollywood, Paramounts (F&M) (3,398; 1,451; 40-51)—"Sunset Boulevard" (Par) and "Lonely Hearts Bandit" (Rep) (L.A. only). Socko \$52,000 or near. Last week, "Furies" (Par) and "Trigger, Jr." (Rep) (2d wk), \$11,700.

Orpheum (Metropolitan) (2,210; 50-51)—"It's Small World" (EL) (2d run) with Count Basie orch, Sugar Chile Robinson onstage. Nice \$17,000. Last week, "Stars in Crown" (M-G) (with Hawaii), \$10,700.

Hawaii, Rialto, Beverly Hills (Continued on page 18)

'Pants' Sturdy \$21,000, Philly; 'Sunset' Wham 24G, 'Words' Fine 25G

Philadelphia, Aug. 29.

Despite being near end of the big vacation season, first-run film biz continues bullish here. Return of stage fare with bill topped by The Ravens and Dinah Washington plus "Tattooed Stranger" is bringing socko session to the Earle. "Sunset Boulevard" looks smash at the Goldman while "Three Little Words" is giving the Randolph a fine stanza. "Fancy Pants" looks strong at Stanley but more was expected.

Estimates for This Week

Boyd (WB) (2,360; 50-99)—"Pretty Baby" (WB) (2d wk). Slim \$9,500 after \$15,000 opener.

Earle (WB) (2,700; 50-99)—"Tattooed Stranger" (RKO) with The Ravens, Dinah Washington, Arnett Cobb onstage. Socko \$30,000. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues), good \$14,000.

Fox (20th) (2,250; 50-99)—"Panic in Streets" (20th) (2d wk). Off to \$15,000. Last week, big \$21,000.

Goldman (Goldman) (1,200; 50-99)—"Sunset Boulevard" (Par). Smash \$24,000. Last week, "Furies" (3d wk), \$10,000.

Karlton (Goldman) (1,000; 50-99)—"Happy Years" (M-G) (2d wk). D-1 \$4,000. Last week, \$5,000.

Lastbaum (WB) (4,360; 50-99)—"Kiss Tomorrow Goodbye" (WB) (3d wk). Off to drab \$10,000. Last week, \$19,000.

Randolph (Goldman) (2,500; 50-99)—"Three Little Words" (M-G). Fine \$25,000. Last week, "Duchess of Idaho" (M-G) (4th wk), \$10,000.

Stanley (WB) (2,950; 50-99)—"Fancy Pants" (Par). Fancy \$21,000 or close. Last week, "711 Ocean Drive" (Col) (2d wk), \$14,000.

Santon (WB) (1,475; 50-99)—"Return of Jesse James" (Lip) and "Shot Billy the Kid" (Lip). Nice \$7,000. Last week, "Convicted" (Col), tidy \$20,000 for 11 days.

Trans-Lux (T-L) (500; 50-99)—"Destination Moon" (EL) (2d wk). Solid \$9,000 after terrific \$12,000 breakaway.

'Treasure' Rich \$12,000 In Buff; 'Kiss' Same

Buffalo, Aug. 29.

The weather is working against the film theatre biz here this stanza. Top straight-pix combos are "Treasure Island" at the Century and "Kiss Tomorrow Goodbye." Latter shapes especially strong.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Lady Without Passport" (M-G) and "Happy Years" (M-G). Fair \$12,000. Last week, "Broken Arrow" (20th), fine \$16,300.

Paramount (Par) (3,000; 40-70)—"Trial Without Jury" (Rep) plus Duke Ellington orch and Ella Fitzgerald topping stagershow (4 days). Fancy \$16,000. Last week, "Troquais Trail" (UA) and "Kiss For Corliss" (UA), \$10,000.

Center (Par) (2,100; 40-70)—"Kiss Tomorrow Goodbye" (WB). Sturdy \$12,000. Last week, "Sunset Boulevard" (Par) (2d wk), big \$8,500.

Lafayette (Basil) (3,000; 40-70)—"G.I. Joe" (UA) and "Punctured Romance" (EL) (reissues). Near rock bottom at \$7,500. Last week, "Louisa" (U) and "Spy Hunt" (U), fine \$11,000.

Century (20th Cent) (3,000; 40-70)—"Treasure Island" (RKO). Robust \$12,000. Last week, "Our Very Own" (RKO) (2d wk), \$10,000.

'Desert' Torrid \$12,000, Pitt Ace

Pittsburgh, Aug. 29.

Harris has latched on to a winner in "Desert Hawk," which got battered by crit but still seems to be what the doctor ordered at the boxoffice. "Our Very Own" is holding up fine in third week at Fulton, but "Kiss Tomorrow Goodbye" at Stanley looks disappointing. "Sunset Boulevard" in second stanza at Penn is slipping somewhat.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Our Very Own" (RKO) (3d wk). This one's best thing house has had all summer. Third straight sock weekend insures around \$7,000 on the windup, fine. Last week, \$9,000.

Harris (Harris) (2,200; 45-80)—"Desert Hawk" (U). Crit laughed this one off but it's doing fine at better than \$12,000, top gross here in many weeks. Last week, "Stella" (20th) hit rock bottom with \$6,000.

Penn (Loew's) (3,300; 45-80)—"Sunset Boulevard" (Par) (2d wk). Dropping off to \$12,000 on h.o. Last week, picture fell down in the stretch after strong getaway and wound up with \$19,500, big.

Stanley (WB) (3,800; 45-80)—"Kiss Tomorrow Goodbye" (WB). Opening day very good but started to slip, and looks mild \$12,000. Last week, "Pretty Baby" (WB), socked at finish to land \$10,000.

Warner (WB) (2,000; 45-80)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Doing all right at around \$7,500. Last week, "Wake Island" (Par) and "So Proudly We Hail" (Par) (reissues), same.

'Sunset' Socko \$27,000, Det. Leader; 'Arrow' Sharp 36G; 'Words' 14G, 2d

Detroit, Aug. 29.

Socko biz looms this week. "Broken Arrow" at the Fox appears good while comparatively stronger is the Michigan at terrific total with "Sunset Blvd." "Three Little Words" continues smash for second week at Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Broken Arrow" (20th). Good \$36,000. Last week, "Where Sidewalk Ends" (20th) and "Bunco Squad" (RKO), \$28,000.

Michigan (United Detroit) (4,000; 70-95)—"Sunset Boulevard" (Par). Socko \$27,000. Last week, "Duchess of Idaho" (M-G) (2d wk), \$11,000.

Palms (UD) (2,900; 70-95)—"711 Ocean Drive" (Col) (2d wk). Par \$9,000. Last week, excellent \$18,000.

United Artists (UD) (2,000; 70-95)—"Return of Jesse James" (Lip) and "Shot Billy the Kid" (Lip). Fair \$6,000. Last week, "Stars in Crown" (M-G)—\$5,000.

Madison (UD) (1,800; 70-95)—"Where Sidewalk Ends" (20th). Fair \$12,000. Last week, "Great Jewel Robber" (WB) and "Trigger, Jr." (Rep), \$4,000.

Adams (Balaban) (1,700; 70-95)—"Three Little Words" (M-G) (2d wk). Fine \$14,000 after tall \$20,000 opener.

Downtown (Balaban) (2,900; 70-95)—"Cariboo Trail" (20th) and "Lucky Losers" (Mono) (2d wk). Fair \$5,000. Last week, surprise \$8,000.

'LEGION' OKAY \$11,000 IN SLUGGISH L'VILLE

Louisville, Aug. 29.

Biz is spotty this week, with downtown houses apparently in a summer rut. Drivins, television, and outdoor diversions are potent, and film houses are feeling it. Best grosser looks like Rialto, with "A. & C. in Foreign Legion" with okay session. "Convicted" with "Good Humor Man" at Loew's State is fairish.

Estimates for This Week

Mary Anderson (People's) (1,000; 45-65)—"Quicksand" (UA). Modest \$4,500 at best. Last week, "Kiss Tomorrow Goodbye" (WB), fair \$5,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"A. & C. in Foreign Legion" (U) and "Spy Hunt" (U). Not big, but satisfactory \$11,000. Last week, "Broken Arrow" (20th), oke \$9,500, and m.o.

State (Loew's) (3,000; 45-65)—"Convicted" (Col) and "Good Humor Man" (Col). Mild \$9,000. Last week, "Asphalt Jungle" (M-G) and "Skipper Surprised His Wife" (M-G), \$8,500.

Strand (FA) (1,200; 45-65)—"Trigger, Jr." (Rep) and "Avenegers" (Rep). Light \$4,000. Last week, "Three Came Home" (20th), \$5,000.

Mpls. Up; Lane Boosts 'Duchess' Giant \$35,000, 'Furies' 6G, 'Ocean' 11G

Minneapolis, Aug. 29.

Favorable show biz weather and a mild boxoffice upturn are more than upset currently by opposition from the Minnesota State Fair which is on way to attract 1,000,000 attendance in nine days. However, nothing can stop Radio City with Frankie Lane and Patti Page topping stagershow and "Duchess of Idaho" on screen. Looms smash for best at house in weeks. "711 Ocean Drive" looks biggest new straight-filmer at Orpheum. In addition to the fair, the roller derby and champ Minneapolis baseball club, now in first place, are hurting film theatres.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Sunset Boulevard" (Par) (m.o.). Highly praised and much liked picture still rolling after big initial Radio City stanza. Good \$6,000. Last week, "Kiss for Corliss" (UA), light \$4,000.

Lyrie (Par) (1,000; 50-70)—"Cactus Creek" (U). Mild \$4,200. Last week, "The Lawless" (Par), \$3,800.

Radio City (Par) (4,000; 50-85)—"Duchess of Idaho" (M-G) and Frankie Lane, Patti Page topping stagershow. Lane is ace magnet but picture also is winning orchids. Giant \$35,000. Last week, "Sunset Boulevard" (Par), hefty \$17,000 at 50-70c scale.

RKO-Orpheum (RKO) (2,800; 50-70)—"711 Ocean Drive" (Col). Nice \$11,000. Last week, "Our Very Own" (RKO), big \$12,500.

RKO-Pan (RKO) (1,800; 35-70)—"Our Very Own" (RKO) (m.o.). Here after clicking at Orpheum. Hep \$6,500. Last week, "Kill Umpire" (Col) and "David Harding" (Col), soft \$5,000.

State (Par) (2,800; 50-70)—"The Furies" (Par). Strong selling job but only landing poor \$6,000. Last week, "50 Years Before Eyes" (WB) and "Return Frontiersman" (WB), slow \$5,500.

World (Mann) (400; 50-85)—"Hidden Room" (EL). Mild \$2,500. Last week, "Happy Years" (M-G), tepid \$2,400.

'Very Own' Rousing \$20,000 in Hub; 'Louisa' Lively 21G, 'Place' Mild 22G

Boston, Aug. 29.

Mont'l Still Big; 'Eagle' Lofty 16G; 'Own' 12G, 2d

Montreal, Aug. 29.

National railway strike does not appear to be hurting much here this week. And holdovers in all but two deluxers are still drawing hefty returns. "Eagle and Hawk" looms as top new pic at Capitol. "Annie" in third week at Loew's still leads the field. "Our Very Own" also is great in second Palace frame.

Estimate for This Week

Palace (C. T.) (2,625; 34-60)—"Our Very Own" (RKO) (2d wk). Holding big at \$12,000 following okay first week of \$13,000.

Capitol (C. T.) (2,412; 34-60)—"Eagle and Hawk" (Par). Strong \$16,000 or near. Last week, "Woman Pier 13" (RKO), \$12,000.

Princess (C. T.) (2,131; 34-60)—"Mystery Street" (M-G). Okay \$10,500. Last week, "Wagonmaster" (RKO), \$7,500.

Loew's (C. T.) (2,855; 40-65)—"Annie Get Gun" (M-G) (3d wk). Big \$20,000 not far from socko \$24,000 done in second week.

Imperial (C. T.) (1,839; 34-60)—"Colt 45" (WB) (2d wk). Down to \$4,500 after bangup first at \$10,000.

Orpheum (C. T.) (1,040; 34-60)—"So Young, So Bad" (UA) and "Destination Murder" (UA) (4th wk). Still stout at \$5,500 after \$6,500 in third round.

'Louisa' Loud At \$15,500 in Prov.

Providence, Aug. 29.

Heavy exploitation is helping "Louisa" at RKO Albee to great figure. Other stands look to get just average biz. "Kiss Tomorrow Goodbye" shapes fair at the Majestic. "In Lonely Place" is fair at State.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Louisa" (U) and "Rider From Tucson" (RKO). Sock \$15,000. Last week, "Back to Bataan" (RKO) and "First Yank Into Tokyo" (RKO) (reissues), (2d wk), fairish \$4,000 in 4 days.

Majestic (Pay) (2,200; 45-65)—"Kiss Tomorrow Goodbye" (WB) and "Vanishing Westerner" (Rep). Fairly steady \$10,000. Last week, "Broken Arrow" (20th) and "Timber Fury" (EL), neat \$13,000.

Metropolitan (Snider) (3,100; 44-65)—"Arabian Nights" (FC) and "Sudan" (FC) (reissues). Opened Monday (28). Last week, "All Quiet Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues), good \$7,000.

State (Loew) (3,200; 44-65)—"In Lonely Place" (Col) and "Captive Girl" (Col). Fair \$11,000. Last week, "Rogues Sherwood Forest" (Col), \$12,000.

Strand (Silverman) (2,200; 44-65)—"Sunset Boulevard" (Par) and "New Pioneers" (Par). Opened Monday (28). Last week, "Stella" (20th) and "Home in San Antonio" (Par), poor \$7,500.

Can. Rail Strike Bops Toronto; 'R. I. Trail' 10G

Toronto, Aug. 29.

National railways strike, plus first-week opening of the Canadian National Exhibition, is initially denting biz here to some extent. Rail tie-up actually is reducing summer holiday exodus and is expected to boost film trade. Meanwhile, "Sunset Boulevard" at two houses still tops the town on second frame to near-capacity biz. Holdover of "Colt 45" and fourth stanza of "Our Very Own" are continuing to neat returns. None of new entries is strong.

Estimates for This Week

Downtown, Glendale, Scarborough, State (20th) (1,059; 955; 698; 694; 33-57)—"Rock Island Trail" (Rep) and "Everybody's Dancing" (Indie). Light \$10,000. Last week, "Young Lovers" (EL) and "Golden Gloves Story" (EL), \$10,500.

Imperial (FP) (3,373; 37-59)—"Colt 45" (WB) (2d wk). Neat \$9,000 after last week's lousy \$14,000.

Loew's (Loew) (2,096; 37-67)—"Annie Get Gun" (M-G) (5th wk). Tapering to fair \$5,500 after last week's \$8,000.

Nortown, University (FP) (959; 1,556; 38-67)—"Sunset Boulevard" (Par). (Continued on page 18)

Newcomers, "Our Very Own" at Astor and "Louisa" at Memorial, are way out in front this stanza while "In a Lonely Place" at Orpheum and State shapes mild. Holdovers at other major houses are slipping although "Broken Arrow" at Met looks okay in second week. "Destination Moon" at Boston is down sharply in second frame.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Our Very Own" (RKO). Hypoed by appearance of Joan Evans on opening, should hit smash \$20,000. Last week, "The Men" (UA) (4th wk), \$5,400.

Boston (RKO) (3,200; 40-85)—"Destination Moon" (EL) and "Beaware of Blondie" (Col) (2d wk). Off to about \$11,000 after nice \$18,000 for first.

Fenway (NET) (1,373; 40-85)—"Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono) (2d wk). Oke \$4,000 after \$6,000 for opener.

Memorial (RKO) (3,500; 40-85)—"Louisa" (U). Nifty \$21,000. Last week, "Where Sidewalk Ends" (20th), \$15,500.

Metropolitan (NET) (4,367; 40-85)—"Broken Arrow" (20th) and "Triple Trouble" (Mono) (2d wk). Off to \$17,000 after strong \$24,000 for first.

Orpheum (Loew) (3,000; 40-85)—"In Lonely Place" (Col) and "Skipper Surprises Wife" (M-G). Mild \$14,000. Last week, "Three Little Words" (M-G) (2d wk), oke \$15,000.

Paramount (NET) (1,700; 40-85)—"Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono) (2d wk). Fine \$10,500 after \$14,500 for opener.

State (Loew) (3,500; 40-85)—"In Lonely Place" (Col), and "Skipper Surprises Wife" (M-G). Slender \$8,000. Last week, "Three Little Words" (M-G) (2d wk), \$9,000.

'Sunset' Bangup \$17,000, St. Louis; 'Kiss' Snappy 16G, 'Forest' Nice 15G

St. Louis, Aug. 29.

Despite heavy rain Sunday afternoon and the following morning, grosses at most mainstem houses will show a slight gain this round over the past stanza. "Kiss Tomorrow Goodbye" and "Sunset Boulevard" shape standout. "Treasure Island" is doing okay in third week. "Louisa" and "Broken Arrow" paired on moveover at the Missouri, shape fancy.

Estimates for This Week

Fox (F&M) (5,000; 60-75)—"Fancy Pants" (Par) and "The Lawless" (Par). Opened today (Tues.). Last week, "Sunset Boulevard" (Par) and "Women from Headquarters" (Rep), robust \$17,000.

Loew's (Loew) (3,172; 50-75)—"Rogues Sherwood Forest" (Col) and "Federal Agent at Large" (Rep). Nice \$15,000. Last week, "Lady Without Passport" (M-G) and "No Sad Songs" (Col), \$14,000.

Missouri (F&M) (3,500; 60-80)—"Broken Arrow" (20th) and "Louisa" (U) (m.o.). Fancy at \$13,000. Last week, "711 Ocean Drive" (Col) and "Fortunes Capt. Blood" (Col) (2d wk), \$11,000.

St. Louis (F&M) (4,000; 60-80)—"Kiss Tomorrow Goodbye" (WB) and "The Great Jewel Robber" (WB). Stout \$16,000. Last week, "Broken Arrow" (20th) and "Triple Trouble" (Mono), \$14,000.

Shubert (Ind) (1,800; 60-75)—"Treasure Island" (RKO) (3d wk). Still good at \$5,000 following \$6,500 for second session.

'SO YOUNG' STOUT IN SLOW CLEVE, \$10,000

Cleveland, Aug. 29.

Trade is not so brisk at first-runs this week. "Panic in Streets" at Palace looks about average. "So Young, So Sad" looms neat at Stillman.

Estimates for This Week

Alben (Warners) (3,000; 55-75)—"Broken Arrow" (20th) (2d wk). Extra nice \$14,000, following \$16,500 last stanza.

Esquire (Community) (704; 55-75)—"If This Be Sin" (UA). Good \$4,000. Last week, "Rocking Horse Winner" (U), \$2,500.

Hipp (Warners) (3,700; 55-75)—"Underworld Story" (UA). Slow \$12,000. Last week, "D. O. A." (UA), same.

Ohio (Loew's) (1,205; 55-75)—"Return of Jesse James" (Lip). Fair \$5,000. Last week, "Happy" (Col), \$4,000. (Continued on page 18)

Chi Chilly, Biz Hot; Hope's 'Pants' Plus Borge Tall \$60,000, 'Baby' 17G, 'Peggy' Big 11G, 'Heaven'-Stage 49G, 2d

Chicago, Aug. 29.

Top quality pics, together with some very cool weather, has boosted business at first-runs this session, with conventioners and vacationers providing good uplift. Chicago entry of "Fancy Pants," with Victor Borge heading vaude, shapes tall \$60,000 or better. Newcomer "Peggy" at the Roosevelt, looks great for this house, with brisk \$11,000. State-Lake's "Pretty Baby" appears ripe \$17,000. Palace entry, "Shakedown" and "Father Makes Good," looks good \$11,000.

After record-cracking first week, Oriental holdover of "My Blue Heaven," with Al Morgan topping stagershow, is heading for fast \$49,000. "All Quiet on Western Front" and companion reissue, "Bayonet Charge," hit four-month high at Grand, and still is nifty \$13,500 in second frame. Another record maker, "711 Ocean Drive" at the Woods, is flashy \$14,000 in fifth week. "So Young, So Bad," in second week at United Artists, should pull in brisk \$10,000.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Fancy Pants" (Par) with Victor Borge heading stagershow. Smash \$60,000 or over. Last week, "Louisa" (U) with Billy Eckstine, Blackburn Twins and Martha Stewart on stage (2d wk) \$59,000.

Grand (RKO) (1,200; 50-98)—"Quiet on Western Front" (U) and "Bayonet Charge" (U) (reissues) (2d wk). Neat \$13,500. Last week, \$16,000.

Oriental (Indie) (3,400; 50-98)—"My Blue Heaven" (20th), plus Al Morgan topping stage bill (2d wk). Solid \$49,000. Last week, \$61,000.

Palace (RKO) (2,500; 50-98)—"Shakedown" (U) and "Father Makes Good" (Mono). Good \$11,000. Last week, "Treasure Island" (RKO) (3d wk), \$13,500.

Roosevelt (B&K) (1,500; 50-98)—"Peggy" (U). Fast \$11,000. Last week, "Underworld Story" (UA) and "Mystery Street" (M-G), \$9,500.

State-Lake (B&K) (2,700; 50-98)—"Pretty Baby" (WB). Stout \$17,000. Last week, "The Furies" (Par) (2d wk), \$13,000.

United Artists (B&K) (1,700; 50-98)—"So Young, So Bad" (UA) (2d wk). Smart \$10,000. Last week, \$12,000.

Woods (Essaness) (1,073; 98)—"711 Ocean Drive" (Col) (5th wk). Flashy \$14,000. Last week, \$17,000.

World (Indie) (587; 80)—"Cesar" (Indie) (2d wk), Trim \$3,300. Last week, \$3,800.

'WORDS' FAT \$17,000, SEATTLE; 'BABY' 7½G

Seattle, Aug. 29.

Not much biz here this week, with plethora of holdovers hurting. Outstanding is "Three Little Words," sock at Music Hall. "Treasure Island" still is solid in third Fifth Avenue week.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"Convicted" (Col) (2d wk). Fair \$5,000 after nice \$9,200 last week.

Fifth Avenue (Evergreen) (2,340; 59-84)—"Treasure Island" (RKO) and "Beaver Valley" (RKO) (3d wk). Solid \$7,000. Last week, \$8,900.

Liberty (Hamrick) (1,650; 59-84)—"Lady Without Passport" (M-G) and "Lonely Heart Bandits" (Lip). Slow \$6,000. Last week, "Rock Island Trail" (Rep) and "Avengers" (Rep), \$4,500 in 5 days.

Musie Box (Hamrick) (850; 59-84)—"If This Be Sin" (UA) (2d wk). Good \$3,000. Last week, \$4,400.

Musie Hall (Hamrick) (2,200; 59-84)—"Three Little Words" (M-G) and "Savage Horde" (Rep). Sock \$17,000. Last week, "Crisis" (M-G), slow \$5,000.

Orpheum (Hamrick) (2,600; 59-84)—"Pretty Baby" (WB) and "It's a Small World" (EL). So-so \$7,500. Last week, "Flame and Arrow" (UA) and "Armored Car Robbery" (RKO) (2d wk), \$8,300.

Palomar (Sterling) (1,350; 59-84)—"Lawless" (Par) (2d run) plus "Gay 90's revue, Okay \$10,000. Last week, "Iroquois" (UA) and Lionel Hampton orch on stage, Great \$14,000.

Paramount (Evergreen) (3,039; 59-84)—"Broken Arrow" (20th) and "Triple Trouble" (Par) (3d wk). Nice \$5,000 in 4 days. Last week, dandy \$9,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing, percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Louisa' Fast 12G In Mild Indpls.

Indianapolis, Aug. 29.

Weekend heat wave resulted in spotty biz at first-run houses here, with most prospects only moderate. "Louisa," hyped by Charles Coburn's personal appearances opening day, is doing socko at the Circle to lead the town. "Convicted" is fair at Loew's but "Kiss Tomorrow Goodbye," at Indiana, is very dull.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Louisa" (U) and "Spy Hunt" (U). Socko \$12,000 or over. Last week, "Pretty Baby" (WB) and "Victims Years" (ELC), \$8,500.

Indiana (G-D) (3,300; 44-65)—"Kiss Tomorrow Goodbye" (WB) and "Snow Dog" (Mono). Lean \$8,000. Last week, "Broken Arrow" (20th) and "Reach for Star" (Indie) hefty \$14,900.

Loew's (Loew's) (2,427; 44-65)—"Convicted" (Col) and "Good Humor Man" (Col). Oke \$10,000. Last week, "Crisis" (M-G) and "Skipper Surprised Wife" (M-G), \$9,500.

Lyrie (G-D) (1,600; 44-65)—"Cariboo Trail" (20th) and "Shark Woman" (Indie). Fair \$5,500. Last week, "Quiet on Western Front" (U) and "Bayonet Charge" (Indie) (reissues), \$4,500.

'Sunset' Sparkling 21G, Frisco Standout; 'Own' Fancy 15G, 'Baby' 14G

San Francisco, Aug. 29.

Despite balmy weather, biz is perking up here, with holdovers holding generally big. Pacing field is "Sunset Boulevard," terrific at the comparatively small St. Francis. Also fine is "Our Very Own" at Golden Gate. "Pretty Baby" looms good at Paramount. "Duchess of Idaho" at Warfield and "711 Ocean Drive" at Orpheum shape big in second sessions. "Sunset" pace is close to that of "Welcome Stranger," another big Par grosser.

Estimates for This Week

Golden Gate (RKO) (2,650; 60-85)—"Our Very Own" (RKO). Fine \$15,000. Last week, "Treasure Island" (RKO) and "Beaver Valley" (RKO) (2d wk), held to fancy \$14,000.

Fox (FWC) (4,651; 60-95)—"Broken Arrow" (20th) (2d wk). Down to \$14,000 in 6 days. Last week, husky \$22,500.

Warfield (Loew's) (2,647; 60-85)—"Duchess of Idaho" (M-G) (2d wk). Fine \$14,000. Last week, boff \$25,000.

Paramount (Par) (2,646; 60-85)—"Pretty Baby" (WB) and "Open Secret" (EL). Good \$14,000. Last week, "The Furies" (Par) and "Reach For A Star" (Rep) (2d wk), \$4,000 in 4 days.

St. Francis (Par) (1,400; 60-85)—"Sunset Boulevard" (Par). Wham \$21,000. Last week, "The Men" (UA) (4th wk), \$6,500.

Orpheum (No. Coast) (2,472; 55-85)—"711 Ocean Drive" (Col) and "When You're Smiling" (Col) (2d wk). Held to okay \$14,500. Last week, hefty \$22,000.

United Artists (No. Coast) (1,218; 55-85)—"If This Be Sin" (UA). Light \$7,500. Last week, "The Underworld Story" (UA), \$9,000.

Stagedoor (Ackerman-Rosener) (370; 85-1)—"Rum For Money" (EL). Fair \$2,500. Last week, "Mary Of Scotland" (RKO) (2d wk) (reissue), \$3,300.

Clay (Rosener) (400; 65-85)—"Kind Hearts, Coronets" (EL) (m.o.) (9th wk). Mild \$2,700. Last week, \$2,800.

Omaha Uneven But 'Rose' Hep 11½G; 'Own' 6G, 2d

Omaha, Aug. 29.

Although weather is ideal, the boxoffice got off to a nervous start over the weekend. Sag started the last part of the past week when pictures that looked terrific grossers suddenly dived. The Orpheum with "The Skipper Surprised Wife" plus Chuch Foster band on stage will do the top gross at upped prices but session shapes below average for band shows at spot. "Black Rose" looks fairly nice at Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-80)—"Skipper Surprised Wife" (M-G) with Chuch Foster orch, acts on stage. Moderate \$15,500. Last week, "Louisa" (U) and "Fifty Years Before Eyes" (WB), \$10,000 at 16-65c scale.

State (Goldberg) (865; 25-75)—"Duchess of Idaho" (M-G). Playing at sharply upped prices for house and holdouts nightly should get sock \$6,000 despite limited capacity. Holdover certain. Last week, "Annie Get Gun" (M-G) (5th wk-6 days), \$3,500.

Paramount (Tristates) (2,800; 16-65)—"Black Rose" (20th). Fairly strong \$11,500 looms. Last week, "Three Little Words" (M-G), \$12,000.

Brandeis (RKO) (1,500; 16-65)—"Our Very Own" (RKO) (2d wk). Still fine at \$6,000; first week was sock \$8,500.

Omaha (Tristates) (2,100; 16-65)—"Quicksand" (UA) and "Great Plane Robbery" (UA). Modest \$7,000. Last week, "Broken Arrow" (20th) (m.o.) and "Great Guns" (20th), \$7,500.

'Sunset' Torrid \$14,000, K.C. Ace

Kansas City, Aug. 29.

Major situations are all par or above this week with trade brisk for summer. "Sunset Boulevard" is sock entry at the Paramount, and looks to go a second week. Fox Midwest first-run trio is topping average with "Stella" at \$15,000. "Our Very Own" is holding its own for good returns on second week at the Missouri.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Beasts of East" (Indie) and "Tortured Alive" (Indie). Exploitation specials above usual run here at \$4,000. Last week, coupled with Apollo, "Singing Guns" (Rep) and "Flame Barbary Coast" (Rep) (reissue), moderate \$6,000.

Kimo (Dickinson) (550; 50-75)—"Man About Town" (Indie) and "Golden Twenties" (Indie). Nice \$2,200. Last week, "Passport Pimlico" (EL) and "Prelude to Korea" (EL) (3d wk), good \$1,400 in 5 days.

Midland (Loew's) (3,500; 45-65)—"Convicted" (Col) and "Good Humor Man" (Col). Modest \$12,000. Last week, "Duchess of Idaho" (M-G) and "State Penitentiary" (Col) (2d wk), big \$12,000.

Missouri (RKO) (2,650; 45-65)—"Our Very Own" (RKO) and "Destination Murder" (RKO) (2d wk). Nifty \$9,000. Last week, strong \$12,000.

Paramount (United Par) (1,900; 45-65)—"Sunset Boulevard" (Par). Off to good start with sock \$14,000 or over. Holds. Last week, "Pretty Baby" (WB), \$10,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Stella" (20th). Topping average at \$15,000. Last week, "Louisa" (U), same.

'WORDS' SOCK \$13,000, PORT; 'R. I. TRAIL' 7½G

Portland, Ore., Aug. 29.

Biz is perking in first-runs this week considering the season. A few days of cool weather and top pic picked up. "Three Little Words" at United Artists looks best with smash session. "Rock Island Trail" looms okay at Broadway.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"Rock Island Trail" (Rep) and "Jungle Stampede" (Rep). Okay \$7,500. Last week, "Duchess of Idaho" (M-G) and "Shadow On Wall" (M-G) (3d wk), \$5,700.

Mayfair (Parker) (1,500; 50-85)—"Quicksand" (UA) and "Operation Haylift" (UA). Slim \$3,500. Last week, "Tarzan Slave Girl" (RKO) and "Mysterious Desperado" (RKO), \$3,800.

Oriental (Evergreen) (2,000; 50-85)—"Kiss Tomorrow Goodbye" (WB) and "Guilty of Treason" (EL), day-date with Paramount.

(Continued on page 18)

Heat, Holdovers Hit B'way; 'Sunset' Vivid 162G, 3d; 'Stella'-Berle \$90,000, 'Treasure' Big 34G, 'Out' 26G, All in 2d

Torrid weather starting last weekend and continuing through yesterday (Tues.) is taking its toll at Broadway firstruns this session. Absence of any strong newcomers also is denting the overall total. Outdoor events and activities attracted thousands over the weekend, with theatres suffering accordingly. Majority of larger houses are priming new strong bills to take advantage of the Labor Day (4) weekend.

The Music Hall continues way out in front with "Sunset Boulevard" and stagershow although now in the third week. It appears headed for better than \$162,000 after actually topping the initial stanza with the second week's total. Appears in for six weeks or maybe longer.

Milton Berle and his TV revue is keeping "Stella" high in the chips on the second week at the Roxy, with smash \$90,000 in prospect. Combo hit a terrific \$114,000, considerably over hopes, in first round.

Leading straight film is "Treasure Island" at Mayfair, with a smash \$34,000 for second session. Disney opus soared to \$43,000 opening week. "Three Little Words" also is proving consistently strong with about \$25,000 on tap for third State week.

"No Way Out" is disappointing, being down to about \$26,000 in second frame at the Rivoli after giving hint of sustained strength. It went to stout \$33,000 in first week, good at this house in view of current admission scale there.

"Petty Girl" with Gene Krupa band, Connie Haines, Jack E. Leonard topping stagershow is down to \$38,000 this week at the Capitol after nice opening round. Capitol, Strand, Criterion, Globe, Park Avenue, Roxy and Paramount are bringing in new shows this session. Par is opening "Fancy Pants." Bob Hope's latest comedy starrer, today (Wed.) with stage bill headed by Carmen Cavallaro band.

Estimate for This Week

Astor (City Inv.) (1,300; 60-150)—"Edge of Doom" (RKO) (4th wk). Off to \$9,000 or less after just okay \$11,000 for third round. Stays on for while, with replacement soon to be set.

Bijou (City Inv.) (589; \$120-\$240)—"Red Shoes" (EL) (97th wk). Still very profitable at \$5,000 or better after \$5,200 last week, over hopes. Holds indef.

Capitol (Loew's) (4,820; 55-\$150)—"Petty Girl" (Col) with Gene Krupa orch, Jack E. Leonard, Connie Haines heading stage bill (2d-final wk). Down to okay \$38,000 after nice \$51,000 first week. "Summer Stock" (M-G) with Rosita Serrano, Noro Morales orch, Hal Le Roy topping stagershow opens tomorrow (Thurs.), after three preview showings of pic today (Wed.).

Criterion (Moss) (1,700; 50-\$175)—"Desert Hawk" (U). First week ending tomorrow (Thurs.) mild \$12,500. Last week, "A & C. in Foreign Legion" (U) (2d wk), light \$9,000. "Shakedown" (U) opens Saturday (2).

Globe (Brandt) (1,500; 50-\$120)—"The Torch" (EL) (2d-final wk). Off to dim \$7,000 after slim \$9,500 opener. "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues) open Saturday (2).

Mayfair (Brandt) (1,736; 50-\$120)—"Treasure Island" (RKO) (3d wk). Second round ended Monday (28) held to an amazingly strong \$34,000 after smash \$43,000 opening week. Continues indef.

Palace (RKO) (1,700; 55-\$120)—"Gun Crazy" (UA) with vaude. Picking up a bit over recent weeks with fair \$18,000 likely. Last week, "Beauty on Parade" (Col) and vaude, \$17,000.

Paramount (Par) (3,664; 55-\$150)—"Fancy Pants" (Par) with Carmen Cavallaro orch, Jean Carroll, Four Evans, Alan Dale with The Sapphires on stage. Opens today (Wed.). Last week, "The Furies" (Par) with Mills Bros., Bobby Byrne orch, others, on stage (2d wk), down to \$52,000 with help from previews yesterday (Tues.); first week, fair \$62,000.

Park Avenue (U) (583; 90-\$150)—"Quiet on Western Front" (Indie) (reissue) (6th-final wk). Reaching only \$4,000 in final 6 days after nice \$6,000 last week. "Madeleine" (U) opens tomorrow (Thurs.).

Radio City Music Hall (Rockefellers) (5,945; 80-\$240)—"Sunset Boulevard" and stagershow (3d wk). Continues phenomenal pace at better than \$162,000 after \$166,300

for second week, new non-holiday week high. Biggest non-holiday day's trade was registered on 13th day of run, Aug. 22. Third round was running about even with second until heat started to cut in a bit over weekend. Holds a fourth, and likely until well after Labor Day (Sept. 4).

Rialto (Maze) (594; 44-98)—"Bedeviled Woman" (Indie) and "Miracle From Stratosphere" (Indie) (reissue). Shaping to hit \$8,000, solid, and is holding second round.

Rivoli (UAT-Par) (2,092; 60-\$125)—"No Way Out" (20th) (3d wk). Initial holdover session ended last night (Tues.) continued strong albeit down considerably from opener, with \$26,000. First week was stout \$33,000 but disappointing and below hopes.

Roxy (20th) (5,886; 80-\$175)—"Stella" (20th) with Milton Berle and his TV revue on stage (2d-final wk). Holding with smash \$90,000 probable after terrific \$114,000 opening stanza, considerably over expectancy. Steady appeal of Berle and his stage layout held the combo at persistently high level after first four days. Booking was for two weeks only; film generally panned by crit. "Black Rose" (20th) with N. Y. Philharmonic Symphony orch on stage opens Friday (1).

State (Loew's) (3,450; 55-\$150)—"Three Little Words" (M-G) (4th wk). Third frame ended last night (Tues.) held nicely around \$25,000 after big \$29,000 in second week. Probably stays three or four weeks longer.

Strand (WB) (2,756; 55-\$2)—"Kiss Tomorrow Goodbye" (WB) with Toni Harper, Billy Vine, Lind Bros. heading stage bill (4th-final wk). Continues steady with \$23,000 or slightly less after okay \$26,000 for third week. "Tea for Two" (WB) with Gordon Mac Rae, Paul Winchell, Florian Zabach heading stagershow opens Friday (1).

Sutton (R & B) (561; 90-\$150)—"Winslow Boy" (EL) (13th wk). Holding okay at \$5,000 after \$5,500 for preceding round. Continues until October.

Trans-Lux 60th St. (T-L) (453; 74-\$150)—"Kind Hearts, Coronets" (EL) (12th wk). Still fancy with \$7,200 after \$8,000 last week. Stays on.

Victoria (City Inv.) (1,060; 95-\$150)—"Our Very Own" (RKO) (6th wk). Fifth session ended last night (Tues.) was solid \$12,500 after \$14,000 last week.

H.O.s Hobble D.C. Albeit 'Very Own' Hot \$17,000; 'Kiss' Robust at 14G

Washington, Aug. 29.

Holdovers are pulling down the overall average in mid-town this week, but biz is generally steady. "Our Very Own" at RKO Keith's is out front among the newcomers, with "Kiss Tomorrow Goodbye" at the Warner in second place. "Destination Moon" continues big in second session at Trans-Lux, with vaude, is slow.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Stella" (20th), plus vaude. Sluggish \$15,000. Last week, "Night and City" (20th) plus vaude, little better than expected, but still slow at \$16,000.

Dupont (Lopert) (386; 50-85)—"Quiet on Western Front" (Indie) (reissue) (3d wk). Steady \$2,500 in final 5 days after good \$3,500 last week.

Keith's (RKO) (1,139; 44-80)—"Our Very Own" (RKO). Torrid \$17,000, and tops town. Last week, "Treasure Island" (RKO) (3d wk), fine \$9,000.

Columbia (Loew's) (1,100; 44-74)—"Return Jesse James" (Lip). Weak \$4,500. Last week, "Three Little Words" (M-G) (m.o.), big \$7,000 in third consecutive downtown week.

Palace (Loew's) (2,370; 44-74)—"Broken Arrow" (20th) (2d wk). Okay \$12,000 after sock \$21,000 last week.

Playhouse (Lopert) (485; 50-85)—"Panic in Streets" (20th) (3d wk). Firm \$6,000 after \$6,500 last week. Holds again.

Warner (WB) (2,164; 44-74)—"Kiss Tomorrow Goodbye" (WB). Lively \$14,000. Last week, "Pretty Baby" (WB), \$12,000.

Trans-Lux (T-L) (654; 44-80)—"Destination Moon" (EL) (2d wk). Still going great at \$11,000 after terrific \$13,000 last week.

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BARBARA PAYTON • HELENA CARTER
with **LUTHER ADLER • BARTON MACLANE** Screenplay
From Horace McCoy's "Kiss Tomorrow Goodbye"
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Screen Play by Harry Clork • Suggested by the Play "No, No, Nanette," by Frank Mandel, Otto Harbach,
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FEATURING
THE FAMOUS SONGS
BY VINCENT YOUMANS
AND IRVING CAESAR



London West End Pix Biz Perking;

'Sunset' Wow \$11,000; 'Pants' Fancy \$8,500, 'Trio' Hefty 8G, Both in 3d

London, Aug. 22.

Boxoffice returns are holding up fairly well primarily because of uncertain weather which has kept potential patrons away from out-of-doors entertainment. Present crop of pics, which is above average, has also been of great help.

Outstanding is "Annie Get Your Gun," now in its eighth and final week at the Empire. Pic has done an all-time record take, having beaten previous record of "Gone With the Wind" in a seven-week run by \$5,600. Was still great at around \$16,500 in seventh week. Could easily hold longer, but is disrupting the Metro schedule, with "The Miniver story" replacing.

Of the newcomers, the big sock is "Sunset Boulevard," at the Carlton, which looks terrific \$11,000 in first week, near house capacity. Looks in for run.

All estimates are net, and don't include admission tax. Admission prices listed are inclusive of tax.

Estimates for Last Week

Carlton (Par) (1,128; 65-\$1.60)—"Sunset Boulevard" (Par). Opened to smash trade, with general raves and getting plenty word-of-mouth publicity. Looks good for six weeks or longer at its present pace of about \$11,000, near-capacity, and huge for house.

Empire (MG) (3,099; 50-\$1.60)—"Annie Get Your Gun" (M-G) and stage show. Has beaten several records, including those made by such smash hits as "Goodbye, Mr. Chips" (M-G) and "Mutiny on Bounty" (M-G) in its eighth week, but must withdraw with "The Miniver Story" replacing Aug. 28. Has been doing about \$16,500 in recent weeks.

Gaumont (CMA) (1,500; 45-\$1.60)—"Cargo Capetown" (Col) and "Rogues Sherwood Forest" (Col) (2d wk). Fair \$5,800. Staying another week, and may linger till Sept. 7 when replaced by "The Milkman" (GFD) and "Saddle Tramp" (GFD).

Leicester Square Theatre (CMA) (1,753; 45-\$1.60)—"Trio" (GFD) (3d wk). Has made the grade, helped by Somerset Maugham's previous hit "Quartet," and did hefty three weeks, with final stanza touching \$8,000. Had to vacate because of general release situation. Replaced by "Destination Moon" (GFD).

London Pavilion (UA) (1,217; 45-\$1.60)—"Rocketship X-M" (Indie) and "Baron Arizona" (Indie) (3d wk). Held up very well, with first week exceeding \$8,000; second nearer \$7,000, and exiting at well over \$6,000. Could have stayed fourth week, but previous commitments caused withdrawal, with "Shadow of Eagle" (BL) replacing.

New Gallery (CMA) (1,376; 45-\$1.60)—"Odette" (BL) (11th West End week). Still holding up. Good \$4,500, good going at this house.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"White Tower" (RKO) (2d wk). Has not clicked as expected, with first stanza near \$7,000, but staying till Sept. 7, in hopes of pick up. Will be followed by "Black Rose" (20th).

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"Gunfighter" (20th) (2d wk). About \$5,600 in first week, with second stanza nearer \$5,000. To be replaced by "Broken Arrow" (20th) on Aug. 24.

Plaza (Par) (1,902; 45-\$1.60)—"Fancy Pants" (Par) (3d wk). Has been socko from opening, topping \$11,000 on first holiday week, but is now nearer \$8,500; still good for more weeks, with no worry yet about next film.

Ritz (M-G) (432; 45-\$1.60)—"Wooden Horse" (BL) (4th wk). Still strong at \$4,000, good for this small-seater. Opens at 10 in morning, thus grabbing extra session.

Rialto (LFP) (660; 45-\$1.60)—"Wooden Horse" (BL) (4th wk). Doing steady \$3,800, and everybody satisfied. Not allowed to open until noon.

Warners (WB) (1,735; 45-\$1.60)—"Colt 45" (WB) and "Night Unto Night" (WB) (2d wk). Did average \$7,800 in first week, which warranted holdover. "Caged" (WB) opens Aug. 24.

Mull Deals for 'Hall,'

'Pardon French' in U.S.

Rogers & Unger, producers, reps, on behalf of Cusick International Films are negotiating U.S. distribution deals for the Rex Harrison-Lilli Palmer starrer, "The Long Dark Hall," and "Pardon My French," with Merle Oberon and Paul Henreid.

"French" has just been completed in France while "Hall" is before the cameras at the Nettlefold Studios in Britain. Both are projects of Cusick International in association with Five Ocean Film Co., London, and Sagitta Films of Paris.

'Hut' a Hit, 'Love'

No Dice in London

London, Aug. 29.

Of the two new plays opening here last week, one appears to be a hit while the other's chances are remote. Bowing on Wednesday (23) at the Lyric was "The Little Hut," a frivolous French comedy by Andre Roussin which Nancy Mitford adapted. It stars Robert Morley as a husband who agrees to share his wife with her lover following the trio's shipwreck. Joan Tetzel gives a bright performance as the spouse while David Tomlinson petulantly rounds out the triangle. Piece looks sure-fire.

Less promising is "For Love Or Money" at the Ambassadors. A bogus 18th century bawdry by Jordan Lawrence, it contains coarse dialog and strained with that seems more suitable for a revue or sketch. Despite the popularity of stars Hermione Baddeley and Henry Kendall, the play was booted at opening night, Aug. 24. Crix appraisal was unfavorable and a lengthy run is unlikely.

Hallmark Productions revival of Ibsen's "Rosmersholm" which opened at St. Martin's, Aug. 22 should do okay. Show is splendidly directed by Michael Macowan and brought high praise for Signe Hasso in her first London stage role. Robert Harris and Edward Chapman give excellent support in main roles with George Coulouris outstanding in small part. First-nighters welcome indicates a successful season in this small house.

UA BOOSTS THORBURN TO AUSSIE TOP SPOT

United Artists has made several changes in its worldwide distribution personnel setup and also negotiated a release deal for its product in western Germany, it was disclosed by company foreign chief Al Lowe. Named division manager for continental Europe is George H. (Bud) Ornstein. Formerly UA special rep in Italy, he will now headquarter in Paris.

Walter Thorburn, secretary of the company's Australasian organization, succeeds Clive Arnott as the territory's managing director when the latter leaves Sept. 4 to join Hoyts Theatres in an exec capacity. Ron Michaels, who was Arnott's assistant, becomes general sales manager.

German distribution deal calls for Constantin Filmverleih of Frankfurt to handle UA product for a three-year period effective immediately. Until last January, UA pic in western Germany were grooved through the Motion Picture Export Assn. but latter no longer operates there.

Patricia Roc for 'Heather'

London, Aug. 29.

David Rose, head of Coronado Productions, inked Patricia Roc to co-star with Ray Milland in "White Heather."

Formerly titled "Full Circle," the film is Coronado's second pic. First was the Robert Montgomery starrer, "Eye Witness."

Dresdel for Aussie Tour

Sydney, Aug. 22.

Sonia Dresdel, British star, has been signed by the Fullers for an Aussie tour next November, preeminent in "A Message for Margaret." Fullers are also negotiating with several U. S. toppers for Down Under runs early next year.

Currently, Elisabeth Bergner is doing sock trade at the Palace for the Fullers in "Two Mrs. Carrrolls." Clifford Mollison will do "High Temperature" at the King's, Melbourne, with Arthur Rigby set for "Madame Louise" when Miss Bergner moves out here.

Many Novels For French Pix Prods.

Paris, Aug. 22.

French productions skedded for early shooting are nearly all adaptations of novels. Colette's "Cheri," Pierre Ver's "Anciens de Saint Loup," Roger Gaillard's "Homme de la Jamaïque," Vicki Baum's "Glass Castle," Bernados' "Journal d'un Cure de Campagne," Queffelec's "Recteur de l'Île de Sein," Marcel Grancher's "Coeur sur Mer" and Richard Pottier's "Meurtres" are all either rolling or due to roll soon.

Despite new censorship regulations barring the use of titles that suggest crime, "Murders" has been okayed.

Adaptations from legit plays currently blueprinted for screen vehicles include "Dame de Chez Maxim's," "Maitres Nageurs," "Don d'Adele," "Amant de Paille" and Roger Ferdinand's "Ils ont Vingt Ans."

Two color productions are scheduled, both in Gevacolor. They are "Porte d'Orient" and "Maison du Frintemps."

16m Theatres Catch On In Italy; 1,000 Houses, 300 Mobile Units Used

Washington, Aug. 29.

The 16m theatre is catching on strongly in Italy, with more than 1,000 commercial narrow-gauge houses and about 300 mobile projection units already operating there, reports Nathan D. Golden, chief of the U. S. Commerce Department's film division.

In addition, the Italian Government's Directorate General for Entertainment is studying ways to provide 16m exhibition for small and remote villages which are not profitable for commercial exhibitors. Two American and some seven Italian distributors are in the field.

The 16m field is also spreading to Curacao in the Dutch West Indies where two small theatres on Bonaire Island and one small house at St. Martin have begun to show the substandard size flickers. In addition, a 16m house is being built on the edge of Willemstad on the Island of Curacao.

S.&K. CIRCUIT PROFIT LOWER

London, Aug. 22.

Profit of \$356,000 is announced by the Shipman & King circuit for the year ended last April 1. This represents a drop of about \$15,000 over the previous year.

Current London Shows

(Figures show weeks of run)

London, Aug. 29.

"Ace of Clubs," Cambridge (8).

"Brigadoon," Majesty's (70).

"Capt. Carvalho," St. Jas. (3).

"Carousel," Drury Lane (12).

"Cocktail Party," New (17).

"Dish Ran Away," Whitehall (9).

"Eliz. Slept Here," Strand (44).

"Folies Bergere," Hipp. (47).

"Golden City," Adelphi (11).

"Got What Wanted," Phoenix (2).

"His Excellency," Princess (14).

"Holly and Ivy," Duchess (167).

"Home at Seven," Wyndham (25).

"Ice-Capades," Empress (14).

"King Rhapsody," Palace (49).

"Knight's Mad'n's," Vic. Pal. (24).

"Latin Quarter," Casino (24).

"Little Hut," Lyric (1).

"Love For Money," Ambass. (1).

"Mister Roberts," Coliseum (6).

"Oklahoma," Stoll (169).

"Ring Around Moon," Gl'be (31).

"Seagulls Sorrento," Apollo (11).

"Touch & Co., Wales (14).

"Traveller's Joy," Crit'ion (116).

"Worm's View," Comedy (175).

CLOSED LAST WEEK

"Always Aft," Garrick (1).

Urges Arg. Producers Make Pix Able to Win Biz in World Market

Buenos Aires, Aug. 22.

'Stromboli' in 3 Paris First-Runs, Day-Date

Paris, Aug. 29.

New departure in booking for a first-run has been made by RKO for "Stromboli." Opens day-and-date in the Gaumont, the Rex and the Normandie. Teaming up the first two already has been "done before" but adding the Champs Elysees Normandie means adding 10,000 seats. It never has been tried before.

With average admission 60c, the combo can get grosses unprecedented here.

Austrian Studio Activity Slumps

Vienna, Aug. 22.

Friedrich Erban has succeeded Karl Hartl as top man of Austrian film combo, Wien Film. Hartl reached top as general director under Goebbels regime but had the rug pulled out from under him while in England where reported to be completing retakes and cutting on the Korda film, "Wonder Child," which he co-produced and directed with Gene Markey in 1949.

Austrian production activity is way off. U. S. producers, notably Gene Sharin's video shorts and Briskin-Smith's "Hell" have used more studio time (Wien Film's principal saleable commodity) than all local producers combined in the last year. Long row of flops under Hartl management not only destroyed 10,000,000 schilling revolving fund set up by government but cooled bank interest in additional financing. Result is that top players and directors have headed for spots like Munich and Hamburg, where there is much more actual shooting.

Soon after Erban's promotion, it became known that Wien Film is negotiating for ERP help in the amount of \$500,000, mainly for modernization of sound stages and purchase of new equipment. Russkis sent most of Wien Film's equipment East after Vienna fell into their hands and were hard put to refurbish even the Rosenhugel studio in their own zone.

One condition of ERP help, if granted, is that it remains in U. S. Zone control. Wien Film's activities are presently split into two operations under a single name. A Soviet administrator operates Rosenhugel and East zone activities as a seized German asset, while Erban runs rest of the show as rep of Austrian federal government trusteeship.

Mex Prez in TV Preem For Annual Message

Mexico City, Aug. 29.

Preparations are being made for the videoing for the first time of President Miguel Aleman delivering the traditional annual message to the nation on the occasion of the opening Sept. 1 of the new federal legislature. Eight screens are to be used for public televisioning the event.

There are now 100 video sets in daily operation here.

The pic industry is being lined up to face television at a series of talks Andres Serra Rojas, prexy of the trade's own bank, the Banco Nacional Cinematografico, is having with the top chain operators, Manuel Espinosa Iglesias and Emilio Azcarraga, who is also a big radio station operator and top man in introducing video to Mexico.

Leo Cohen to Foreign Prod.

Long a foreign film distributor in New York, Leo Cohen has stepped into production. First on his filmmaking slate is "He and Me," a French dialog pic which he's now turning out in France with Leopold Gomez.

Directed by Herve Bromberger, "He and Me" stars Henri Guisol and Jacqueline Gauthier. Gomez authored the story. Cohen may do several other films in France this year.

Argentina's entertainment czar, Dr. Claudio Martinez Paya, backer of protectionism for Argentine-made movies, has urged local producers to intensify their efforts in building markets for Argentine films abroad, thereby helping the exchange for national coffers.

No matter how much Argentine officials may be on the side of local producers, the producer cannot claim having done much to justify this protection. During the past year, when they have had the local market almost entirely to themselves (imports of U. S. films were blocked), they have churned out countless Argentine productions which were so mediocre they can't hope to succeed in outside countries. In Italy, when an attempt was made to exchange 10 Argentine pictures for an equal number of Italian ones, the public showed no interest in the Argentine material, much to the disgust of the pact negotiators.

The only method local producers seem able to think up to gain some foothold in foreign markets is to book foreign pic stars to play in Argentine productions. For instance, they are now trying to sign Mario Moreno (Cantinflas) to make a picture in an Argentine studio directed by Carlos Hugo Christensen, currently in Mexico. His film contract would include personal appearances in a theatre.

Another big Argentine studio, Pampa Films, together with its distributing unit EMPA, has gone into liquidation. At one time it was thought that Emelco could take over Pampa, but the plan fell through. While some of the old companies go into liquidation, new ones are constantly being set up. The latest of these has been formed in the province of Cordoba. It has capital of \$120,000.

Iturbi Hassle With Mex Orch Won't Halt Tour; Clicks in Mexico City

Mexico City, Aug. 22.

Jose Iturbi will definitely continue his contracted concerts in Mexico asserted his booker, Samuel Alazraki, denying reports that the Spanish pianist had decided to quit this country because of tilts with Mexican members of the orchestra over alleged indiscipline at rehearsals. Orch has been filling in between numbers.

Though Iturbi is playing Mexico at considerable monetary loss because of better offers in the U. S. that were made after he had accepted the Mexican booking, the pianist is keeping his word, Alazraki said. Iturbi was socko at his opening concerts in the Palace of Fine Arts, where he soloed. But he was not so big at followups in the Palacio Chino, frontline cinema, where the orch played with him. Iturbi reps blame orch trouble for the lesser biz at the cinema.

After one-concert dates in four north central cities, Iturbi resumed at the film house here, without the orch.

Legit Shows Feature Edinburgh Festival

Edinburgh, Aug. 22.

Edinburgh's fourth International Festival of Music and Drama teed off here last week with glittering pageantry, and visitors from England and overseas. Opening concert was by the Orchestre National de la Radiodiffusion Francaise, of Paris, conducted by Roger Desormiere. Drama, ballet, opera and music events follow for three weeks.

Tickets for all major events are sold out. Top drama events promise to be James Bridie's new play, "The Queen's Comedy," with Sonia Dresdel and Eric Linklater's piece, "The Atom Doctor," with Patricia Burke and Duncan Macrae. Glyn-debourne Opera Co. opened with "Ariadne auf Naxos." Distinguished players also appeared in the Old Vic production of Ben Jonson's "Bartholomew Fair."

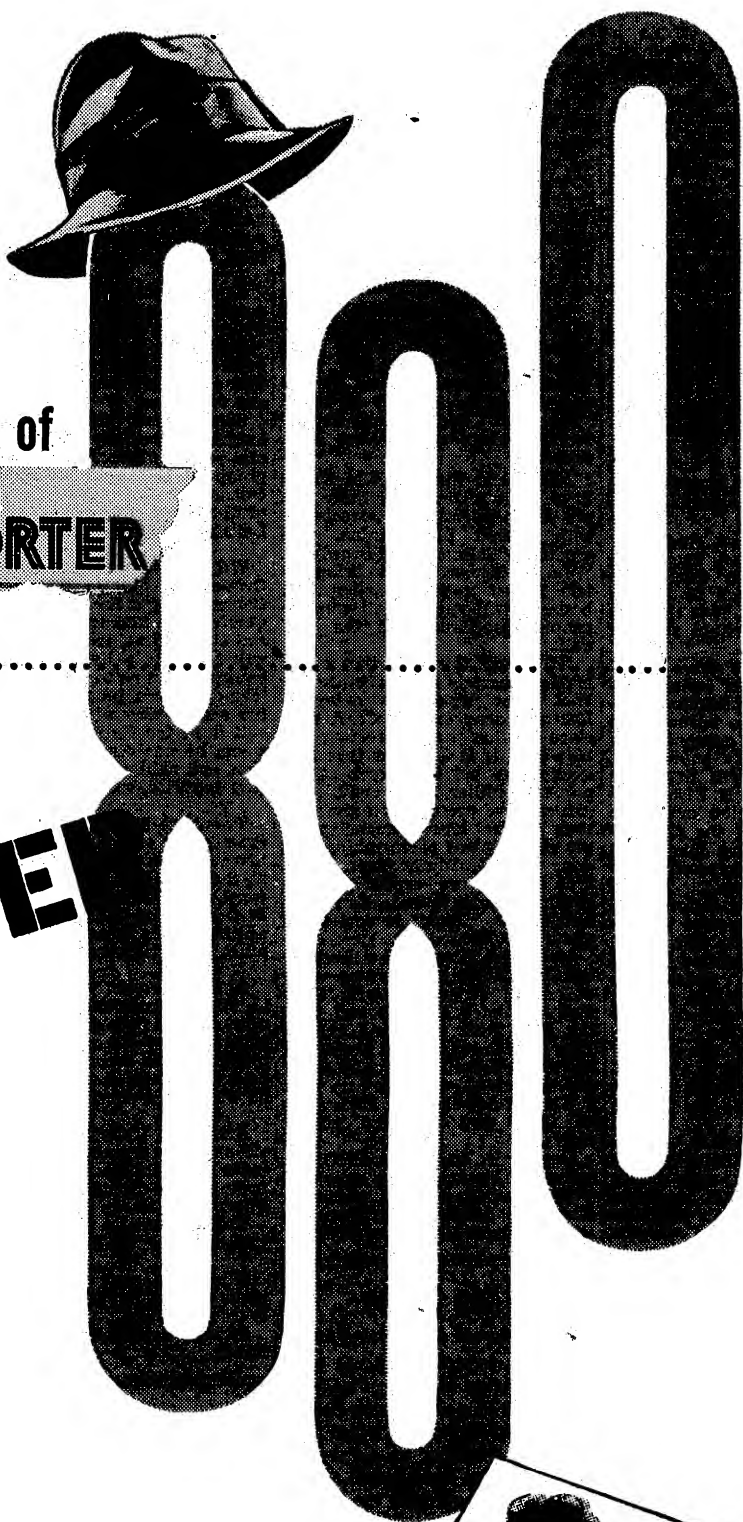
Opening film event is "The Wooden Horse," adaptation of the Eric Williams' prison-camp escape story.

Mr. Billy Wilkerson of

THE REPORTER

looks at

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CENTURY-FOX

Juggling of Prices by Drive-Ins Brings Warning From U.S. Tax Dept.

Washington, Aug. 29.

Bureau of Internal Revenue is quietly warning drive-in operators to keep their rates uniform, if they don't want to be cracked down upon for violation of the excise tax laws.

Some of the outdoor theatres have been notified that if they have a per-person rate for those arriving by car, they may not legally have a different per-person scale for those who walk in. Some operators have been seeking to stimulate walk-in business by offering lower rates for pedestrians than for those who come by machine.

Also in violation of the law, according to the bureau, is a practice whereby some drive-ins charge the first or the first two passengers in a car one rate and then offer a lower rate for all in excess of that, or a flat price for all above two persons.

However, it is perfectly legal, from the U. S. viewpoint, for an outdoor house to charge a flat per-car rate, no matter how many persons are in the automobile. This is considered the established price. What is more, this may be done on a part-time basis. Thus, an ozoner could offer a per-car flat rate one day a week and a per-person rate the other six days. That, too, is legal.

First Ozoner for Det.

Detroit.

Community Theatres, one of the biggest indie chains in Michigan, opened the city's first drive-in, The Bel-Air, located on a 70-acre tract near Eight Mile Road and Van Dyke. Fresh-airer has a specially built play area.

Mass. Spot Finished in 3 Weeks.

Boston.

Probably one of the fastest construction jobs on a local ozoner was completed when the Wareham Drive-In at Wareham, Mass was opened Aug. 19. This was three weeks from the time ground was broken. It accommodates 565 cars and is owned by Julian Rifkin, George Markell and Dick Rubin.

Indiana Exhibs Urge Formula On Rentals In Warning on Distributions

Indianapolis, Aug. 29.

Formula for determining the top flat rental which an exhib should pay for his product is being pushed by Associated Theatre Owners of Indiana, National Allied affiliate. At the same time, ATOI is warning its members on the "sleight of hand" which it claims distributors have used in bracketing pix. Three out of four exhibs complaining over excessive rentals attribute it to misallocating pix, ATOI tells its members.

Step-by-step figuring in the formula is set forth by ATOI as follows:

1. Determine actual amount of weekly overhead exclusive of feature film rental;
2. Break down weekly expense into tenths. Usually these tenths are proportioned three to Sunday, two to Saturday and one to each of the week days;
3. Separately figure the average gross of each company's films on each change for a period of one year;
4. From the average gross of each company on each change deduct the proper units of overhead. From the balance must come film rental and profit. Exhib must determine himself what is a fair profit. Remaining amount should be exhib's top rental.

On the subject of allocation, ATOI declares: "With picture after picture being allocated in the top brackets exhibitors are hard pressed to find reasonably good product for their mid-week changes where the potentialities simply don't exist to come out on one and two bracket pictures. That is probably why regular moviegoers don't all agree that 'movies are better than ever.'"

550-Car Edmonton (Can.) Ozoner

Edmonton, Alta.

Western Drive-In Theatres, Ltd., opened its second ozoner here at a cost of \$160,000. Outdoorer accommodates 550 cars. Mel Corney is manager.

Disney Preps 'Pan' As 'Alice' Followup

Hollywood, Aug. 29.

Walt Disney will put "Peter Pan" into production as soon as he completes "Alice in Wonderland" this fall and will follow with "The Woodcutter's House," carrying his organization through 1952. Meanwhile, he has "Nature's Half Acre," a True Life featurette, in work and will make a live action version of "Robin Hood, Jr.," in England next summer.

In addition, the studio will continue to turn out 18 cartoon shorts a year for release through RKO.

2,200-Car Ozoner Launched in Chi

Chicago, Aug. 29.

After a shaky start, the 2,200-car Double Drive-In finally debuted here. Reputed to be the largest in the world, it is the first to be constructed within the Chi city limits.

Difficulties which have hampered the christening include unavailability of construction material and efforts to surmount a decree prohibiting ozoners from operating within city boundaries. A mandamus writ was issued by Circuit Judge Harry K. Fisher, declaring the prohibition ordinance unconstitutional, but the Chi city council passed a new law which makes it virtually impossible for further construction. Double Drive-in was started before passage of law, and therefore will be the only ozoner within city limits.

The drive-in is operated by the Skokie Amus. Co., which currently has a conspiracy charge filed in circuit court against 21 city officials of Skokie Village, Ill., who allegedly attempted to prohibit outfit from operating in that village. Ozoner has a \$35,000 wooden screen, reputed to be the largest built to date.

Temporary injunction, under which the Double Drive-In has been permitted to operate within the Chi city limits, has been recommended to remain in effect by Federal Master Manuel Cowen. Cowen has submitted findings in a hearing to Federal Judge Walter J. Labuy, who is to rule within the next two weeks.

The ozoner is the first to gain entrance to Chi boundaries after the city ordinance, which attempted to bar drive-ins, was overruled in Cook County court on the grounds that ozoners are lawful enterprises.

Film Reviews

Continued from page 6

The Showdown

town to find and kill the man who robbed and murdered his brother. Evidence convinces him that the of interesting and unusual characters.

Elliott arrives in the small cattle killer is a member of Walter Brennan's outfit driving the cattle northward, and Elliott joins up as trail boss. He antagonizes all the cowpokes with his ruthless driving of both men and cattle while he relentlessly pursues his campaign to discover the killer. Various individuals in the outfit are periodically cleared of suspicion, until finally the quiet and friendly Brennan is gored by a steer and confesses the killing before he dies.

Miss Windsor, saloon-hotel operator, who joins the outfit for the drive after buying an interest in the large herd, provides both glamor and suspense to the proceedings, and catches attention with her portrayal. Brennan has a typical role which spotlights throughout the unrolling. All of the supporting players are unusually effective.

Dorrell and Stuart McGowan teamed to write the script and direct. Both are topnotch contributions, neatly mixing the action and suspense for maximum effect. William J. O'Sullivan, as producer, mounted the film with eyelevel scenic backgrounds and neatly intercut numerous shots of the cattle drive. Photography by Reggie Lanning is far above par. Walt.

Wald-Krasna

Continued from page 3

selection of screen rights from among any scripts of "The Big Story," NBC radio and TV documentary on newspaperman adventures. About 400 such scripts are already available and W-K have selected for their first the true story of a refugee artist who settled in the south and was accused of murder. Investigation by the local newspaper uncovered evidence that freed him.

Deal was made with Bernard J. Procter, who produces the shows. It does not preclude him from producing his own films from any stories not selected by Wald and Krasna. Twentieth-Fox's "Northside 777," James Stewart-starrer, had its origin in a "Big Story" script.

Wald and Krasna also talked with Arthur Miller, author of the Broadway legit hit, "Death of a Salesman," to make under their banner a new screenplay he has recently completed. It is called "The Hook" and requires mostly location shooting on New York docks.

Miller and director Elia Kazan have been planning to make the pic independently, in association with Kermit Bloomgarden, who produced "Salesman" on Broadway. Wald and Krasna want to bring the trio in on a profit-participation basis, as will apply to all creative people associated with the new unit.

Miller said this week that it was highly uncertain as to whether the W-K offer would be accepted. Kazan is now on the Coast and, since he has been directing for 20th-Fox, it is believed that that studio may get first crack at the property. Miller, Kazan and Bloomgarden have pretty much given up their original idea of financing the pic via a limited partnership, as is done with Broadway plays. That type of venture capital is now getting difficult to find. Estimated budget for "Hook" is something under \$500,000.

Wald and Krasna flew back to the Coast Sunday (27) after a week of getting acquainted with their new associates at RKO and with the New York press and exhibs. They attended glad-hand luncheons and cocktail parties virtually every day of their stay, winding up with a Waldorf-Astoria feed Friday for 45 indie and affiliated circuit chiefs.

Gordon R. Youngman, RKO v.p. and general counsel, who came east with them, flew back yesterday (Tuesday) after taking care of some personal biz in New York.

Italo Curbs

Continued from page 4

and U. S. industry to agree on a deal following months of negotiation. This is a partial step toward still further threatened restrictions involving a ceiling on number of pix which may be imported. U. S. industry is itself split over feasibility of accepting voluntary quota rather than having one imposed by the government.

Paradoxical angle is that Dr. Renato Gualino, prez of the Producers' Assn., is asking for the quota restriction. He was recently entertained in the U. S. for a number of weeks at the expense of the MPA and expressed great regard for the American industry. He has put the import ceiling proposal before the consultative committee to the Council of Ministers.

In addition to the 42% ceiling on rental terms under Article 10, minimum guarantees are abolished. Law also provides that exhibs must pay for publicity expenses up to 3% of a pic's earnings. Amounts spent in excess of that are divided equally between distrib and exhib.

The rental ceiling does not apply on "exceptional" pictures. A mixed committee of exhibs and distrib must determine what's "exceptional." The law would be effective for one year and be opened for review at that time. It does not affect the 100% freeze on convertibility of lire to dollars which has applied since the war. Companies may still, however, make compensation and other deals which they have used effectively to thaw virtually all their funds in Italy.

Inside Stuff—Pictures

Industryites were wondering this week if the pressure of international dangers had created a reverse era of the glad-hand in the picture business. Two unusual items attracted their attention: One was a song of praise for a distrib in an indie exhib bulletin and the other a paean to a publicity department in a film review.

First unusual event of the week was the following paragraph from the typewriter of secretary Pete Wood in the bulletin of the Independent Theatre Owners of Ohio: "Memo to Metro. Dear Leo: The last three pictures the better-half and I have seen were 'Annie Get Your Gun,' 'Father of the Bride' and 'Duchess of Idaho'—all of them honeys. If the public won't buy this kind of entertainment, then I recommend that the industry close up all of the studios and the executives running them find something else to put into the theatres to go along with the popcorn."

No. 2 surprise item was found in the review of Paramount's "Sunset Boulevard" in the Milwaukee Journal. After a couple columns of raves for the pic and star, Gloria Swanson, critic Walter Monfried wrote: "Amid all the credits for the unique success, let us not overlook those outstanding heroes, the Paramount press department. They have given Miss Swanson the finest buildup that recent memory affords."

Screen Actors Guild furthered its own industry public relations campaign this week with a plea to members to help promote films and the industry generally whenever opportunity arises. SAG board, in its "intelligence report" to members, noted that actors have a particularly good chance to serve as salesmen for their profession and the business that employs them during guest shots on other media, such as radio and television.

Some actors "thoughtlessly and needlessly" at times ridicule the industry, according to the board. It added: "We object when slurs are cast at the profession of acting and when motion picture actors as a group are smeared. We should object just as strongly when slurs are cast at our own industry, even though such slurs are cast in the form of ill-advised wisecracks. After all, wisecracks don't have to be vicious. Let's all help to sell pictures and the picture industry."

WB got every release but one to portray people mentioned in Matt Cvetlic's (as told to Pete Martin) Satevepost expose, "I Posed as a Communist for the FBI," which studio is now prepping for a picture. Cvetlic's anti-Red activities centered around Pittsburgh, his home town, and at one time, in order to throw Communists off his track about the way he made a living, went to work for an insurance man. Latter, however, said no to Warners about using his name in the movie; others, including even judges, jumped at the chance. Martin is assisting on the screen play of the script and as soon as shooting begins, Cvetlic will head for Hollywood to serve as a technical adviser. Wife, from whom he was divorced some time ago, won't be portrayed in film version, and neither will their two sons. Ruth Roman, first announced to play the wife, will be his girl friend instead.

Twentieth-Fox will veer from its standard policy of screening all its top product a number of times for "influential" viewers by holding only two showings of "All About Eve" prior to the film's opening in October at the Roxy, N. Y. Previous system was followed to build as much word-of-mouth as possible on the pictures before their first playdates. In the case of "Eve," however, according to 20th execs, the film "will sell itself" via those two screenings, which are scheduled for the home-office projection room next Wednesday (6) and Sept. 11.

Al Lowe, recently named foreign manager of United Artists, is continuing to serve under his old contract. Five-year pact expires, however, in less than a month and Lowe has entered into no negotiations with the new UA management yet on a new deal. Since he greatly broadened his area of responsibility when he stepped into the foreign post vacated by former exec v.p. Arthur W. Kelly, it is assumed that he will seek a substantial increase over terms of his current pact.

Arthur W. Kelly, former exec v.p. of United Artists, let it be known via an announcement last week that he'll take on sales supervision of indie pix. Intimation was seen in the release, which stated he had made a "non-exclusive" arrangement with Charles Chaplin's Celebrated Films Corp. to rep its "City Lights" now in reissue.

Kelly, currently vacationing in Bermuda, is also prepping an indie production of "Half-Caste" and said he has other production plans.

Gimbels doesn't plug Macy's but RKO permits a United Airlines plane to land in "Walk Softly, Stranger," even though Howard Hughes is chief of TWA.

Picture was made before Hughes took over RKO, and the shot was left in.

20th-Fox Earnings

Continued from page 5

greater ratio of its consolidated net.

The loss of the theatre interests, plus devaluation of foreign currencies last September, is what took most of the bite out of 20th's first half profits. They amounted to \$4,683,581, as compared with \$5,695,679 for same period last year. That's equivalent to \$1.59 per share, as against \$1.95 for the 1949 period.

Second quarter earnings, reported at the same time, were \$2,842,551, equal to 98c a share. It compares with \$2,677,943 (91c a share) for same quarter last year and \$1,841,030 for first quarter this year.

While the second quarter earnings appear to be bigger than last year's, actually that's not true, since included is \$1,525,841 of income of prior years from countries with currency restrictions. 20th keeps its accounts on a basis of taking up foreign money only as it is actually remitted.

Film rental receipts for the first half were \$43,005,675, compared with \$46,134,160 last year. Theatre income was \$30,227,521, a drop from \$38,366,216 in 1949.

Expenses of film production showed an increase this year after several years of gradual reduction. Amortization of film costs were listed at \$28,147,059 for the six months, as against \$27,536,824 last year.

Operating expenses were con-

siderably lower in 1950, however. Film distribution, theatre operation and administration expenses cost \$39,619,422, as against last year's \$44,580,041.

Interest in the 50 theatres lost during 1950 will be partially compensated for during the rest of the year by recent acquisition of 15 Northern California houses in which the company was partnered with Golden State. Company has now broken up all of its joint interests in compliance with the anti-trust decisions except for one very minor one. Chain now stands at about 475 houses.

See Golden

Continued from page 3

Hollywood can feel that the "head man" is one with more than a little understanding of show business problems. Secretary of Commerce Charles Sawyer, a Cincinnati lawyer, owns substantial interests in film theatres, an ice rink and roller skating gardens in Ohio. Golden, of course, has been in active contact with industry people and their domestic and foreign problems for many years. Early in 1948, when a new system of licensing exports was created by the Government, Golden handled the situation for the motion picture industry.



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Senate Mulls New Taxes, Including 10% TV Levy, Ban on '1-Pic' Deals

Washington, Aug. 29.

Senate last week received for study from its Finance Committee the revised tax bill which, instead of cutting the wartime excises, such as the 20% admissions tax, is now a measure to increase the Federal revenues by more than \$4,500,000,000 a year.

Following are the provisions which will specifically affect show business and the people in it.

(1) Places a 10% manufacturers' excise on television sets, like the tax now on radio and phonographs. Congressional experts figured this would bring in an additional \$42,000,000 annually. However, the way video receivers are selling, the industry estimates the bite may climb to nearly twice that figure.

(2) Closes the loophole of the collapsible (Hollywood) corporation. Senate committee said in its report: "The device has been used principally in the motion picture industry. A legitimate corporation engaged in the business of producing motion pictures would ordinarily pay the corporate income tax on its net income and its shareholders would pay ordinary income tax on their dividends from the corporation. Producers have tried to avoid these results by organizing separate corporations for each motion picture. Upon completion of the film but prior to the realization by the corporation of any income therefrom, the corporation is liquidated and the assets are distributed. In such a case the corporation pays no tax, claiming that it has realized no income. The producer pays tax upon the difference between his costs and the fair market value of the assets so distributed; but such gain is reported as long term capital gain, with a maximum effective rate of 25%."

(3) Closed the loophole of Puerto Rican citizenship and taxes where most of the earnings come from continental U. S. This has been used by the "Duffy's Tavern" radio show.

(4) Closed the loophole where those not regularly writers, artists or composers may sell outright an artistic work and pay capital gains tax rather than higher income tax rates. Professionals are taxed straight income rates on their work. Under the new bill, even sales of the works will be subject to the straight income tax rates.

(5) Sharply increased individual income tax rates to provide an additional \$2,745,000,000 annually.

(6) Increased corporate income tax rates to yield an extra \$1,500,000,000 per year.

(7) Increased the license fee on slot machines from \$100 to \$150 annually.

(8) Strikes out all reductions in the wartime excises which had been included in the original House-passed tax measure.

WB Guns 2 More

Hollywood, Aug. 29.

Two starters on the Warner lot this week make a total of six features in work. New films are "Lullaby of Broadway" and "Operation Pacific."

Holdovers are "Only the Valiant," "The Enforcer," "A Streetcar Named Desire" and "Jim Thorpe, All-American."

\$250,000 Long Circuit House

Edna, Texas.

The \$250,000 Edna theatre opened here by Long Theatre Circuit.

Harried UA Prods.

Continued from page 3

In the past week that "brighter days are immediately ahead," Frank L. McNamee, prez, has said the same thing in New York. That obviously would mean they had located coin to finance the operation, but producers are taking a show-me attitude pending performance.

Hearing was held Monday (28) on UA's move to vacate the warrant of attachment which was obtained by David O. Selznick two weeks ago. This serves to tie up two UA bank accounts to the extent of \$146,000, which DOS claims is owed him. New York Supreme Court Justice Samuel Dickstein reserved decision on UA's motion.

July Tax Upswing Reflects Amus. Hike

Washington, Aug. 29.

July admissions tax collection figures reflect a small upswing in the overall entertainment business. The July take generally reflects June at the boxoffice and about 80% of it is estimated to come from motion pictures.

The 20% July tax take, as disclosed by the Bureau of Internal Revenue, was \$29,247,204, up from the \$28,619,545 of the previous month. The figure for July, 1949, was \$28,661,712.

The upbeat is not reflected in niteries. According to July figures, the 20% bite on tabs brought in \$3,094,194, compared to \$3,545,911 of the preceding month and the \$3,321,734 received in July, 1949.

Drive-in a Menace To Health, Village Sez

Chicago, Aug. 29.

Skokie Village, Ill., played its trump card last week in a desperate attempt to amend a five-month old superior court decision which has made the banning of drive-ins illegal. Henry Wells, attorney for the Chicago suburb, filed a brief in state supreme court asking that a proposed ozone under operatorship of the Skokie Amus. Corp. be curbed since it would create both a traffic and health menace to the community.

Wells contends that the suburb, an industrial town bordering northern Chi., is entitled to the same zoning restrictions as those which prevail in a residential section, which bars the entry of any business enterprise. With this, he feels, zoning should be a two-way deal, making what applies to residential sections also applicable to industrial areas. Wells cites the village as being heavily congested with industry and automobile traffic, and claims establishment of a drive-in would only add to the traffic logjam, as well as act as an harassment to the safety of the villagers and theatre patrons.

Meanwhile, the drive-in outfit has a \$1,000,000 conspiracy suit pending in federal court naming 21 village officials for allegedly subverting construction efforts.

500-Seat Sask. Theatre

Regina, Sask.

Work started on \$75,000 theatre at Wilkie, Sask., for Rothstein Theatres, Ltd. House will seat 500.

De Rochemont

Continued from page 3

under the Col pact. It's one of the medium-priced entries, "The Whistle at Eaton Falls," story of a labor union's efforts to keep industry from moving away and leaving a ghost town. It is based on actual incidents and will be shot in New England. First locations are at Dover, N. H.

Shirlee Weingarten, casting director for the Theatre Guild, has been borrowed by de Rochemont to handle hiring of actors for "Whistle." There has been no casting as yet, with a possibility that de Rochemont will reach out to Hollywood for his leading man.

"Lost Boundaries," producer's last pic, has been handed over to Eagle Lion for continuation of release, following shutdown of Film Classics, which distributed it originally. FC pact was cancelled when it made an assignment to creditors and a trustee took over.

FC failure was an added blow to de Rochemont on the pic, which will turn in very little coin to the producer despite its great success. It cost only about \$500,000, and already has garnered \$1,500,000 in domestic rentals, but de Rochemont had to give away such a big chunk to obtain financing, he has a very small stake left. Change-over from FC to EL has still further reduced his take by upping distribution fee from the low 25% that was being charged by the Joseph Bernhard outfit. Despite his meagre earnings on it, de Rochemont figures "Boundaries" was well worthwhile, since it established the unit and made possible the very favorable Columbia deal.

IMPELLITERI AIDS TIE BETWEEN U AND N.Y.

Acting N. Y. Mayor Vincent Impelliteri will put the finishing touches to a reconciliation with Hollywood when hiszonner and 400 other N. Y. city officials show up tonight (Wed.) for a special preview of Universal's "The Sleeping City." Film, produced in Gotham with the cooperation of various city departments, was the cause of a flareup several months ago between Mayor William O'Dwyer and the industry. O'Dwyer then summoned company prexies to Gracie Mansion, the mayoral mansion, to sound off against sequences he found objectionable in the film.

O'Dwyer was mollified by the insertion of a foreword praising the city departments and advising audiences that the yarn was strictly fictional. Hizzonner then withdrew a threat to ban further city collaborating on N. Y. lensing activities. Result is that the city's Dept. of Commerce and other municipal agencies have promised to help promote the film. U, in return, has arranged a series of screenings for several thousand policemen and the Policemen's Benevolent Assn.

Pic world prems at the Paramount theatre, N. Y., Sept. 20.

Ozoners Bemoan

Continued from page 5

past four or five weeks has followed the upturn that has been experienced by under cover houses, others maintain that biz is as bad as ever. Part of the reason for this divergence is undoubtedly the competitive situation of the particular theatre.

Another point of difference among the outdoor exhibs is on the policy of admitting kids for free. Many of the houses let mopets in a car come in without charge, while others have the same system of admissions that they do in standard houses.

Those who invite the junior trade for free claim it's a good stroke of business strategy, since it brings in a lot of adult trade that the theatres wouldn't get otherwise. And inasmuch as a car takes the same space no matter how many people are in it (some theatres, in fact, charge \$1 per car, no matter how many passengers), the moppet-for-free policy is all to the good.

In addition, the drive-in men feel, it is advantageous to encourage kid trade as a method of building a generation of theatre goers for the future. On the other hand, those exhibs who oppose letting children in sans admission maintain it is merely a form of free-loading. They claim it gets people into the "pass" habit and they never after that want to come into a house where they must pay full price.

Open 750-Car Texas Drive-In

Snider, Texas. Phil Isley and Ruben Williams opened the new 750-car capacity Canyon drive-in here.

Central States' Addition

Des Moines. Central States Theatre Corp. opened new drive-in at Columbus, Neb. This makes three drive-ins in Nebraska and four in Iowa under operation by Central States.

Thrd Beaumont Drive-In

Beaumont, Texas. Pyramid drive-in opened here on a 10-acre tract near Lamar College by Maurice Kleinman and Millard Jones, operating as the J. & K. Theatres. Ozoner has 600-car capacity with 200 chairs for walk-in patrons. C. O. Slaughter is manager. It is the third ozoner opened here in recent weeks.

Rathvon Payoff

Continued from page 5

keep up its record, it will shortly be in position—should it desire—to finance all of its product on the strength of its residual income from pix rather than on individual film loans.

Wentworth Johnson, v.p. of the Philly bank, who negotiated the loan to the former RKO prexy, said this week that his board of directors was well-pleased with results. No new picture loans are now pending, but bank will consider any applications that come in, Johnson said.

Briefs From the Lots

Hollywood, Aug. 29.

Rhonda Fleming signed to star in four pictures in two years at Paramount. . . . Monica Lewis makes her screen bow at Metro in "Excuse My Dust," co-starring Red Skelton and Sally Forrest. . . . Michael Rennie plays the male lead in "The Scarlet Pen," to be produced by Otto Preminger in Canada for 20th-Fox. . . . William Dieterle signed to direct five pictures for Hal Wallis, starting with "The House of Mist," to be filmed in England. . . . Wayne Morris will make two pictures annually for Linsley Parsons, starting with "Trail Dust." . . . Roy Rowland bought screen rights to a Korean war story, "The Gooks," authored by Katherine Fallon.

Constance Smith signed player contract with 20th-Fox in London and left for Australia to play opposite Peter Lawford in "Kangaroo." . . . "Oh, Susannah" is new tag on "The Golden Tide" at Republic. . . . Hermes Pan signed as dance director on Metro's "Excuse My Dust." . . . UI bought "Fifth Estate," authored by Lou Breslow and Arnold Belgard. . . . Sidney Lanfield shifted from Paramount, where he completed "The Lemon Drop Kid," to 20th-Fox to direct "Follow the Sun." . . . Jack L. Warner announced budget of \$1,300,000 for "I Posed as a Communist for the FBI." . . . James Best drew a key role in "Prisoner of War" at UI.

Monogram purchased "The Big Top," written by John L. Stevenson, for production by Scott R. Dunlap. . . . John Sutherland will produce six westerns starring James Ellison. . . . Paramount handed Valentine Davies a writer-director contract, starting Oct. 1. . . . Lois Hall plays femme lead in "The Witness," co-starring Joe Kirkwood and James Gleason at Monogram. . . . Eve Arden joined the "Goodbye My Fancy" cast at Warners.

Danny Kaye closed a one-picture deal with Metro but the picture will not be selected until he returns from his current eastern tour. . . . "Wings Across the Pacific" is release title for Republic's "Wings Over the South Pacific." . . . UI signed Count Basie and his Sextet, Sugar Chile Robinson, Billy Holiday and the Delta Rhythm Boys for a three-reel musical, still untitled. . . . Paramount's "Keystone Girl," back on the active list after resting awhile on the shelf. . . . Ann Dyer and Richard Garlick in from N. Y. to repeat their stage roles in Warners' film version of "A Streetcar Named Desire."

ECA Coin

Continued from page 4

type of additional pictures which are exported to Germany, it has been explained.

ECA had citizens committee, composed of Louise Leonard Wright, Thomas K. Finletter and George N. Shuster, select the approved 1950 pictures on the basis of their value in putting America's best foot forward to the Germans. Mrs. Wright has already been invited to serve on the 1951 committee but neither Shuster nor Finletter will be available. Industry has already suggested half a dozen names from which Scott may fill the two vacancies.

One problem currently being considered is when to start the new year. The German license period year starts Sept. 1. Question is whether to have the year start then or to continue with the calendar year procedure. Likelihood is that Scott will retain the calendar year for his operations.

The new informational media guarantee chief is a State Dept. foreign service officer who has spent more than 30 years abroad in Italy, France, Britain, Egypt, Palestine, Switzerland, Sweden and French Equatorial Africa. Mellen, also a State Dept. career man on loan, was shifted last month to first secretary at our embassy in Rome.

Scott is a great believer in the ECA program to help our films abroad. His long foreign service has convinced him that our films are vastly influential in telling America's story to the rest of the world. He believes they have more impact than any other mass media, and doesn't see eye to eye with those who criticize American films as generally harmful to the National interest when they are played overseas.

UNUSUAL FULL-WEEK LOEW DATES FOR 'IRMA'

Unusual booking grabbed off by Paramount for its "My Friend Irma Goes West" points up the question of which should come first revenue-wise, the first-run or a string of nabes.

Par has garnered a seven-day booking in the entire Loew N. Y. metropolitan circuit for "Irma" during Labor Day week. Full-week scheduling of a pic has been rare, since the circuit ordinarily splits its weeks into five and two days.

Playdate came about because of a locked booking of "Irma" in the Paramount theatre on Broadway. Film grossed strongly but had to be pulled after two weeks. Loew execs felt that the film was not milked on its first-run and therefore deserved the added time.

COMPO Meet

Continued from page 5

Thus, when delegates of these other organizations arrived, they found themselves unprepared to vote for chairmen and committee-men. Some of them beefed. It is now COMPO's aim to prevent any further possible ill feeling.

Mayer Setting Up

Meantime, Mayer is continuing to set up his own headquarters organization in New York. He hired an assistant this week, following interviews with a large number of candidates. The aide's name will be announced following clearance of his new employment with the major company for which he now works.

As for other posts on COMPO's staff, Mayer has received so many applications he is setting up a committee of publicity-advertising men from the various companies. They'll filter the approximately 250 applications down to about 12, and Mayer will then interview these people.

No word has been received yet from Washington on a request for a meeting with Presidential aide John R. Steelman by COMPO's overall committee for cooperation with the government. Prexy Ned E. Depinet sent a letter to the White House several weeks ago informing it of COMPO's readiness to serve.

Steelman, under whose aegis such liaison falls, has been heavily engaged recently in attempting to negotiate peace in the rail strike. In any case, however, it is believed he is not in a hurry to meet with the COMPO committee since the Government is not prepared to ask any specific chores of the industry as yet.

Next Wednesday's powwow, which will be held at the Hotel Astor, is expected to bring COMPO reps to New York from all sections of the U. S. Members of the various exhib groups in the organization have already been notified by Mayer to ask their constituent bodies to abide by the Organization Committee's regulations in calling meetings, but it is expected that the session will further clarify and emphasize these rules.

Group wants every one of COMPO's 10 organizations that is represented in an exchange center to be consulted before a meeting is called. In some cases there may be only as few as two such organizations—a Theatre Owners of America or Allied unit and the local distributors' committee, which would function as rep of the Motion Picture Assn. of America.

H. B. French Elected

Minneapolis, Aug. 29.

Harry B. French, Minnesota Amus. Co. president, has been elected chairman of COMPO's war activities organization for this area, but North Central Allied isn't committed to go along with it yet, according to that body's president, Bennie Berger, who, along with French, Eddie Ruben, Ben Friedman, M. A. Levy, Ben Blotcky and Art Anderson comprise its organizing committee.

NCA's directors will decide at their meeting Sept. 6 if they will have the body play ball with COMPO on the reactivation of the organization which is similar to the northwest division of the World War-II Activities Committee. He asserts NCA hadn't been consulted before the launching of the organization. Friedman is an NCA member.

Prior to organizing the 850 theatres in the Minneapolis exchange area, permanent committees will be appointed, French announced.

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Clips from Film Row

NEW YORK

James E. Gribble, formerly Eagle Lion branch manager in Dallas, joined Jack Schlaifer Enterprises as southern territory sales rep for all N. Peter Rathvon product.

Two Loew assistant-managers, Sylvio Blais, Jr., of the Loew-Poli Strand, Waterbury, Conn., and Ray Flynn of the College, New Haven, into the armed services on Sept. 1. They are members of National Guard units being federalized on that date.

Fred Jessie, former chief of service of Loew's Grand, Atlanta, assigned by John Murphy of Loew's as assistant manager of Loew's State, Memphis.

Sol Schreiber, of Loew's Theatres accounting department, returned after illness of several months.

Edward C. Dowden, assistant advertising and publicity director of Loew's Theatres, recuperated from heart attack and at his post after an eight-week absence.

Shuffle in RKO sales personnel this week saw two company staffers upped from the ranks, it was disclosed by distribution chief Robert Mochrie. As of Monday (28), J. C. Emerson, manager in Denver, became San Francisco branch manager after J. P. Smith resigned to enter another field. Replacing Emerson in Denver is salesman Marvin Goldfarb. Both men have been with RKO for some 10 years.

William W. Howard, assistant general manager of RKO Theatres, will preside at a two-day meeting with all RKO division managers next Wednesday and Thursday (6 and 7). It will be held at the home office in New York. Aim will be to figure ways for garnering extra dollars in the new season.

Attending from the field will be Ben Domingo, Russ Emde, Joseph Alexander, Jerry Shinkbe, Harry Weiss, Jay Golden, Mike Edelstein, Sigurd Wexo, John Hearn, Charles Oelreich and Hardie Meakin. Office contingent will include, besides Howard, Sol A. Schwartz, executive vice-president and general manager; Tom O'Connor, Harry Mandel, Matty Polon, Bob Sherman, David Canavan, Major L. E. Thompson, Lee Koken, John Redmond, J. Yeransian, Dan Friendly and James Roth.

MINNEAPOLIS

Charles Zinn, Minnesota Amus. Co. Twin Cities district manager, back from northwoods rest.

W. F. Bender, Bemidji, Minn., exhibitor, started move to buy sewing machine for Lake Julia TB sanitarium in which he was patient; every exhib in four northern Minnesota counties contributed.

Bob Berger, quit employ of his father, Bennie Berger, and joined Arne Ferrin in building vaude units over the state.

North Central Allied directors at a special meeting Sept. 6 will be asked by prexy Bennie Berger to call upon Department of Justice to investigate what he describes as a "huge swindle" to enrich distributors at independent exhibitors' expense. Claims the "swindle" is the present distributor policy

of putting "inferior pictures" in the top brackets.

John Ludwig, former Minnesota Amus. Co. official, withdrew his friendly suit against MAC to stop it from carrying out the Paramount consent decree agreement and terminate his partnership with it in the ownership and operation of two Jamestown, N. D., theatres.

ST. LOUIS

A memorial show in the Salem, Mo., in honor of its founder, Robert C. Cluster, was staged last week to raise funds for the Marion County cancer campaign. Cluster died of cancer in 1949.

John Dickson sold his Elmo in St. Elmo, Ill., to Charles Beninati, Carlyle, Ill., where he owns the Ritz.

Fred M. Joseph, of Fanchon & Marco's St. Louis legal staff, elected chairman of St. Louis County Democratic central committee.

Berutt and Wandell Theatres, Inc., lighted their new Berwan, a 600-seater, Sullivan, Mo.

With hopes of reducing the federal amusement tax doing, a fadeout, Fanchon & Marco here announced that the 75c top scale, eliminated for several months at its Fox, Missouri and St. Louis, in midtown, will be restored this week at the three houses.

Fanchon & Marco and the St. Louis Amus. Co., controlling four deluxers and 20 nabes in St. Louis County withdrew all ads from the St. Louis Globe-Democrat, the sole morning daily here, no explanation being given for move.

LOS ANGELES

Stratford Pictures, a Monogram subsidiary, will release "Man on the Run," made in England.

Oxford Films took over U. S. distribution of "Blood and Fire," Swedish production, and two French films, "Rita" and "Her First Affair."

Pete Gray, formerly with Paramount, signed as head booker for Monogram branch here.

Alex and Max Schreiber opened their new \$750,000 Paradise theatre, a 1,300 seater, in the Westchester district.

Motion Picture Sales Corporation, headed by Nell Agnew and Charles Casanove, obtained the Breen office okay on "Volcano" and will release it in U. S. this fall.

KANSAS CITY

Thieves who robbed the Ritz, east-side house, last week, are believed weak of mind. They lugged off the 1,200-pound theatre safe, but got only \$600.

Fox Midwest holds its annual outing and stag Wednesday (30) in connection with its annual managers meeting.

Babe Cohn, manager of the Paramount, is back on job after long illness following a heart attack.

WASHINGTON

Something new being added to town's theatre line-up with unshuttering of two second-run art houses. The Guild in nearby Alexandria, Virginia, a converted nabe, premed last week. Second house is the Georgetown, named for its location; prems Sept. 3 with split-week policy.

Newest link in the Warner chain debuted in Lynchburg, Va., one-time home of the Warner Brothers, last week. The 1,000 seater was launched by Harry Kalmine, general manager of the chain, George A. Crouch, general manager of Washington-Virginia zone, and local celebs.

BOSTON

Mr. and Mrs. Samuel Pinanski, prez of TOA and local ATC chain, announced the engagement of their daughter, Doris Nathalie, to Arnold Howard Dunne of Chestnut Hill.

Auditorium, Lynn, sold to Joseph E. Levine of Embassy Pix. House was formerly owned by Morse and Rothenberg.

GREENSBORO, N. C.

Control of historic State Theatre at Salisbury, N. C., at one time host to America's leading actors and actresses, changed hands.

Everett Enterprises, of Charlotte, buying the theatre from North Carolina Theatres, Inc., operator of Capitol and Victory, Salisbury. Iredell Hutton continues as manager as does other personnel of house. It has been a combo house, using vaude and second-run pix. Planned to make it a first-run.

ESTHER WILLIAMS GETS \$2,500 WEEKLY PACT

Hollywood, Aug. 29.

Esther Williams will draw \$2,500 a week, 52 weeks a year, for the next 10 years, a total of \$1,300,000, under her new optionless contract with Metro. Pact also calls for a 12-week yearly vacation, with pay.

First picture under the new arrangement is "The Carnival Story," to be filmed in Spring. Actress, meanwhile, is awaiting the birth of her second child.

M-G's Switches

Continued from page 5

Memphis exchange operations, bulking this with Atlanta, Charlotte, Jacksonville, New Orleans and Washington, where he quarters when not enroute. No changes in any of the other field posts are announced and none will probably be made in view of the company's attitude toward definitely trying out group selling to avoid repetitious traveling and expense by the sales force. Move also is designed to have sales force concentrate more on big pictures coming, such as "King Solomon's Mines," "Kim," "Quo Vadis," and pictures like "Ivanhoe" and "Robinson Crusoe," which are on the projected list and probably will be made in England and Culver City in 1951.

Company hasn't decided how many pics will make up the initial block to be offered exhibs in the trial semester. Indications are the maiden packet will include most of the releases for the balance of the year with the exception, of course, of such films as "Annie Get Your Gun," "The Next Voice You Hear . . ." and "Stars in My Crown," all of which are getting the plush-for-velvet treatment by both the pub and ad dept., as well as the sales arm.

With Rodgers now set on his manpower and releases for the balance of the year, he's due soon to make his regular trek to the golden clime for his usual limning of Schary's fodder to come after the turn of the year.

RKO-Brandt

Continued from page 3

Justice approval. Under RKO's consent decree, the circuit is not permitted to add any houses. The merger with T-L would in effect be doing that. Brandt maintains, however, that in no situation would melding of the T-L and RKO houses give the new chain any undue competitive advantage that might be deemed harmful to other exhibs.

Certain of Two-Thirds Vote

Theatreman was also certain that the required two-thirds of RKO shares would be voted in favor of the merger through the process of buying them up. Hughes owns 24%. All other shareholders will be offered the same deal as Hughes, which is about \$8 a share. Since stock in the combined theatre-distribution-production organization is now selling on the New York exchange at only about \$7.50, Brandt feels that there should be no difficulty in getting stockholders to part with their theatre stock alone at more than that figure.

An escrow agent, probably a bank, will be appointed to buy up the RKO shares. Brandt and his associates already control more than two-thirds of T-L. Thus, if the RKO stock is acquired before the end of the year, by which time the anti-trust court has decreed Hughes must make his divorcee good, Brandt group will be 66 2/3% provision is part of Delaware position to take over. The ware law under which both companies are incorporated.

Coin to buy up the shares of all holders is expected to come through a bond issue floated by Kuhn, Loeb or some other Wall Street house. It is not certain yet how big this would have to be, but talk is of its being somewhere between \$27,000,000 and \$32,000,000. Hughes would get something over \$7,000,000 for his 24%.

Reports that Kuhn, Loeb had backed down resulted from failure of Noah Dietrich, Hughes' principal adviser and negotiator, to get a firm commitment from the bankers. They said they'd give no absolute commitment until they had seen all the figures involved. An audit is now being made to provide them with the statistics they desire.

Picture Grosses

LOS ANGELES

(Continued from page 8)

(Metropolitan) (1,106; 840; 834; 50-\$1)—"Modern Marriage" (Mono) and "Mystery at Burlesque" (Mono). Sour \$5,000. Last week, Hawaii with Orpheum, others second-run.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 1,145; 601\$1)—"Savage Horde" (Rep) and "County Fair" (Mono). Slow \$14,000. Last week, "Desert Hawk" (U) and "Triple Trouble" (Mono) (9 days), \$25,400. Four Star (UA) (900; 60-\$1)—"Since Went Away" (SRO) and "I'll Be Seeing You" (SRO) (reissues). Dull \$2,200. Last week, "City Lights" (UA) (8th wk), \$1,800.

Fine Arts, Guild (FWC) (679; 988; 60-\$1)—"Beware of Pity" (Indie). Slow \$2,500 or close. Last week, "Royal Affair" (Indie) (2d wk), \$1,400.

'Rose' Colossal \$16,000, Pacing Cincy; 'Duchess' Huge 15G, 'Moon' \$12,000

Cincinnati, Aug. 29.

This bullish round for major stands is extending trade tilt that started more than a month ago. "Black Rose," shapes terrific at Keith's, with an edge over socko "Duchess of Idaho" at Grand for town lead. Also new, "Destination Moon," has Albee in sturdy stride. "Three Little Words" continues beefy in second stanza at big Palace, where holdovers are rare.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Destination Moon" (EL). Solid \$12,000. Last week, "Sunset Boulevard" (Par), big \$15,000.

Capitol (Mid-States) (2,000; 55-75)—"Louisa" (U) (2d wk). Okay \$7,000 after pleasing \$10,000 preem.

Grand (RKO) (1,400; 55-75) — "Duchess of Idaho" (M-G). Socko \$15,000. Last week, "Return Frontierman" (WB) and "This Side of Law" (WB), all right \$7,500.

Keith's (Mid-States) (1,542; 55-75)—"Black Rose" (20th). Terrific \$16,000. Holds. Last week, "Skipper Surprised Wife" (M-G), fairish \$5,000.

Lyrie (RKO) (1,500; 55-75) — "Sunset Boulevard" (Par) (m.o.). Bright \$6,500. Last week, "Our Very Own" (RKO) (m.o.), same.

Palace (RKO) (2,600; 55-75) — "Three Little Words" (M-G) (2d wk). Sturdy \$12,000 on heels of smash \$18,000 bow.

CLEVELAND

(Continued from page 8)

Years" (M-G) and "Please Believe Me" (M-G), ditto.

Palace (RKO) (3,300; 55-75) — "Panic in Streets" (20th). Average \$14,000. Last week, "In Lonely Place" (Col), \$9,500.

State (Loew's) (3,450; 55-75) — "A. & C. in Foreign Legion" (U). Mild \$12,000. Last week, "Lady Without Passport" (M-G) plus stagshow topped by Jerry Colonna, Andy and Delia Russell, Three Suns, swell \$30,000.

Stillman (Loew's) (2,700; 55-75) — "So Young, So Bad" (U). Neat \$10,000. Last week, "Three Little Words" (M-G) (m.o.), oke \$7,500 on third lap downtown.

PORTLAND, ORE.

(Continued from page 9)

Solid \$4,000. Last week, "Broken Arrow" (20th) and "The Lawless" (Par), \$7,500.

Orpheum (Evergreen) (1,750; 50-85)—"Broken Arrow" (20th) and "The Lawless" (Par) (2d wk). Fancy \$7,500 in 6 days. Last week, hot \$12,200.

Paramount (Evergreen) (3,400; 50-85)—"Kiss Tomorrow Goodbye" (WB) and "Guilty of Treason" (EL), also Oriental, Trim \$7,500. Last week, "Treasure Island" (RKO) (2d wk), big \$6,800.

United Artists (Parker) (890; 50-85)—"Three Little Words" (M-G). Torrid \$13,000 or near. Last week, "Crisis" (M-G), \$5,900.

TORONTO

(Continued from page 8)

(Par) (2d wk). Still wow \$15,000 after last week's \$18,000.

Odeon (Rank) (2,390; 48; \$1.15)—"Happy Years" (M-G). Light \$9,500. Last week, "Rogues Sherwood Forest" (Col) (2d wk), \$9,000. Shea's (FP) (2,386; 38-67)—"Our Very Own" (RKO) (4th wk). Good \$7,500 after last week's fine \$10,500.

Uptown (Loew) (2,743; 42-75)—"Lady Without Passport" (M-G). Weak \$4,000. Last week, "Johnny Eager" (M-G) (reissue), \$5,000.

ELC SETS 1ST NATIONAL PARLEY FOR SEPTEMBER

First national convention for Eagle Lion Classics has been set for next month. Dual meets are slated, with the first taking place in New York, Sept. 7-9, and the second in Chicago, Sept. 14-16.

Besides a full turnout of ELC's sales staff, number of indie producers releasing through the company and their sales reps have been invited. Among those asked to attend are N. Peter Rathvon, Jack Schlaifer, Jack Schwarz, Sid Deaneau, Neil Agnew, Lester Cowan, Edward A. Golden, Budd Rogers, Harry Thomas, Irving Lesser, Seymour Poe, Frank Melford and Harry Kosiner.

Arg. Stalling

Continued from page 5

foreign chief, is now in Buenos Aires. His colleagues in the Motion Picture Assn. of America are awaiting a report from him before determining their course. They met on the Argentine question last week and will conclave again as soon as word is received from Cohen.

In addition to the changes in the pact negotiated by Eric Johnston with Finance Minister Ramon Cereijo almost four months ago, Argentines are seeking to impose a number of changes in their domestic laws which would seriously hurt U. S. distribs. Principal change in the pact itself would switch the rate of exchange from 9.02 pesos to the dollar to 12.5 pesos.

Argentines also would change their domestic regulations to increase the taxes on U. S. earnings from 12% to 15%. There is likewise afoot a law, not entirely clarified yet, which would impose an additional 50% tax on films, books, magazines an other communication media.

Also, they want to raise the exhibition quota outside of Buenos Aires from two weeks out of five for domestic product to three weeks out of six—in other words, 50%. B. A. quota would remain one week out of four.

Still further blow would reduce the holdover figure in theatres for Argentine product to 80% of what it is for foreign pix. That would mean, of course, enforced increases in playing time for the homegrown pix.

Bowling Green U's Pix Course

Bowling Green, O., Aug. 29. Bowling Green State U. will sponsor a motion picture appreciation series for students and faculty only, without offering college credits.

Series will be directed by James Limbacher, assistant director of the news bureau.

New York Theatres

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CAMEL EYES CBS GRID ROUNDUP

B'casters Puzzled On Red Treatment; Absence of Govt. Directives Hurts

Broadcasters are finding themselves faced with a problem resulting from the cold war and the fighting in Korea—that of dealing with Communist subject matter on dramatic shows. Some stanzas are tailoring scripts to have the villains directly labeled as Commies.

What is posing a dilemma for the webs is that some of the airmers, out to hypo their ratings, are resorting to sensationalism, characterizing the Reds as speaking with heavy accents and practically recreating the old concept of the bearded Bolshevik carrying a bomb. Such obvious propaganda efforts, it's felt, defeat their purpose.

The network programmers, meanwhile, decry the absence of official Government directives, such as the Office of War Information and the Office of Censorship promulgated during World War II. Then they had guidance on what should and shouldn't be said about the Reds. Rating-seekers were kept from being lurid by policies which restricted atrociously reports only to those officially documented.

The lack of official directives is also perplexing some stations which expect requests from the Communist Party for air time. Last month WWRL, Woodside, N. Y., wrote the National Assn. of Broadcasters, pointing out that broadcasters must abide by Section 315 of the Communications Act, which states if one candidate for public office is granted facilities, equal opportunity should be given to all other candidates for the office.

Issue was raised because of election time drawing near. WWRL (Continued on page 34)

Asks 74G Damage For Buried Idea

Hollywood, Aug. 29.

Damages of \$74,000 are sought by scripter Don Black, who charges that Ruthrauff & Ryan let a radio-television idea die of suffocation.

In a suit brought in superior court, Black charges his show, "Spotlight on Youth," was presented June 29, 1949, and that the agency let it lie dormant and refused to return the material. Program was premised on broadcasts from high schools around the nation. Damage figure is based on estimated revenue if show had been broadcast.

WWJ, DETROIT, STRIKE ROLLS ON; NO HOLDUP

Detroit, Aug. 29.

After a week of continuous negotiations, WWJ has failed to reach a settlement with 56 engineers who walked out Aug. 19. Members of the National Assn. of Broadcasting Engineers and Technicians called a strike in support of wage demands. However, they returned to work Aug. 21 pending a truce.

Harry Bannister, WWJ general manager, said that except for the first three days of the strike, all radio and TV programs, both local and network, were broadcast, with business as usual.

Sinatra 15-Min. Aimer Bows in Oct. for Tintair

Frank Sinatra has been sold by CBS for a quarter-hour weekly show to be sponsored by Tintair, home hair tint process. Program will air from N. Y. Sundays at 5 p.m. Tintair is a product of By-mart Corp., headed by Carl Byoir, of the public relations firm, and Martin Straus, former board chairman of Eversharp.

Sinatra AM series starts Oct. 22.

New Small Station Sales Net to Preem in Texas

Fort Worth, Aug. 29.

The newly-organized Radio Sales Network held a meeting here recently with the target date set as Oct. 1 for start of its operations.

The web is to be a national selling group of smaller stations competing with larger metropolitan outlets. Advertisers will be able to pick the market they wish to cover and the outlet will be made available for their use.

Curtis Bowles prez of Bowles & Co., national representatives, is presiding head of the new web, which has its headquarters here.

Station Seen Not Periled By Commies Ban

Bridgeport, Aug. 29.

Refusal of WLIZ, Bridgeport daytime indie, to sell time to the Communist Party in the election campaign this fall will not put the station in hot water with the FCC, the broadcaster has been advised by Paul Porter, former FCC head and now a Washington lawyer.

Porter's opinion was obtained by Connecticut U. S. Sen. William Benton (ex-Benton & Bowles) on request of Philip Merryman, former NBC exec, now g. m. of WLIZ, who inquired whether a taboo on Communist political commercials might jeopardize the station's license renewal.

"I think any commission which undertook to penalize a licensee because he denied his facilities to a qualified Communist would be in plenty of hot water," Porter told Benton.

"In this particular period, I believe a radio station manager would be justified in denying his facilities to a Communist candidate for office on the grounds that such a broadcast would intend to incite the community and that, even though the state laws permitted Communists access to the ballot, the licensee could not thereby conclude that a Communist was a 'bona fide' candidate, but was merely undertaking to exploit the Communications Act and the radio station involved for the purposes of confusion unrelated to the merits of the election issues facing the voters."

Sen. Benton told Merryman he would go to bat for WLIZ were FCC to question the ban on Communist time.

Examiner Refuses To Call Richards at FCC Hearing Due to Health

Hollywood, Aug. 29.

The Government suffered a serious setback last week in its efforts to have G. A. Richards penalized for allegedly slanting the news on his three stations. It was a hard blow to Benedict Cottone, FCC chief counsel, when Examiner James Cunningham ruled that Richards would not have to testify in his own defense. Cottone had banked on bringing Richards into the hearing to crack the case, but the strategy will have to be changed now.

Three heart specialists who have treated Richards for ticker trouble testified last week that their patient could not stand the ordeal of emotional stress, or agitation. Cunningham then addressed counsel: "I am now thoroughly convinced

(Continued on page 34)

300G BILLINGS IN FOOTBALL SETUP

CBS network, looking for new arguments to prove its contention that radio is far from dead, is close to a clincher this week. Web is near the inking stage, with Camel cigarettes to bankroll its three-hour Saturday afternoon football roundups, which have been offered for sponsorship for the first time this year. Deal, calling for eight Saturday programs for a total of 24 hours of air time, will deposit about \$300,000 in billings in the CBS coffers.

Sale of CBS's specially-developed football roundups, coupled with a virtual SRO status on its Saturday night AM for the first time since the war, should prove that radio is still a potent selling medium, according to CBS brass. Web execs think the Saturday night SRO is particularly significant in light of the ultra-heavy television programming scheduled for that night in the fall. On radio, CBS has only the 7 to 7:30 slot still open, while NBC is sold out with the exception of the 8 to 8:30 period.

CBS's football roundups, developed by the web's sports director, Red Barber, and his associate, John Derr, were initiated during the 1948 season. Under the system, the web carries straight football from 2:30 to 5:30 p. m., hop-scotching across the country to bring listeners parts of the top games each week. This year, with Derr as producer-director, the web plans to air five complete games via direct remote pickup, plus running reports on 15 others, which will be phoned into New York by specially-selected reporters, collated by five editors and fed to the studio in short takes.

Desmond as Emcee

Connie Desmond is to serve as emcee for the roundups this year. Barber, who is already committed to calling the college games for CBS video, may also take part in the broadcasts if he can be fitted into the schedule. Present plans call for Barber to join Desmond during the final hour each week for commentary on the games played that day, their effect on various conference standings, etc. Camels reportedly is especially anxious to get Barber for at least part of the show, figuring it would represent a neat coup for them to get the announcer who's been identified with the competing Old Gold cigarettes on radio for so many years.

CBS plans to tee off its radio football coverage Sept. 30 with the single Maryland vs. Navy game. Camels will come in the following week, Oct. 7, when the roundup system starts, and take over through the final Nov. 25 date. Agency for Camels is William Esty.

CBS' DERR TO GO LOCAL FOR SAT. SPORTS SHOW

With Curt Gowdy set to emcee the "Saturday Review in Sports" for CBS this fall, John Derr, the web's associate sports chief, may take over as announcer on a 15-minute Saturday evening show on a year-round basis locally over WCBS, the web's key N. Y. outlet. Station is now offering the program for sale in the Saturday 6:30 to 6:45 p.m. period.

Show would be a one-man operation, with Derr producing, scripting, directing and announcing. Instead of comprising just a review of the week's sports activities, it is expected to include news and comment, as well as interviews with top sports celebs. Derr will be the first CBS network exec to do a show on a local basis only.

FLETCHER INTO LAW

Washington, Aug. 29.

Frank U. Fletcher, co-owner of WARL and WARL-FM in Arlington, Va., and National Assn. of Broadcasters board member, and John H. Midler have joined to form a radio law practice under the name of Fletcher & Midler. Offices will be in the Munsey bldg., Washington.

NBC Figures to Lose Up to \$1,000,000 But 'Dream Show' Project Rolls On

Not Wanted

Producers of NBC's "Wanted," documentary crime stanza which tells the stories of men being sought by the police, ran into a tough problem involving interweb diplomacy last week. Script concerned a suspect wanted for murder, who turned out to be the son of the manager of a CBS affiliate.

NBC did the gentlemanly thing and deleted all reference to the youth's parentage.

ABC Sets Overall Expansion Plans As Billings Perk

ABC, in the wake of increased AM and TV business, is readying overall expansion plans, which will mark a swing of the pendulum from budgetary cuts which lopped staffers' and expenditures last year.

As part of the expansion, the web is doing some efficiency-experting, with public affairs veepee Bob Saudek reportedly heading up the reorganizational group. With the increased business activity (reflected in earnings of \$180,000 for the first six months of '50, compared with a \$46,000 loss for the same period of '49), additional personnel will be hired in the department-by-department check.

Hiring is already in evidence in the television sphere, with a considerable number of technicians taken on. Web is going to seven-days-a-week operation, after having been dark on Monday and Tuesday nights since early this year.

FCC Sticks to Call Letter Rule, Denying Bid by Ill. Station to Make Switch

Washington, Aug. 29.

Policy requiring use of different call letters for radio stations under common ownership, but located in different communities, was reaffirmed last week by the FCC in denying a request from WHFC in Cicero, Ill., to change its FM call in Chicago from WEHS to WHFC-FM.

WHFC, which has auxiliary studios in Chicago, claimed that Cicero, though incorporated as a separate city, is in the center of the Chicago metropolitan district and that WEHS is duplicating its programs for 3½ hours per week. By using the same basic call for the AM and FM stations, it asserted, listeners would gain a clearer impression of the relationship between the stations, the prestige of the AM station would be enhanced and sale of time on both stations would be promoted.

Commission, however, refused to budge from its adopted policy, which limits use of common call letters to stations in the same city under one ownership. Agency pointed out that it was to cover just such a situation as WHFC that its policy was invoked "to eliminate the confusion and uncertainty caused by licensees employing common call letters for stations under common ownership but located in separate communities in the same general area."

Use of the same basic call, FCC added, would give the licensee opportunity to gain an unfair trading advantage or to submerge the individual interests of one of the communities it was authorized to serve.

The National Broadcasting Co.'s bid to reclaim the early Sunday night prestige that disappeared with the shift of Jack Benny to CBS, may cost the network up to \$1,000,000, but NBC is all set to tee off Oct. 15 with a 1½ hour marathon from 6:30-8 p.m. which will carry a \$30,000 talent bill alone, sans time. The three 30-minute segments will be available to sponsorship at \$7,500, which means NBC absorbs quite a talent-and-time deficit, not counting an additional \$8,000 production charge.

Tallulah Bankhead will emcee the debut show. (She's being sought as permanent emcee). Groucho Marx will head up the second show. Milton Berle and Bob Hope will top the next two shows, and so on. Each bill will be headed by a top comedian, as far as possible, of whom NBC has subsidized quite a few others, including Fred Allen, Jimmy Durante and Eddie Cantor. However, for the teeoff bill, both Allen and Durante will be part of the show, which Miss Bankhead will emcee. Mindy Carson, Tony Martin, Toni Arden, Hedda Hopper, Kay Thompson choir, Red Foley, Jose Iturbi, Sir Laurence Olivier and wife Vivien Leigh, and two permanent bands—Meredith Willson, who will originate from New York, and Robert Armbruster, from Hollywood—will comprise the kickoff bill.

Charles (Bud) Barry, NBC's program topper, is currently on the Coast, setting Olivier-Leigh and others. The program content of (Continued on page 32)

Leigh Sets Bright Spots for Juice

Douglas Leigh, impresario of ad lighting spectaculars, is planning a radio and television campaign, to kick off around Nov. 1-15, for his new Leigh Foods, Inc., product, Falmingo orange juice.

At present advertising for the new juice concentrate brand, launched in June, has been confined to point-of-sale displays, some newspaper linage and outdoor media, like Leigh's two blimps and five spectaculars in Broadway. He figures these channels have impressed the Flamingo brand name on the public, but as cold weather comes he wants to follow the crowds indoors via radio and tele. Spot AM will be used at first, but Leigh will probably also pick some daytime shows. Distribution at present is centered chiefly in N. Y., Boston, Philly, Washington and Baltimore. Campaign is being placed direct.

HARRY WISMER EXITS AS RICHARDS' WJR V.P.

Dallas, Aug. 29.

Harry Wismer, veepee-general manager of WJR, Detroit, and a director of WJR and WGAR, Cleveland, has resigned after four years because of differences with principal stockholder G. A. Richards on "policy, operations and personnel." Richards, who also is majority stockholder of KMPC, Los Angeles, has been on the FCC carpet because of alleged "news-slanting" at the three stations.

Wismer, who is currently here to broadcast the Redskins-Lions game over the Redskin regional net tomorrow (Wed.), will go to New York next week. He expects to return to broadcasting and public relations in Gotham.

STATION REP ADDS TWO

H-R Representatives, Inc. has been appointed station rep for WONS, Hartford.

Rep has also been appointed by WFBG, Altoona, Pa.

LUX RADIO THEATRE

With Susan Hayward, Dana Andrews; Rudy Schragar, music; John Milton Kennedy, announcer
 Producer: William Keighley
 Director: Fred Mackaye
 Writer: Sandy Barnett
 60 Mins.; Monday (28), 9 p.m.
 LEVER BROS.
 CBS, from Hollywood

(J. Walter Thompson)
 "Lux Radio Theatre" moved into its 16th season Monday (28) with all the assurance of another banner year. For dramatic perfection there are few of its genre that can match its high quality over the years. Skilled hands put it together and the smooth projection of a film re-enactment for 44 weeks of each year has found reward in the loyal millions who hug their sets on Monday nights. The ratings also reflect the show's high acceptability, and if last season was an exception it was because the Lever Bros. entry topped all others and rode the crest down to the finish.

For the tee-off the J. W. Thompson agency chose Sam Goldwyn's "My Foolish Heart," with the same starring team of Susan Hayward and Dana Andrews. Smartly scripted by Sanford Barnett and ably directed by Fred Mackaye, the reprise was as sparkling as the original. It was a rush script job, as originally scheduled for the opener was "I Was a Male War Bride." This one went by the boards two days before broadcast time when the owner of the underlying rights demanded 10 times the customary fee.

William Keighley is back for the sixth year as producer-host and lends dignity and consummate touch to the program. In his opening speech he may have sounded a prophetic note when he said, "The curtain rises on another wonderful season." His bright promise is not without precedent. Only regular missing this year is Lou Silvers, who gave up the baton to Rudy Schragar, his assistant, after 15 years. He's a solid musician and knows his way around the stands. All Lux has to fear this time around is the competition of television. It'll still lord it over the other dramatic shows as it has for so many years and the pattern is as good as ever. It's the next best thing to going to the theatre and seeing the picture. *Helm.*

DAVID ROSE SHOW

With Red Skelton, Arthur Lee Simpkins; Fort Pearson, announcer
 Director: Keith McLeod
 Producer: Jack Simpson
 30 Mins.; Sun., 8:30 p.m.
 PROCTOR & GAMBLE
 CBS, from Hollywood

(Russell M. Seeds)
 In a five-week replacement series for the regular Red Skelton show, David Rose is heading a tasteful segment of music on the late summer airwaves. Keeping his name alive while on vacation, Skelton is heard on this show in five-minute transcribed shots, in which he is serving up his usual brand of comedy. Okay as an idea to maintain continuity over the program lapse, the Skelton bits are at odds with the prevailing dignified atmosphere of the Rose show. Juxtaposition of the svelte musical style and the raucous comedy antics is jarring to the air.

Rose's glistening arrangements of current pops and the standards make a rich programming fabric for a straight musical session. Dressed-up versions of such numbers as "Tzena Tzena Tzena," "Toot Toot Tootsie Goodbye," "Sometime" and others were delivered, with Arthur Lee Simpkins handling the vocals neatly. Tenor was particularly effective on "Mona Lisa." Skelton sketch, which included some bantering with Rose, was slotted midway.

Commercials were delivered in a straight, hardhitting style by announcer Fort Pearson. *Helm.*

MIRACLE OF AMERICA

With Robert Young, Bing & Gary Crosby, Bob Crosby, Jo Stafford & Modernaires, Jack Benny, Mary Livingstone, the Ronald Colmans, Frank Sinatra, Charles Laughton, Jack Smith, Dinah Shore, Lucille Norman, Dick Haymes; music, Lud Gluskin, Leith Stevens, Axel Stordahl, Frank Devol
 Producer: Sterling Tracy
 Writers: Bill Froug, Gil Thomas
 Sustaining
 60 Mins.; Sun., 8:30 p.m.
 KNX-CBS, Hollywood

Some time ago the Advertising Council put out a booklet called "The Miracle of America." It apparently didn't move as fast as was hoped, and a stimulant was prescribed. CBS compounded the formula: a sectional special hour with clips from the network's own shows. It provided good, solid entertainment, its general purpose can't be assessed yet.

Robert Young, as emcee, came

BOB HAWK SHOW

With Hawk, Irving Miller orch, Lemac Quartet; announcers Charles Lyons, Bob Lemond, George Barclay
 Producer: Don Bernard
 30 Mins.; Mon.; 10:30 p.m.
 CAMELS
 CBS, from Hollywood

(William Esty)
 Firing questions at contestants has made an incidental prop to the entertainment quotient by the "Lemac Man," otherwise Bob Hawk. Given types of Patsys that are pliable in his hands and go along with his gags, he's more the comedy emcee than quizmaster.

Starting his 10th year for Camels, Hawk has varied the old format so the laughs will cascade faster. He is a straight ad libber and never resorts to notes. Nor does he see or know about a contestant before the drawing while he's on stage. Hawk has the happy knack of turning anything the contestant says into a running gag.

It was fortunate for him that the four contestants on the takeoff Monday (28) were perfect foils for his fast wit. Cartons of Ciggies and \$5 bills are given out freely and jackpot for the second week rose to \$1,000. Line of questioning follows the time-tested pattern, with key words, opening with a letter from Camels or "Lemac."

But it's the gags that spark the show and Hawk is at the mercy of his feeders. He smartly skirts blue lines or innuendo and once trapped, frees himself without visible damage. To a woman razzing fan, he gave short shrift. Commercials are sing-songy but not irritating. Irving Miller fronts the band and Don Bernard sits at the controls. The Hawk should fly many more years for Camel and keep the home sets humming. *Helm.*

GINNY SIMMS SONG SHOP

With Frank Graham, Buddy Cole Trio
 Producer: Ted Toll
 Director-writer: Betty Jones
 15 Mins.; Sun., 10 p.m.
 Botany
 ABC, from Hollywood

(Silverstein-Goldsmith, Inc.)
 Ginny Simms marks her return to radio with a 15-minute tune session, in which the quiet class of her renditions is predominant. Miss Simms is one of the more accomplished members of this craft. She puts a great deal of feeling into her work. Her delivery is of the polished variety and her selections indicate a feeling for melody despite the instrumental accompaniment. Buddy Cole's trio, supplying the musical backdrop, gives a feeling of rhythm rather than any attempt to enrich what is essentially a full and flavorsome voice.

The presentation, however, has little to distinguish itself from programs featuring many other singers. Show has latched onto a familiar type of production which has Miss Simms in custody of a music shop. This provides a logical setting for song bursts and also for the introduction of guests. Curt Massey walked on the initial session in the guise of a customer and remained long enough to deliver "I Didn't Slip" and a plug for a record release. It's essentially a lackluster prop for Miss Simms' excellent talents.

Miss Simms also makes a pitch for mail with a plea for letters giving details of why certain songs have a high sentimental value for individuals. Frank Graham provides the other half of the conversations with Miss Simms and holds up his end nicely. *Jose.*

CEDRIC ADAMS SHOW

5 Mins.; Mon.-Fri.; 3:55 p.m.
 PILLSBURY MILLS
 CBS, from N. Y.

(Leo Burnett)
 This five-minute spot, though an individual show, could readily be tagged the tail-end of Art Linkletter's "House Party." Latter show segues into this brief as though it were part of the overall format. With this assist from the Linkletter stanza, in addition to his own merits, Cedric Adams should draw a strong following in his current time slot. Adams, who also writes a daily column for the Minneapolis Star and Tribune, exhibits a neighborly warmth in his short commentaries on various subjects.

On the initial show Monday (28), he discussed summer happenings, including his hot-weather stint as host of CBS-TV's "Prize Performance" summer replacement for "Arthur Godfrey's Talent Scouts." Columnist-commentator also presented show's format to dialers notifying them that once-weekly an interview with the wife of a w.k. personality would be held. Program, like its 25-minute predecessor, is sponsored by Pillsbury Mills. *Gros.*

CLUB 15

With Bob Crosby, Andrews Sisters (Mon., Wed., Fri.), Jo Stafford and Modernaires (Tues., Thurs.); Jerry Gray orch; Del Sharbutt, announcer
 Producer: Diana Bourbon
 Director: Ace Ochs
 Writers: Carroll Carroll, David Gregory
 15 Mins.; Mon.-thru-Fri.; 7:30 p.m.
 CAMPBELL SOUPS
 CBS, from Hollywood

(Ward-Wheelock)
 This 15-minute, cross-the-board segment of songs and chatter resumed Monday (28) after its summer hiatus. With Bob Crosby handling the emcee job and sharing vocal honors with the Andrews Sisters thrice weekly and Jo Stafford and the Modernaires twice, show stacks up well both for good pop music and pleasant comedy.

Opening stanza had Crosby and the Andrews Sisters singing two songs together, Crosby soloing one and the trio taking one. Interspersed between songs was comedy with Crosby and the sisters alternating as straightmen. Announcer Del Sharbutt joined the talk, affecting a deep bass voice, for okay results.

Crosby and the trio are established song stylists, and socked across their numbers in fine fashion. Backing by Jerry Gray orch was good. As for comedy, they didn't attempt too much and whole show remained on a pleasant plane.

Commercials were handled easily by Sharbutt, and the Andrews Sisters contributed some singing commercials that caught the amiable mood of show. *Chan.*

MY FRIEND IRMA

With Marie Wilson, Cathy Lewis, John Brown, Hans Conried, Gloria Gordon, Alan Reed; Wendell Niles, announcer
 Producer: Cy Howard
 Directors: Howard, Lucian Davis
 Writers: Parke Levy, Stanley Adams, Roland MacLane
 30 Mins.; Mon., 10 p.m.
 LEVER BROS.
 CBS, from Hollywood

(Foote, Cone & Belding)
 Resuming after its summer hiatus, "My Friend Irma" stacks up as good if formulated comedy. Marie Wilson is amusing as the malapropish miss and Cathy Lewis gets warmth and sincerity into the role of Irma's wise and witty roommate Jane.

As usual, the stanza is short on plot. On the series opener Monday (28), it concerned Jane's attempt to set up her own secretarial service, with the other characters, trying to help, frustrating the plan. But the show gets some fast laughs through Irma's dumbbell cracks and from the insults which are freely tossed around.

Others in the menage are Irma's work-shirking boy friend, played by John Brown; the unconventional Professor Kropotkin (Hans Conried); the landlady, Mrs. O'Reilly (Gloria Gordon); and Irma's boss, Mr. Clyde (Alan Reed). They do a good supporting job.

Commercial for Pepsodent, based on the Millicent jingle, are catchy and reminiscent of the Miriam-Irma tune of previous seasons. Integration of Irma into the plugs is nicely handled and on the initial stanza a teaser campaign was launched. *Bril.*

Radio Followup

Red Barber probably raised the blood-pressure of major league baseball managements Friday night (25) in his play-by-play account of the Brooklyn-Cincinnati Reds game, via WMGM, New York. After noting quietly that a woman spectator had just been escorted out of the Cincinnati park after being hit in the forehead by a line-drive foul, he went on with his report of the play. But a few minutes later, having apparently weighed the pros and cons of the situation, he expressed some views that lost nothing in pertinency and pungency by being calmly spoken. "I'm going to talk about something I've thought about a long time, but never mentioned before," he said. "It's this thing of injuries to fans at games. It's something that happens a lot more often than you know anything about. It's one thing that baseball doesn't like any publicity about. But I feel that I should say something about it."

"The courts have ruled that anyone injured by a batted ball in a baseball park can't recover damages. Apparently you're supposed to be aware of the risk when you go to the game. But the situation is something that baseball is quite remiss about. People are sometimes painfully and even seriously injured. Women and children are crowded in and can't get out of the way if a ball is hit in their

(Continued on page 34)

JACK SMITH-DINAH SHORE-MARGARET WHITING SHOW
 With Smith, Miss Shore (Tues., Wed., Thurs.), Miss Whiting (Mon., Fri.); Frank DeVol orch; Bob Stevenson, announcer
 Producer-director: Bill Brennan
 Writer: Glenn Wheaton
 15 Mins.; Mon.-thru-Fri.; 7:15 p.m.
 PROCTOR & GAMBLE
 CBS, from Hollywood

(Dancer, Fitzgerald & Sample)
 Jack Smith show resumed Monday (28) after its summer break, with the same format it's carried in the past few years. Smith shares the spotlight with Dinah Shore three days a week and with Margaret Whiting the other two. It's a good 15-minute spot for pop music fans.

Pattern was mostly music, little talk. Smith did two songs, "It's a Good Day" and "Count Every Star." Miss Whiting had two, "You're Mine, You" and "Sam's Song." Two combined for "Chica, Chica, Boom Chic."

Smith sang in his usual exuberant style, while Miss Whiting delivered in polished fashion. Frank DeVol's backing was excellent throughout. Smith introduced the songs and handled the emcee chores amiably and with dispatch. Bob Stevenson's commercials were short and pleasant. *Chan.*

MEET CORLISS ARCHER

With Janet Waldo, Sam Edwards, Irene Tedrow, Fred Shields; John Hiestand announcer
 Producer-director: Helen Mack
 Writers: Jerry Adelman, Michael Cramoy
 30 Mins.; Sun., 9 p.m.
 ELECTRIC LIGHT COS.
 CBS, from Hollywood

(N. W. Ayer)
 "Meet Corliss Archer," a James Saphier package frequently tagged the femme version of "Henry Aldrich," is pretty much standardized commercial radio fare. There's the by-now-familiar characterization of the light-minded teenager, her long-suffering parents and the cracking-voiced, bungling boy-friend Dexter. And the plotting, as in many another situation comedy, turns on the stock idea of everyone mistaking everyone else's intentions.

On the initial Sunday (27), the moving force was Corliss' and her mother's boredom with life in a small town and the father's deciding to take a new job in New York. By the time they were supposed to move, however, the entire family had soured on the idea of leaving, but was going through with it to satisfy the others. But Dexter got them all squared away and happy to remain where they are. The theme should have appealed to small-towners.

Much of the humor derived from Mr. Archer's suffering as Dexter smashes his car, and from the kid's shyness and mooniness in approaching the subject of love. There were, however, a few good lines. Janet Waldo registered nicely in the title role and Sam Edwards was properly ridiculous as Dexter. Fred Shields was the bewildered and blustering father and Irene Tedrow, the mother.

Commercials, which include some local cut-ins, plug the "business-managed, tax-paying electric light and power companies." *Bril.*

ROBERT MONTGOMERY SPEAKING

Producer-director: Joe Bailey
 Writer: Paul Keogh
 15 Mins.; Thurs., 9:45 p.m.
 LEE HATS
 ABC, from New York

(Grey)
 Robert Montgomery, pic actor-director who's also represented on NBC television, last Thursday (24) resumed the commentary stint he launched last fall for Lee Hats on ABC. He outlined his credo anew, that of eschewing key-hole gossip and crystal-ball predicting, while dedicating the show "to an unrelenting search for truth."

He pointed out that he can be hard-hitting, via his references to Frank Costello and Frank Erickson, against whom he waged an intense campaign last season. He also revealed his incisiveness by an attack on Defense Secretary Louis Johnson, blaming that Cabinet officer for hampering the Armed Forces by an economy drive. That blast at the Administration and a plug for New York's Republican Governor Dewey underline his basically conservative approach.

What seems to detract from the alder's punch is its over-generalization. A large segment of the initialer for instance, was devoted to a manifesto answering that of Communists. A more meaty and less talky script would help. Montgomery's delivery is studied, but effective. Commercials were neat. *Bril.*

AMERICAN ALBUM OF FAMILIAR MUSIC

With Thomas L. Thomas, Felix Knight, Margaret Daum, Jean Dickenson, Gustave Haenschen orch
 Producer: Frank Hummert
 30 Mins.; Sun., 9:30 p.m.
 BAYER ASPIRIN
 NBC, from N. Y.

(Dancer-Fitzgerald-Sample)
 Starting its 20th year on the air, after an eight-week summer layoff, "American Album of Familiar Music" is hewing to the same format which has been paying off since its inception. Program is still designed as a straight musical presentation, featuring a roster of excellent vocalists and instrumentalists. Among this airer's stand-out assets is the virtual absence of extraneous gab between numbers. Class nature of the music and the restrained production trappings add up to an institutional type of programming which may not crack into top ratings, but which has built a large and consistent audience for the bankroll.

On the preem (27), Thomas L. Thomas' polished baritone worked over a brace of numbers, including "Where Is the Song of Songs For Me," "My Romance" and "With A Song In My Heart." Felix Knight and soprano Margaret Daum effectively dueted on "I Build a Dream Someday" and "Call Me Darling," while coloratura soprano Jean Dickenson registered strongly on an operatic aria. Instrumentalists featured on the show include Bertrand Hirsch, violinist; Arden & Arden, duo-pianists; and Daniel Lieberfeld, pianist; with Gustave Haenschen batoning the orchestra.

Plugs for the aspirin product accented the trademark values. *Herm.*

HOUSE PARTY

With Art Linkletter; Jack Slattery, announcer; guests
 Writer-producer: John Guedel
 25 Mins.; Mon.-Fri., 3:30 p.m.
 PILLSBURY MILLS
 CBS, from Hollywood

(Leo Burnett)
 Art Linkletter has returned to his cross-the-board afternoon airer after a summer hiatus and again demonstrates the jovial, sometimes brash manner which has made him a favorite with housewives throughout the country. Linkletter's handling of this audience participation session is done good-naturedly, with everybody involved apparently having a good time. Informal interviews and stints with members of the studio audience provide the nucleus for this 25-minute show.

During show's current week, Linkletter is running a poll to determine who among the daily studio audience is the oldest old maid. The oldest single gal at the end of the week cops a television set. It's questionable whether the old maid business might be a little too personal. On preem show Monday (28), however, one spinster, 78 years old, was willing to get up and admit she was not only unattached, but that she'd never been kissed. Linkletter, in true form, remedied the latter situation.

Switching from the usual procedure familiar to shows of this pattern, Linkletter roamed through the audience, answering questions put to him by the seat-holders. These interrogations included such items as what he does with his old clothes, how he got into radio and his age. An interview with five moppets, all around seven years of age, was good for some laughs and added a nice touch to the stanza. Bob Crosby did a quick guest shot on the show.

Pillsbury Mills got a heavy plug on the show with Linkletter putting his all into some of the plugs. *Gros.*

LOWELL THOMAS TIME

With Thomas; Nelson Case, announcer
 15 Mins.; Mon.-thru-Fri., 6:45 p.m.
 PROCTOR & GAMBLE
 CBS, from New York

(Compton)
 Starting his fourth year on CBS under Proctor & Gamble's banner Monday (28), Lowell Thomas continued to display the assurance and measured tones of authority that have marked his long career in radio. News-caster touched upon the latest developments in the North Korean drive toward Pohang and lingered briefly on Formosa earthquakes in the Himalayas, and Congress' activities, as well as on a couple of light, human interest happenings.

A world traveler, Thomas leaves the news with his own personal experiences. During his two-month summer hiatus he visited Alaska, which he termed a "northern land of key importance." These short digressions helped make his script more listenable in contrast to dry reporting of wire stuff which most other radio newsmen confine themselves to. *Gilb.*

NBC'S NEW 'TANDEM' SALES PLAN

New & Returning Shows

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the four major networks during the next 10 days:

AUG. 31
Aldrich Family. NBC, 8 p.m. General Foods, through Young & Rubicam.
FBI in Peace and War. CBS, 8 p.m. Procter & Gamble, through Biow.
Suspense. CBS, 9 p.m. Auto-Lite, through Cecil & Presbrey.
SEPT. 2
My Favorite Husband. CBS, 9:30 p.m. General Foods.
SEPT. 3
Our Miss Brooks. CBS, 6:30 p.m. Colgate-Palmolive-Peet Co. through Ted Bates.
The Choraliers. CBS, 2 p.m. Longines.
SEPT. 4
Edward R. Murrow. CBS, 7:45 p.m. Co-op.
SEPT. 5
Mr. & Mrs. North. CBS, 8:30 p.m. Colgate.
SEPT. 6
The Great Gildersleeve. NBC, 8:30 p.m. Kraft.
SEPT. 7
Hallmark Playhouse. CBS, 10 p.m. Hall Bros. Inc.
Screen Guild Players. ABC, 8 p.m.
SEPT. 10
Theatre Guild on the Air. NBC, 8:30 p.m. U. S. Steel through BBD&O.

Big Boost to FM Looms in 10% TV Tax; Combo Seen as New Selling Point

Washington, Aug. 29.

Virtual certainty that television sets will be taxed 10% under the new revenue bill may give FM a big boost. Imposition of the tax (on the manufacturers' price) is expected to encourage set makers to include FM reception, which can be added at small cost and which may be offered as an attraction to overcome buyer resistance to the higher tag for TV receivers.

Only a few makers have been combining TV with FM in the past, although efforts have been made to sell the industry on the idea. National Assn. of Broadcasters adopted a resolution several months ago calling on video manufacturers to add the FM tuners—a matter of a few dollars. But fear that the addition of radio reception might involve tax complications, since radio is under the 10% levy, is said to have discouraged the producers. With both radio and TV under the tax, the problem is simplified.

A strong pitch is expected to be made for the TV-FM combo within the next few weeks by the recently formed all-industry FM committee, which resulted from an open meeting called by NAB to get action on the FM front. Morris Novik, chairman of the group, met here last week with James Secrest, gen.

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Elwood Resigns KNBC, Frisco Job

John K. Elwood is resigning as general manager of KNBC, the NBC owned-and-operated station in San Francisco. Elwood has been in charge of the Frisco operation for the past decade, having previously headed up the shortwave international division of the network in New York.

Elwood is a veteran of radio who pioneered many of the educational patterns in broadcasting. His education-public affairs-slanted programming in Frisco has won wide commendation.

He is a cousin of Owen D. Young.

Mex Govt. Nixes Station For U.S. Interference

Laredo, Tex., Aug. 29. The Mexican government ordered XENT off the air last week due to the numerous complaints it had received that the outlet was causing interference with broadcasts of outlets in this country as well as in the Mexican Republic. The outlet is located at Nuevo Laredo and is licensed to Julio Santocoy.

Vet Omaha B'casters Quit at WOW, WOW-TV

Omaha, Aug. 29.

Joe Herold, technical director of WOW, Inc., and general manager of WOW-TV, and Russ Baker, production manager of WOW-TV, have resigned.

This ends approximately 21 years of association with WOW for Herold. He began as an engineer in 1930. Baker, production manager of WOW-TV, since its opening in August, 1949, has been with the WOW organization since 1934.

Buick TV Deal Holds Up NBC DeMille AM'er

NBC has optioned "Screen Directors Playhouse" for AM and may air the show in an hour format. Cecil B. DeMille reportedly will resume his connection with the show, from which he has been absent since he refused to pay a \$1 assessment to the American Federation of Radio Artists.

Although DeMille has not yet paid his \$1, it's reported he'll get back into AFRA's good graces to return to the directors' program.

NBC's deal is contingent on DeMille's television plans. The director has been reported set to do a video dramatic show for General Motors (Buick) on CBS-TV, starting in January. If the CBS-Buick-DeMille show goes through, NBC will probably have to give up the AM show. Myron Kirk, of the Kudner agency, is currently in Detroit talking to GM on the situation.

ANA Prepping Directory On Statistical Groups

Assn. of National Advertisers is preparing a directory of "packaged" marketing, and research services to provide bankrollers with more complete information on the statistical groups.

Among those from the radio-teevee field who'll be included are C. E. Hooper, Jay & Graham, A. C. Nielsen, Pulse, Schwerin and Sindlinger. Listings will cover personnel, objectives, research methodology, reporting and service, prices and terms and clients subscribing.

ANA's research steering committee is chaired by R. H. Moulton, of General Foods.

SPONSORS BUY IN ON SEVERAL SHOWS

NBC is going all-out for a new method of show-selling, labeled "Operation Tandem," in which six bankrollers would buy participations five nights weekly in a variety of shows, instead of latching on to one single property.

As the new system is set up, each sponsor would get plugs from Thursday through Monday on five of seven different programs. The airters on which the messages would be inserted are, according to reports of the plan, "Duffy's Tavern" and Phil Harris-Alice Faye, in an hour block on Thursday or Friday; "Dangerous Assignment" and another whodunit in an hour block on Thursday or Friday; "Screen Directors Playhouse," expanded to an hour and skedded probably on Saturday; the 6:30-7:30 hour of the NBC "Dream Show" on Sunday; and the NBC Symphony on Monday at 10 p.m.

The plan is being pushed with a No. 1 priority by a powerful selling team captained by NBC prexy Niles Trammell. Working with him in the big sales pitch are exec veepee Charles Denny, who reportedly fathered the plan; the newly acquired assistant to the president, John K. Herbert; Maurice B. Mitchell, who comes over from directing the Broadcast Advertising Bureau; AM sales veepee Harry Kopf, and eastern sales chief Walter Scott.

Idea behind the new sales concept is that it will give bankrollers a chance to get their messages aired on a multi-week basis in big-league evening shows. Positions within the shows would be rotated to give each backed a fair shake. Cost of five participations weekly will be a reported \$1,250,000 for a 39-week ride.

Off The Hook

It's also figured that the concept will permit advertisers to buy time on a more flexible basis, along the lines of magazine insertions. "Tandem" stanzas will probably be permitted to accept sponsors who only want one or two spots a week instead of all five.

The selling team has been covering the agencies and making cross-country hops to pitch the "Tandem" approach as a new means of working with AM in these changing times. The new sales format could also take NBC off the hook for some of its commitments (for example, Harris-

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ST. PAUL LABOR GROUP ASKS KSTP AD BOYCOTT

Minneapolis, Aug. 29.

St. Paul AFL Trades and Labor assembly is sending letters to radio station KSTP advertisers to cancel their contracts and refrain from any more advertising on the station's AM, FM and TV until a settlement is reached in the dispute involving striking radio technicians. The Minneapolis Trades and Labor assembly has indicated it will take similar action.

Technicians have been out since last June and developments in connection with the strike have compelled KSTP to terminate its Minneapolis American Assn. baseball games and St. Paul professional wrestling matches televising.

KSTP officials say there have been no advertising contract cancellations since the strike started.

'Voice' Ups Korea Time

Washington, Aug. 29.

"Voice of America" announced over the weekend that it has expanded its daily Korean language broadcast from 15 to 30 minutes and has added an additional 15-minute segment in Cantonese to its DX program beamed to Communist China.

"Voice" is now beaming 7 1/2 hours of shows daily to the Far East in Korean, Cantonese, Vietnamese, Indonesian, Mandarin, Russian and English.

Miller Girds Radio for War Measures If & When Necessary; No 'Scare' Seen

Hollywood, Aug. 29.

Redd as Coast Director For Erwin Wasey Agency

Hollywood, Aug. 29.

Robert L. Redd, former network and agency producer, recently freelancing, was named by Fred Jordan, executive veepee of Erwin Wasey & Co., as Coast radio director of the agency. First assignment will be to revamp the "Carnation Contented Hour," which he will produce.

Redd directed the Martin & Lewis show for NBC last season.

Lorain Journal's 'Anti-Trust' Rap For 'Hogging' Ads

Washington, Aug. 29.

Publishers of the Lorain (Ohio) Journal were convicted today (Tues.) in federal court of anti-trust violations. A sharp opinion by Judge E. B. Freed found Samuel and Isadore Horvitz "guilty of attempting to establish a monopoly by bold, relentless, predatory commercial behavior."

They had been charged with conspiring to prevent Journal advertisers from buying space in the competing Lorain Sunday News or time on WEOL, Elyria, O. Judge Freed said the violation couldn't be concealed under protection of "freedom of the press." The brothers had previously been denied applications for two radio stations.

MBS Prexy Frank White Elaborates on Mutual And 'Small Stations'

Editor, VARIETY:

There are few things I dislike more than writing "Letters to the Editor," but I am afraid "Small Stations Loom Large," which appeared in last week's VARIETY, makes it necessary.

First, my sincere thanks for recognizing in your news columns something which we have been emphasizing repeatedly in your advertising column: since last November. And second, I would like to correct a few misstatements which your boys should not have made if they read VARIETY's ads.

Before I came to Mutual, about 18 months ago, I felt that its very real strength lay in how different it was from other networks. And since its greater future quite obviously depended on how we could put these "differences" profitably

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'Form Sheet' on Legiters Planned as WNEW Show

"Broadway Form Sheet," a series which will "handicap" upcoming legit shows in advance of the New York openings, will be incepted shortly by WNEW, N. Y., as a Sunday stanza. Idea of program director Richard Pack is that usual Broadway criticism, coming on the day after a preem, is too late to permit prospective theatregoers to order tickets by mail when choice locations and dates are still available.

Show will consist of two parts, a "dope sheet" reviewing the stars, writers, producers and directors' past performances and giving the WNEW staffers' forecast as to the entry's probable success, and two-way phone conversations with out-of-town critics who have caught road tryouts.

Venture is expected to help build advance sales for promising productions.

Wartime measures confronting the radio industry were discussed Thursday, (24) by Judge Justin Miller, prexy of National Assn. of Broadcasters, with 70 delegates to a district meeting representing 30 stations in Southern California and Arizona. He played down the "scare" angle but warned the station men to be prepared for any eventuality.

Judge Miller assured the broadcasters that the Government at the time has no intention of taking over their stations but that normal operation will be disrupted should the war move closer to our shores. He added that in the event of the enemy coming in on a radio beam or the dropping of an A-bomb, the possibility of deletion or suspension of a station cannot be discounted. As for station personnel being called into service, he could offer only the promise that they have been declared essential so far but conditioned them to face the loss of employees who are in officers reserve. Miller said he was told in Washington that only 10% of materials used in radio equipment would be taken for military needs and a shortage in tubes is to be expected.

Miller told of his discussions with Wayne Coy, FCC chairman, and other Washington officials on the establishment of a Disaster Network to be operated on point-to-point local levels. A special band would be set aside for police and other agencies with all stations participating. He briefed the broadcasters on plans formulated by NAB to protect stations and transmitters against sabotage or the spread of propaganda by the infiltration of communists.

3 Principles of Control

The Government has no desire for official censorship, Miller said he was told at the White House, and the broadcasters should accept three principles of control; (1) that it must be voluntary; (2) re-

(Continued on page 34)

Defense Budget To Affect AM-TV

Washington, Aug. 29.

Army and Air Force officials are awaiting action by Congress this week on defense appropriations which will determine the scope of plans for use of radio and television for recruiting personnel for the military. The two services have requested an overall advertising budget of \$1,591,000, but the estimate was made before the Korean war and Army draft calls, which may result in reducing or increasing the amount.

Agency handling the national recruitment campaign is Grant Advertising, Inc., of Chicago, which has been given a contingent extension of its present contract to cover the next fiscal year. In addition, local agencies represent the six Army headquarters areas for local recruitment advertising, which accounts for about 20% of

(Continued on page 34)

PRES. TRUMAN, FOLSOM TALK PREPAREDNESS

Frank M. Folsom, president of Radio Corp. of America, was in Washington for two days last week, including a powwow with President Truman.

It was an exploratory session, in which capacity of American industry to handle war production was touched on generally.

It's understood there's ample time before any real procurement orders will go into effect since, at the moment, there's a large amount of stockpiling that the Government can continue to draw on.

Snarl on Coaxial Time Allocation May Toss Hot Potato in FCC Lap

Complete breakdown of negotiations among the four major television networks on allocation of time on the coaxial cable may toss another thorny problem into the FCC's lap. While American Telephone & Telegraph, which owns the networking facilities and leases them to the webs, has full authority to allocate channels, it's believed the phone company may be wary of putting itself in such an arbitrary position with the networks and so may turn the problem for solution over to the Commission.

Spokesmen for both ABC and DuMont this week denied reports they planned to appeal directly to the FCC, but it is known that the Commission learned about the hassle going on at the meetings and sent an observer up from Washington. Working on an unofficial basis, the observer represented FCC Chairman Wayne Coy, rather than the Commission. If the Commission is forced to decide the issue, it's believed that considerable weight will be placed on his report.

This year's stalemate in negotiations is based on the avalanche of new sponsors that has descended on all four webs during the last several months. In previous years, when all nets had plenty of sustaining time, it was possible to work out equitable sharing arrangements on the limited cable facilities. This year both NBC and CBS are close to being sold out and ABC and DuMont are tagging close on their heels. As a result, some of the webs are demanding full time on the cable and, since there are more networks than there are cable facilities, the negotiations broke down completely.

Situation Acute

Situation has become so acute, in fact, that several of the webs are demanding that their primary affiliates agree not to take a feed from any competing network. This would mean that the network with the prime affiliate would have to possess the cable for an entire evening to provide a full program (Continued on page 32)

'Press' Sale Aids NBC Sun. Block

NBC television wrapped up another half-hour for its newly-opened Sunday afternoon schedule this fall, selling "Meet the Press" to the Revere Copper & Brass Co. Show, in which reporters interview personalities in the news before the TV cameras, will take over the 4:30 to 5 p. m. slot Sundays. It's a Martha Rountree package.

Virtually sold out on its nighttime schedule this fall and with plans almost completed for its daytime programming during the week, NBC has found the Sunday afternoon hours practically the only time still available for sponsorship. Sale of "Press" means the web is booked solid from 4:30 p. m. until 10:30 Sunday night. As a result, any future sales will be in the time before 4:30, with indications pointing to Sundays becoming as heavily programmed on TV as they are on radio.

NBC's top program execs, incidentally, had been counting on the open time available on Sundays to continue its experimental, creative programming. Producers and directors had assumed that radio's long years of plenty had stultified any creative growth in that medium by perpetuating the formats that had won early success. If the web ever succeeds in selling out on Sundays, consequently, these program chiefs fear there will be no opportunity to try out new ideas for TV that would keep the medium progressing.

New Cowpoke Vidpix

Hollywood, Aug. 29. Package of western vidpix tagged "The Man in Black" will tee off the activity of newly-formed Border Productions, consisting of Russ Whiteman, Dorothy N. Raison and J. Henry Kruse.

Whiteman and Gil Warren will star with Miss Raison and Ed Paul Phillips scripting.

RCA Drops 'MP'

RCA has called off the "MP" ballyhoo campaign on its new line of television receivers, following a protest registered by a television manufacturing firm which has used the name "MP" for several years. RCA had used the initials, designating "million proof" (1,000,000 customers are now using RCA video sets), as a teaser slogan prior to unveiling its new models July 16 and had since featured the tag in all advertising.

Oddity of the situation is that the MP Television Co. is located in Fairfield, Conn. One of the models in the new RCA line, which the firm had been pushing heavily, is labeled the "Fairfield."

Only NBC, CBS To Mark Start Of L.A.-S.F. Relay

Hollywood, Aug. 29.

Opening of the Los Angeles-San Francisco microwave relay Sept. 15 will be strictly a CBS-NBC affair. Network outlets KTTV and KNBH will take over programming the two-city hookup, ABC's KECA-TV and the four indie tele stations in town having backed out for various reasons.

KECA-TV had been expected to join the other web affiliates with which it will use the relay, but the non-participating indies hadn't expected to be too enthusiastic. However, even the ABC station looked the other way, first announcing that it couldn't clear the time and later intimating that it doesn't want to join with its web rivals, preferring to pay for the relay with its own special program later in the month.

Inability to clear time was the general reason given by the indies, although there were other factors, such as an unwillingness to beam rival talent.

Realizing the impossibility of making it a city-wide venture, Bob Brown of KNBH and Bob Purcell of KTTV went ahead with plans for the inaugural program, which will emanate from KTTV studios here and from KRON and KPIX in Frisco. Northern city's ABC outlet, KGO-TV, also decided not to participate.

Art Linkletter probably will emcee, with Pinky Lee, Tex Williams and Lucille Norman appearing from here and Freddy Martin and Ted Fio Rito from the Bay City.

ST. LOUIS SURVEY SHOWS 150,000 SETS IN AREA

St. Louis, Aug. 29.

More than 150,000 TV sets are owned by residents in the St. Louis area, according to the Union Electric Co. of Missouri, which headquarters here. Announcement was made after a survey that ended Aug. 1. The number represents an increase of 13,033 sets over the number reported July 1. Station KSD, owned by the St. Louis Post-Dispatch, is the only local station broadcasting TV programs.

Applications for TV channels by several other stations are pending before the FCC.

Cleve. Boasts 260,185

Cleveland, Aug. 29.

July television sales of 15,397 sent total sets up. The Greater Cleveland area now boasts 260,185 sets.

143,000 for Ciney

Cincinnati, Aug. 29.

Tele set installations in the Ciney area as of Aug. 1 totaled 143,000.

Don Miller, research chief of the Crosley Broadcasting Corp., also reported totals of 76,000 in the Dayton area and 78,000 in the Columbus, O., area, served by the Crosley web.

Matty Bell Sports B'cast In Dallas Premiere

Dallas, Aug. 29.

The Matty Bell DuMont Sports-cast will debut here on WFAA-TV tonight (29) and thereafter will be heard each Friday evening. Bell is now director of athletics for Southern Methodist U. Series is being sponsored by the S. H. Lynch & Co., distributors of DuMont television receivers.

Bell will comment on games for the weekend and will use visiting notables and stars in the vicinity as guests. Doak Walker, Sammy Baugh and Bo McMillan, coach of the Detroit Lions, will be on the initial program.

No Video Parts Shortage Seen, But Some Hoarding Results in Allocations

Washington, Aug. 29.

Following a spot check in New York where complaints of a TV parts shortage have been reported recently, Robert C. Sprague, prexy of the Radio-Television Mfrs. Assn., announced here that there is no immediate threat of a serious problem servicing video receivers.

"Despite heavy demands from set manufacturers, who are at peak production pace and regardless of large anticipated military requirements for electronic components," Sprague asserted, "the industry by reason of its expanded capacity can keep its distribution outlets adequately supplied for any normal requirements of set servicing, both in New York and elsewhere."

However, on Monday (28) General Electric announced it may cut its TV output by 20% as a result of increased U. S. electronics orders. Last week Emerson began "informal" allocation's of radios to distributors because of component shortages.

RTMA's survey in New York disclosed that distributors are generally well stocked with replacement parts for TV requirements although they have had to allocate certain components because of unusual demands from dealers since the Korean war. These allocations, RTMA found, were brought on by a small minority of dealers and servicemen who were trying to hoard some components in short supply.

As a result, distributors in the New York area are now allocating TV tubes, condensers, resistors, antennas and receiving tubes.

A contributing element in the situation, it's understood, is that many television sets are reaching the point where the picture tube requires replacement. Until recently, sales of TV cathode ray tubes for replacement purposes have been infinitesimal since few set owners had used their set the 1,000 hours which is the generally expected life of the tubes.

OMAHA'S KMTV FETES FIRST ANNI ON FRIDAY

Omaha, Aug. 29.

From a small beginning last September, when Omaha had less than 2,500 television receivers, KMTV, newest of the local stations, will celebrate its first anniversary Friday (1). It has grown to be an important link in the national television network picture, and a strong factor in a market which now has better than 28,000 television receivers.

The operational pattern of KMTV has stressed expansion and program excellence over its Channel 3. Beginning Sept. 30 KMTV will bring in top network presentations from ABC and CBS. These reach Omaha through the almost completed micro-wave relay direct from primary network stations in eastern U. S.

KMTV is also continuing to produce locally built shows such as "Paramount Fenny Action," "Snack Time" and "The RCA Master Showroom," all of which have received popular approval. In charge are Howard Ray, president of the May Broadcasting Co., Owen Saddler, general manager, and Howard Peterson, general sales manager.

Beginning of its second year brings KMTV not only network inter-connection but also local improvements such as direct connection with the Northwestern Bell Telephone Co. by coaxial cable. Bell has its operating and business headquarters for five states in Omaha.

Major Net Preems

Following is a list of programs, either new or returning after a summer hiatus, scheduled to preem on the major television networks during the next 10 days:

AUG. 31

Blind Date. ABC, 9:30 p.m. Returns as sustainer, with Gruen assuming sponsorship Sept. 28.

Martin Kane, Private Eye. NBC, 10 p.m. U. S. Tobacco, through Kudner.

SEPT. 1

Versatile Varieties. NBC, 9:30 p.m. Bonafide Mills, through Gibraltar.

By Popular Demand. CBS, 10 p.m. (New time.) Sustaining.

Greatest Fights of Century. NBC, 10:45 p.m. Chesebrough Mfg. Co., through Cayton.

SEPT. 3

Mr. I. Magination. CBS, 6:30 p. m. Nestle's through Cecil & Presbrey.

SEPT. 5

Sure As Fate. CBS, 8 p.m. Sustaining.

Star Time. DuMont, 10 p.m. Food Stores Prod. through Franklin Bruck.

SEPT. 6

Stars Over Hollywood. NBC, 10:30 p.m. Armour & Co. through Foote, Cone & Belding.

Chance of a Lifetime. ABC, 7:30 p.m. Bendix, through Tatham, Laird.

SEPT. 8

Ford Theatre. CBS, 9 p.m. Ford Motor Co. through Kenyon & Eckhardt.

SEPT. 9

The Hank McCune Show. NBC, 7 p.m. Peter Paul, Inc., through Maxon.

SEPT. 10

The Colgate Comedy Hour. NBC, 8 p.m. Colgate-Palmolive-Peet Co.

CBS' \$30,000,000 Television City To Debut on Coast Late in 1952

Hollywood, Aug. 29.

Columbia's Television City, out toward Beverly Hills, will stand the network better than \$30,000,000 when it is completed in late 1952, Howard Meighan, v.p. in Hollywood, said last week. Disclosed for the first time were the plans for a 13-story, height-limit (150 feet) administration building. There will also be three other office structures to be leased to allied crafts.

Studio construction will be on the "sandwich loaf" principle, so stages can be cut into any size. What now looks like three big studios may eventuate into four small ones and two big ones. "We're feeling our way as we go along," said Meighan, "not knowing yet just what a television studio will look like a few years in the future."

No trouble is foreseen by Meighan when the land-use plans are submitted to the Zoning Commission by architects Charles Luckman and William Pereira, despite variances. Although 25 acres may eventually contain TV City, present blueprint calls for space to accommodate 3,000 workers. Either bought or under option to buy are three parcels, one the home grounds of the Hollywood Stars baseball team and under lease until 1957.

Construction starts late next summer and Meighan is hopeful of the first TV show coming out of the Beverly and Fairfax site by late 1952.

Sullivan, in addition, plans to travel the Sunday night program this year for the first time. While its home-base will continue to be N. Y., the show may originate from time to time from other key cities on the cable, such as Philadelphia, Chicago, Minneapolis, etc. Besides making it possible to line up the guest talent who might be playing in those cities at the time, putting the show on the road should also tend to cement its popularity with viewers in other cities. Program was originated once last season from Philadelphia, when it tied in with a local municipal celebration.

Sullivan, incidentally, resigned his producer's berth with CBS this week to sign on in a similar capacity with Lincoln-Mercury, his bankers. Mario Lewis, who continues as co-producer on "Toast," will remain on the CBS payroll, making him available for other CBS house packages. He has been set tentatively to take over the production reins on the upcoming Frank Sinatra Saturday night series.

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TALENT FEARS LARGE THEATRES

Decision Due on Louis-Charles TV This Week; Advance Sale May Cue

Decision on whether television will be permitted to cover the Joe Louis-Ezzard Charles heavyweight championship fight next month is still up in the air, but is expected to be reached this weekend. Louis is due in N. Y. today (Wed.), with Charles scheduled to arrive Friday to set final arrangements for the match, scheduled for Sept. 27 at Yankee Stadium, N. Y. According to spokesmen for the International Boxing Club, which is promoting the fight, any decision on TV must be agreed to by the two boxers and their managers.

While each of Louis' fights since the war's end has been covered by TV, IBC execs intimated that it's still indefinite whether video will be permitted in the Stadium this year. Final decision, consequently, might await the success of advance ticket sales. It's figured that Louis in the past was always a good enough draw to pull a hefty gate whether TV was on hand or not. This year, however, Louis is returning after a long layoff for what he hopes to be the first match of his comeback and, since Charles has failed to draw big crowds at any of his recent fights, it's believed possible that TV might loom as too much of a threat to the gate.

If TV gets the nod, it's expected that Gillette will bankroll the event over the NBC web. According to IBC, its contract with Gillette and NBC covers only the indoor fights at Madison Sq. Garden, N. Y., so that the outdoor "specials" must be contracted for separately. They pointed out, however, that they would probably prefer to do business with an "old customer."

Louis, Charles and the IBC plan also to huddle on the advisability of making the fight available to theatre TV. Louis' bout with Jersey Joe Walcott in June, 1948, was carried on an experimental basis by the Paramount theatre, N. Y., and the Fox theatre, Philadelphia. This year, however, large-screen video also might be construed as a threat to the gate, and so may be outlawed.

'Stork Club' May Expand Format

"Stork Club," CBS video show, originated from Sherman Billingsley's w.k. Manhattan spot, may be expanded into a 30-minute or full-hour format from its present 15-minute setup. If that happens, CBS plans to move the show from its present 7:45 to 8 slot on Mondays, Wednesdays and Fridays into the 11 p.m. period on the same nights.

Move is being planned to give the show a better chance of picking up a sponsor. While it has received favorable comment in its present time period, CBS execs believe it will attract more viewers in the late evening slot. If the plan goes through, the web will probably axe its "Variety Quiz" show, now aired cross-the-board from 11 p.m. to midnight via WCBS-TV (N.Y.) locally or else confine that show to Tuesday and Thursday nights.

Time Lack Lops 'Life'; \$2,220 Sponsor Sought

Shortages of open time on the video webs has resulted in NBC-TV's dropping "Life Begins at 80" after the broadcast Friday (25). Stanza, however, has been optioned by ABC-TV and is being offered for a \$2,220 weekly nut.

On the next-to-last show of the Jack Barry-Dan Enright production, fact that the series was going off was announced. Result was that NBC got 55,000 letters supporting "80." Bulk of mail came from viewers in the 22-40 age bracket.

100G More Gate Seen In Pep-Saddler AM-TV Ban

Hartford, Aug. 29.

Lou Viscousi, manager of featherweight champ Willie Pep, has explained the reason for the ban on radio and television at the coming Pep-Sandy Saddler championship fight in Yankee Stadium Sept. 8. Manager of the Hartford pug said it would make a difference of \$100,000 at the gate. With TV and radio, the gate stood to be roughly \$200,000. This way it will draw about 40,000 people and \$300,000.

Viscousi pointed out that in the event of radio-TV casting, the fighters stood to get a cut of \$2,225 from those rights, as against a much greater amount from an increased gate. The ban was agreed upon by Viscousi, Charlie Johnston, manager of Saddler, and the promoters of the affair.

2 of 4 Sponsors Seen Set for NBC Wed. Nite Series

NBC television was near the inking stage this week, with Frigidaire and Motorola to come in as two of the four sponsors for the web's projected Wednesday night show with rotating comedians. Series is to take over the Wednesday night 8 to 9 slot, starting Oct. 4, and will be bucking directly against the "Godfrey and Friends" show on CBS, which has long been one of the top-rated programs on TV.

Besides having two more bank-rollers to line up for the show, NBC also must still find at least one, and possibly two, more comedians to join Ed Wynn and Jimmy Durante under the rotating system. Wynn is testatively set to launch the series, with Durante bowing in Oct. 18. As a result, the third comedian will probably do the Oct. 11 stanza. Fourth show each month will either star a fourth comic or be used to spotlight promising new talent.

Web is reportedly dickering with Danny Thomas, Danny Kaye and Spike Jones to join its Wednesday night parade, with Thomas now looming as the likeliest contender for the third spot on the series.

SUTHERLAND LENSING 41 ONE-MINUTE SPOTS

Hollywood, Aug. 29.

Seven different sponsors are bankrolling the 41 one-minute telefilms currently lensing at John Sutherland studios in the most ambitious television activity at the lot thus far. Pix are of various types, ranging from straight live action through combination animation-live action to straight animation.

Seventeen of the subjects are for Crosley Appliances, six for General Foods, four each for Wildroot and Cream of Wheat, seven for Kaiser-Frazer, two for Baystromite Furniture and one for Owl Rexall.

Florsheim Into TV With 20 Station Red Grange Show

Florsheim Shoes, in its first use of network television, has bought a lineup of 20 ABC-TV stations for a grid show starring Red Grange, former All-American footballer.

The 15-minute stanza will be skedded on Thursday nights, at 10 p.m., starting Sept. 21, originating in Chicago.

ALARMED AT RECENT BUYS

By BOB STAHL

Squabble over the advisability of staging television programs in legit and film theatres is leading to a hot fight in the industry. Lined up in one camp are the talent, producers and directors, ready to square off against the networks, agencies and sponsors.

Talent and creative personnel claim they cannot do their best work in the spacious theatres before large studio audiences, and that web execs are buying up theatres only in a vain attempt to control bigtime show business. Webs, on the other hand, claim they are desperate for space and must buy or lease any theatre available to meet the demand for facilities for the heavy schedules confronting them.

Two factions have already begun sparring with each other. Eddie Cantor, for example, has nixed NBC's offer to originate his Sunday night show from the stage of the Center theatre, N. Y. According to Cantor, he does not want to play to a studio audience of 3,000. In addition, Bernard Schubert is feuding with Procter & Gamble, which is to bankroll Schubert's package of operettas on NBC. P&G wants the musicomedies to originate from one of the web's theatres, while Schubert reportedly would have them staged in a smaller studio.

According to some of the top talent scheduled to headline those programs for which the webs are buying theatres, the audiences that undoubtedly will jam the spacious auditoriums can kill the very factor that has been most responsible for TV's rapid rise—its intimacy. In addition, it's pointed out, there's a danger that video comedians, by playing before large studio audiences, will tend to perpetuate one of the greatest ills of radio—that of a comic forgetting that his home audience far outnumbers the comparatively few people watching his performance in a theatre.

Too Confining

As for the producers and directors, they are afraid that a theatre stage is too confining for any imaginative works. By staging their programs in a TV studio, they contend, they can line up their camera angles to take advantage of the cameras' mobility and, where necessary, use the lenses as an integral part of the performance. Working in a theatre can mean only that they'll be restricted to photographing a stage show, they maintain.

Talent and creative personnel argue that there's no truth to the contention that video comedians must play to a large audience to time their gags. Milton Berle, they point out, is certainly video's No. 1 comic at this time. Yet Berle, rather than playing in one of NBC's large theatres, insists his show originate from the web's comparatively small studio 6B in Radio City, N. Y., where he finds an audience of some 150 people adequate for his demands. Also, it's claimed, such established comics as Fred Allen have been crusading against the dangers of studio audiences in radio for years. Such comedians as Dean Martin and Jerry Lewis, they aver, have always worked

(Continued on page 33)

CBS Snares Sponsor to Buck Berle; Hypos Battle for Top Pgm. Honors

CBS to Get FCC Nod?

Reports that the FCC will hand down a color television decision favoring CBS Friday (1) were reflected sharply in Wall Street yesterday (Tues.). Web's Class A stock closed at 31 on the big board, up \$2.50, while the Class B common jumped two full points to close at 30½.

While the FCC has thrown an airtight security gag around its projected decision, word that CBS would get the nod spread rapidly through Washington and N. Y. yesterday. Commission, incidentally, will reportedly hold off its decision on Friday, if one is forthcoming then, until after the market closes at 3 p.m. so that the market will react as little as possible over the long Labor Day weekend.

FCC's Decision On Color TV Due This Weekend

Washington, Aug. 29.

All seven members of the FCC are meeting every day this week in an effort to get out the color television decision before the Labor Day holiday. Chances look good for an announcement Sept. 1. But if the Commissioners are unable to agree by that time, they expect to issue their ruling early next week.

It's understood that the agency has reached an agreement on certain basic conclusions which have been drawn from an analysis of the 10,000 page record of the nine-months hearings which ended last May 26. Exact language of the decision is still to be determined and is believed to involve the actual steps by which the transition from black and white video to color shall be accomplished.

Tight security has been imposed on deliberations of the Commission and staff since sessions began about a month ago to appraise the status of color in the light of the voluminous material gathered during the hearings, the findings of the various color proponents

(Continued on page 32)

WM. MORRIS 'PREMIERE' SET FOR COAST AIRING

Hollywood, Aug. 29.

William Morris agency has set a deal with KECA-TV to launch its "Premiere Theatre" package over the outlet late next month. Program consists of a series of one-shots featuring Morris agency talent and writers.

"Premiere" ran for seven weeks over KTNB last year and then was cancelled when the agency and the station disagreed on the budget. However, two of the seven programs beamed, the Pinky Lee and Walter Fortune shows, were sold as a result of the tryout.

CBS this week snared the first sponsor to sign for a show opposite Milton Berle's "Texaco Star Theatre" on NBC Web has paced with the Prudential Life Insurance Co. to bankroll a new dramatic series in the Tuesday night 8 to 9 slot on an alternate week basis, starting Oct. 10. Agency for Prudential is Calkins & Holden, Carlock, McClinton & Smith.

New series, as yet untitled, will tentatively star top name performers from both Broadway and Hollywood. It's to alternate with "Sure As Fate," another hour-long dramatic series which CBS had packaged to move into the Tuesday night period opposite Berle on a showcase sustaining basis. With the inking for the TV show, Prudential will not return with its "Prudential Family Hour" radio series, which has been on a summer vacation from the CBS-AM web.

Move by Prudential into a spot directly opposite the top-rated Berle show is regarded in the trade as another indication of the tremendous battle for top program honors that will be fought out on TV screens this year. During previous seasons any show like the Berle stanza that had become firmly entrenched among the Top 10 had been left pretty much alone by competing webs. This year, however, some of the most promising new programs will be competing directly with some of the established video leaders.

Last year CBS attempted to compete with Berle with an all-Negro variety program. When the show failed to attract much of an audience, it was dropped.

(Continued on page 32)

NBC Spends 100G For TV Trailers

Hollywood, Aug. 29.

NBC has earmarked almost \$100,000 for a series of video trailers to plug forthcoming fall programs. Blurbs, running from 30 to 60 seconds each, are being sent to 62 outlets around the country.

Lensing is being done by Telefilm, which has already canned trailers on Milton Berle, Eddie Cantor, Ed Wynn, Bob Hope and Bill Gargan, with the likelihood that NBC also will bring in Jimmy Durante, Fred Allen and Martin & Lewis. Average cost of the trailer is \$1,500, some running as high as \$3,500. NBC has ordered 75 prints each of the trailers made thus far, 16 on Berle, four each on Hope and Wynn and three each on Cantor and Gargan. Telefilm is handling distribution.

WOR-TV TEST PATTERNS USED AS COMMERCIALS

Test patterns of WOR-TV, N. Y., have been sold to Peerless Radio Distributors, Inc., in what is believed to be the first use of commercials on the patterns. The ads will be visual only, since the audio will carry the usual beep or sound.

Altomari agency decided to use test patterns because Peerless wants to attract servicemen and it figured the repairmen will have to study the message as they adjust the sets.

Anne Russell to Have Own Mr. & Mrs. Show

Anne Russell, who with Walter Herlihy broadcasts cross-the-board on WJZ-TV's (N. Y.) "Market Melodies," is bowing out of that stanza to put her own package on WOR-TV. Titled "Mr. & Mrs. Shopping," show will feature Mrs. Russell and her husband Bill.

Show will start in the 11-11:30 a.m. daily strip when WOR goes into full daytime programming after the baseball season.

Int'l TV in 5 Years—Sarnoff

Brig. Gen. David Sarnoff, RCA board chairman, predicted Monday (28) that the U. S. will have international television within five years and hailed it as a powerful weapon of propaganda. Speaking in Chicago at the 51st encampment of the Veterans of Foreign Wars, he said international video will make the Voice of America into the "Voice and Vision of America." If we had it now, he said, "The whole world would see what millions of American televisioners saw—the wonder of the United Nations sessions at Lake Success—and the arrogant filibuster of President Malik would have been its own most effective antidote for the Russian propaganda." Should war come, Sarnoff said, TV will be a vital factor in communications.

The electronics expert continued: "No matter where a battle is waged, it can be under the eyes of television and may be viewed by the military strategists even across the seas. It is within the range of possibility that the public will watch the action on battlefields while sitting at home in front of TV sets."

*Here's the best show in Television
to reach the*



Nancy Lewis (above) is a hit with youngsters and adults. Talented Junie Keegan (center) is a sensational TV TEEN CLUB discovery.



TV TEEN CLUB is a show for teen-agers, by teen-agers!

Already it has a large, intensely loyal audience! (In answer to a recent request on the show, Paul Whiteman received 6500 letters!)

Its audience is about equally divided between teen-agers—and adults who are interested in teen-agers! Youngsters love pert, pretty Nancy Lewis... oldsters get a kick out of the one and only "Pops" Whiteman... everybody goes for the remarkably high caliber of talent among teen-age contestants.

Publicity in newspapers and national magazines has been sensational! Teachers, parents and editors are applauding TV

TEEN CLUB as a public service show because it has made a real contribution to combatting juvenile delinquency.

The time is right for teen-agers and adults both! Saturday, 8-9 pm.

For the right sponsor (someone who wants to cash in on this rich, ripe, teen-age market) the last half hour of **TV TEEN CLUB** is for sale—at an attractive price. American Dairy Association is sponsoring the 8—8:30 segment. For full details, call ABC Television Sales right now. The number is Circle 7-5700.

TV TEEN CLUB

SATURDAYS 8—9 PM.



ABC TELEVISION

THIS IS SHOW BUSINESS

With Clifton Fadiman, George S. Kaufman, Abe Burrows, Faye Emerson (guest panelist), Morton Downey, Denise Darcel, Jules Munshin, Henry Sylvester music

Producer: Irving Mansfield
30 Mins.; Sun., 7:30 p.m.
AMERICAN TOBACCO
CBS-TV, N. Y.
(BBD&O)

Returning to TV for its second season, "This Is Show Business" remains a diverting 30 minutes of variety programming with a different slant. The "problem" gimmick of this program is really no problem at all, of course, but it serves as a different informal means with which to introduce talent to his performance. And with the usually erudite, polished Clifton Fadiman as the program's moderator, and George S. Kaufman and Abe Burrows returning as the regular panelists, "Show Business" is at least a pretense at a variety show with some thinking behind it.

The show uses as a device for its guest actors any particular "problem" of the moment. Obviously the problem is not to be taken seriously. Denise Darcel, Gallic actress, was the first of three guests on the seasonal opener last Sunday (27); and she had some sort of a problem about whether a couple of her sisters should leave their native France and come to the U. S. to live. Since Miss Darcel was wearing one of those gowns down to here, and the assumption was that her sisters were equally as lovely, there seemed to be a rising vote from the panel that Miss Darcel's sisters would be very welcome in the U. S. In fact, Burrows thought it would be nice if the sponsor (Luckies) were to change the LS/MPT slogan to read, "Let's See More French Tomatoes."

All that, and Miss Darcel sang, too. The tune was "La Vie En Rose," which she did with a neat personality flair that created no further problems.

Jules Munshin, of Broadway and Hollywood musical comedy, was the second guest, and his "problem" was how to get good material, which served as the intro for his "act," in which he went into several routines that are standard with him. He socked across, indicating in at least one case that Munshin could certainly do much with casual material. The problem elicited an important remark from Burrows that writers are going to be the real stars of TV because of the manner in which video exhausts material, with Kaufman adding that TV was swallowing the theatre.

Morton Downey, last of the three guest performers, dissected the "Irish tenor" myth with which he has been associated ("why do people call me an Irish tenor?"), whereupon he promptly clicked with a medley (self-accompanied at the piano) of non-Irish tunes, which at least still allows Downey to be called a tenor.

The Burrows - Kaufman team maintained its humorous standards and Faye Emerson, as the first show's guest panelist, gave the program an added touch of charm and s. a. Fadiman, of course, if it can be told at this late date, is never at a loss for words, whatever the situation.

Luckies has neatly integrated the commercials into an "entertainment" pattern with little musical bits that sell far better than the usual gab.

Kahn.

SHOPPING GUIDE

With Bill Mulvey, Eileen Flynn
15 Mins.; Mon.-thru-Fri., 4:30 p.m.
Participating

WGVB-TV, Schneetady
Straight, rapid advertising for a variety of products and stores is all that "Shopping Guide" offers, but WGVB is reported experiencing no difficulty in selling time on it. In fact, from the breathless pace at which Bill Mulvey and Eileen Flynn deliver the descriptions and tab the tap, the station is pressed to encompass the available sponsors within a 15-minute block. Presumably, show's chief appeal is to the eternal bargaining instinct of women, although men may find one or two messages that will hold them—the filmed portions by a finance company, for instance.

Mulvey is a persuasive, ingratiating salesman. He neatly dug himself out of a mistake-hole made in a vacuum cleaner spiel, on one program viewed. Mrs. Flynn, who appeared in a husband-wife comedy sketch via WGVB last fall, sometimes indicates the tempo taxes her breath. Slim and dark-haired, she is direct and sincere. Gal and Mulvey alternate on messages.

Show constitutes elementary television, but staffers say it moves merchandise. Visual advantage of medium is probably the deciding factor.

Jaco.

KUKLA, FRAN & OLLIE

With Burr Tillstrom, Fran Allison, Jack Fascinato
Producer: Beulah Zachary
Director: Lewis Gomavitz
30 Mins., Mon.-thru-Fri., 7 p.m.
RCA, FORD DEALERS,

SEALTEST
NBC-TV, from Chicago

All Kuklapolitan players returned Monday (28) for their third season on NBC-TV, picking up where they left off last June. Kukla, Fran Allison and Ollie resumed their original entertainment which has made them one of the top video programs for the entire family. A puppet show in name only, it's the genius of Burr Tillstrom working behind the scenes and the understanding Miss Allison out front that brings to life the happy crew of pinheads. Puppeteer Tillstrom, one of the few stars video has developed on its own, treats the medium sympathetically.

On this segment, Ollie was his usual extroverted self. But Kukla was a bit depressed because their vacation had ended. So Ollie and Miss Allison carefully eased him back into the swing of things. When the show ended Kuk was back on the track as a harassed but happy impresario.

The session was less animated than usual with only Kukla, Ollie and Miss Allison taking part. Minor characters did not appear. Program hit its stride when the two puppets pantomimed to recorded excerpts from Walt Disney's "Treasure Island" album.

Production by Beulah Zachary, direction by Lewis Gomavitz and piano backing by Jack Fascinato were all top-notch.

Dave.

THROUGH WENDY'S WINDOW

With Wendy Barrie; Carl Ravazza, guest
15 Mins.; Wed., 8:15 p.m.
Producer: Martin Goodman
Director: Warren Jacober
ALSCO CORP.
NBC-TV, from N. Y.
(Dubin)

Wendy Barrie had an unfortunate start for her new series under a new sponsor via NBC-TV Wednesday night (23). During her rehearsal, apparently, everything went wrong, leading to jangled nerves on the part of both Miss Barrie and her technical staff. Never one to mince words, she let her entire audience know she was in a nasty mood when the cameras first faded in on her, threatening at one point during a lengthy tirade to carry her protest directly to "a man named Trammell" (NBC board chairman Niles Trammell).

Otherwise, the stanza patterned itself after the shows Miss Barrie has been doing for the last three years on video. She went into a lengthy spiel for her bankroller (manufacturer of aluminum storm-doors and windows), congratulating herself several times for being so lucky. She gave out with the usual chit-chat and interviewed her guest, in this instance singer Carl Ravazza, who sparkled his solo bit with a sock job on a ballad. With the exception of Miss Barrie's opening, it was a relaxed 15 minutes.

NBC, incidentally, has slotted her directly following the new Faye Emerson show. Since the two of them do such similar programs, it's questionable as to the advisability of backing them up. Both, however, will have to be moved to new time periods in a couple of weeks, when NBC launches its new hour-long series with rotating comedians in the Wednesday night at 8 period.

Stal.

STOP, LOOK, LISTEN

With Art Baker, Margaret Kerry, Shirley Wilson, Hal Smith, Ralph Hodges, guest panel
Producer-director-writer: Charles Herbert

30 Mins.; Wed., 10 p.m.
TRANSPORT INDEMNITY CO.
KECA-TV, Hollywood

Quiz entertainment combo has the makings of topline family circle entertainment with a few weeks of operational experience under its belt. Packager Charles Herbert has deftly combined the two elements and pulled in a smart cast to handle either end.

Quiz concerns itself with renowned places and structures throughout the world. A panel of experts is called upon for correct answers, following photographic and musical entertainment tipoffs.

Art Baker, as moderator, handles proceedings in a light, easy manner. Baker, with the aid of his permanent performing crew, Margaret Kerry, Shirley Wilson, Hal Smith and Ralph Hodges, injects a goodly share of humor into the program.

Packager Herbert came up with some well written clues performed capably by Miss Kerry, Miss Wilson, Smith and Hodges. Skits are loaded with comedy touches but remain in line with the answer to each question. Seymour Berns' camera direction is all that is necessary.

Free.

STUDIO ONE

("Zone Four")
Stars Mary Sinclair, Judson Laire, Leslie Nielsen; with John Lormer, Peggy French, Jimmy Goodwin, Michael Lawson, Helen Auerbach, Morton L. Stevens, Richard Purdy, Jim Nolan, Katherine Hall
Producer-adaptor: Worthington Miner
Director: John Peyser
60 Mins.; Mon., 10 p.m.
WESTINGHOUSE ELECTRIC
CBS-TV, N. Y.
(McCann-Erickson)

The consistent dramatic values and high interest one invariably attaches to a "Studio One" show were again obvious Monday night (28) with the start of its third season. The CBS hour-long program utilized a James Fielder Cook story in an adaptation by Worthington Miner, and the result was a starkly dramatic package of strong story values, excellent production, direction and performance.

"Zone Four" was the "Studio One" opener, and it revealed itself to be a show that in less able hands might have suggested no little flag-waving, with its sacrificial overtones. For here was the yarn of a former OSS operative who forsakes professional prestige as a college professor, marriage with the girl he loves, and the respect of his associates in seeking to establish a "cover" when his country again calls him for a dangerous assignment. It was a timely and sharply moving story that was marked by a particularly fine performance by Leslie Nielsen among a cast that had been expertly chosen.

Although he started slowly, Nielsen quickly achieved, and maintained, the mood of the character with shading and intensity. It was a superb performance. Judson Laire, as the faculty dean, provided a sharp contrast to the younger man, and his performance was markedly evident at all times by a commanding speaking voice and underplaying. Mary Sinclair's lesser role didn't seem to merit the first-star billing, as the girl Nielsen had to give up, though she gave an able performance.

John Peyser, the director, captured the feeling of the story early and kept it throughout. This is the sort of play where the performers' pace has to be high all the way, and the director kept it that way. Though unbilled, actress Betty Furness gave a commendable reading of the Westinghouse commercials.

Kahn.

Simulcast Review**ARTHUR GODFREY'S TALENT SCHOOLS**

With Archie Bleyer's orch, guests
Producer: Jack Carney
Director: David Rich (tele)
30 Mins., Mon., 8:30 p.m.
LIPTON'S TEA
CBS, from New York
(Young & Rubicam)

CBS is again making certain that "Arthur Godfrey's Talent Schools" gets the widest possible circulation via simulcasting on AM and TV. It's evident that Godfrey is the network's most potent salesman on any media, and none of his puckishness loses its force when deprived of video's visual values.

"Talent Schools" is essentially the same show as was presented last year and for several years before. There's been no appreciable change in format in some time, and Godfrey's personable pitches haven't lost any potency.

On the initial session (28), Godfrey lined up an excellent batch of talent comprising three singers and a banjoist. However, it's apparently of little import to the proceedings whether the talent is of top calibre or a few notches below. Godfrey is essentially the draw, as was proven some years ago when he essayed some in-person stands with "Talent Scout" winners. When Godfrey appeared with the unit, grosses were sensational. The reverse occurred on stands away from New York when he was tied "down" to CBS headquarters.

There's only one major difference between video and AM as far as this show is concerned. The deflections of the needle on the applause-meter isn't made known to audiences on the latter medium.

Godfrey indicates that he'll hold his grip on the top echelon of Nielson ratings on both media. He's a great personality whether wired for sight or without it.

Jose.

San Antonio—Newcomers to the staff of KEYL-TV here include Larry Shelton and Bill Kelly on sales and Bill Michaels, as floor manager. Shelton was formerly with local Westinghouse Sales. Kelly was senior salesman with KTSA here, while Michaels is a grad of Trinity U. here.

HOLD THAT CAMERA

With Jimmy Blaine, Ving Merlino orch, others
Producer-writer: Ted Kneeland
Director: Ray Nelson
30 Mins., Sun., 7:30 p.m.
Sustaining
DuMont, from New York
Jimmy Blaine, who was Bert Parks' summer replacement on "Stop the Music" on TV and is regular vocalist on that show, has graduated into the top spot of his own display, "Hold That Camera."

This West Hooker package is reminiscent of a lot of displays. It's remembered that Dennis James had a similar program some years back. Obviously, "Truth or Consequences" inspired some of the format, and parlor games, provided some additional material.

Format has an individual on the telephone giving directions to a studio contestant, who goes through a series of antics. Contestant going through the shenanigans in the shortest time stays on for subsequent trials. Prize donors are rewarded by plugs.

Blaine works valiantly and with a great deal of enthusiasm, which unfortunately isn't transmitted to the audience. The antics seem to be fairly puerile and there isn't much mental substance to the proceedings to excite any frenzy. There isn't enough of a zany quality nor a sufficient amount of cleverness in dreaming up the various tricks to make this a top-rater.

There's some fairish production on the show with Blaine providing the vocals.

Probably the strongest part of the show is the tie-in between the home and studio audiences. Much can be done to develop that idea, but "Hold That Camera" isn't the vehicle.

Jose.

GENERALLY SPEAKING

With Marvin Alisky, Lt. Gen. LeRoy Lutes, Lt. Gen. Charles Hall, Naval Captain E. M. Waldron
Producer: Mort Dand, Alisky
Director: Harriette C. Robb
30 Mins.; Sun., 7 p.m., CST
KEYL, San Antonio

San Antonio is surrounded by Army and Air Forces bases and is the home of many retired officers. KEYL has invited a group of officers each week to participate in a panel discussion to give background on the fighting in Korea, the global problems of Uncle Sam in combating Communism, and the mobilization here at home. It appropriately calls the forum "Generally Speaking."

Lt. Gen. LeRoy Lutes is commanding general of the entire 4th Army with headquarters here, which takes in Texas and adjoining states. Lt. Gen. Charles Hall, retired, was wartime commander of the 11th Army Corps, and adding the Navy's viewpoint is Naval Captain E. M. Waldron, who recently retired.

Marvin Alisky is news editor for KEYL and serves as moderator for the group. He channels the speakers into the subject at hand and unobtrusively stays in the background, letting the participants, who are well versed in the background of the global conflict, take full charge.

Good use is made of maps, showing the fighting fronts in Korea, and charts, which are dramatically introduced to give a full visual picture as well as a verbal description of what's going on.

Settings are simple and camera angles catch each speaker in proper sequence, to give complete coverage of what's being said and pointed out on the maps and charts.

Andy.

PUBLIC INVITED

With Roy Neal
Producer: Neal
15 Mins., Mon.-thru-Fri., 3:15 p.m.
Sustaining
WPTZ, Phila.

Roy Neal has set up an afternoon segment which affords WPTZ an opportunity to take care of a lot of local agencies. The 3:15 p.m. spot is plotted neatly because it follows the station's popular daily film showing, and if the film runs overtime nothing is hurt.

Program is presented straight-forwardly, simple in format, with no television angles or sets. Neal sits in a chair and a guest, who is generally allotted one-third the program time, sits across from him. When the time limit draws near, Neal asks for a summation which eases the visitor out gracefully.

Neal, who is WPTZ news editor, has a good interview style and knows his way around a subject. Pleasant manner puts the guest at ease and makes a good public relations spot for the station, while also fulfilling its public service obligations. Program is a catchall and a natural for pressagents, causes, women's organizations, etc., and should attract wide interest in an afternoon audience.

Gagh.

GARROWAY AT LARGE

With Dave Garroway, Connie Russell, Jack Haskell, Bette Chapel, Cliff Norton, Jimmy Russell & Aura Vainio, The Songsmiths; Joseph Gallichio and orch
Producer: Ted Mills
Director: Bill Hobin
Writer: Charlie Andrews
30 Mins.; Sun., 9 p.m. CDT
CONGOLEUM NAIRN
NBC, from Chicago
(McCann-Erickson)

With the tele lanes this season packed with high-powered entertainment, this low-pressure show looms even brighter this frame as a diverting change-of-pace offering. Basic musical-variety ingredients are used, but they're given a seemingly strainless treatment and are targeted directly at the home viewers for pleasant, distinctive results.

On post-hiatus session (27), emcee Dave Garroway ambled around the studio in his characteristically informal manner that projects a lot of intimate friendliness. Blended smoothly into the segment with clever camera lead in devices was the strong supporting cast.

Musical portion was opened brightly by Bette Chapel chirping "May I Take Two Giant Steps?" with the Songsmiths, newly added male quartet, coming in for an able assist. Baritone Jack Haskell took over with a fine job on "I Concentrate On You." Jimmy Russell and Aura Vainio, new dance team, were pleasing in their brief introductory turn. Connie Russell, showcased by special lighting and camera effects, fetchingly sold "Cloudy Morning." The whole gang fished with production version of "Tzena, Tzena, Tzena." Backing by Joseph Gallichio and orch was first-rate.

As entire formula strives for subtle rather than sock impact, comic Cliff Norton's routine as the do-gooder making a pitch for funds to set up an ammunition dump for juvenile delinquents was satirical and funny.

Garroway's commercials for the rug company sponsor were as effective as they were casual. Bill Hobin's deft direction ran the intricately informal affair without a hitch.

Dave.

THE DON OTIS SHOW

With Otis, Jerry Gray orch, Herb Jeffries, Gordon Jenkins, Prince Mendez, Madelyn Russell, Jack Marshall, Bob Crosby
Producer: Otis
Director: Don Forbes
60 Mins.; Tues., 7 p.m.
Sustaining
KLAC-TV, Hollywood

Don Otis kicked off his initial show from the Palladium ballroom displaying a hefty talent roster, which, strung together in vaude form, registered top entertainment. Layout suffered usual opening night remote jitters but overcame the minor troubles to score heavily. Otis picked up Motorola Television as a sponsor following the first show.

Otis worked easily and smoothly as emcee, filling the bill in a straight-forward manner. The KLAC disk jockey has been handling the same program, in 30-minute form, from the studio, for the past year. Jerry Gray's crew did a fine job of backstopping, considering only half a day's rehearsal. Orch's band numbers are tops.

Herb Jeffries opened the hour-long layout with three of his standard tunes garnering strong response. Jeffries handles himself smoothly and came across well. Prince Mendez followed with a pleasing round of sleight-of-hand routines. Ventriloquist skit was weak from a material standpoint and added patter also failed to hit its mark. Madelyn Russell went through her paces on two ballads and "Deed I Do." Chirp displayed pleasing knowhow on "Deed" but was spotty on ballads.

Though not in the comedy spotlight, Gordon Jenkins ran away with the honors. Pianist paraded a pleasant flare for off-the-cuff humor in his presentation of "My Foolish Heart" and "Bewitched." Jack Marshall's comedy vocaling was also rewarding. Marshall harmonized vocally while puckering on the trombone and did it tellingly. Bob Crosby warbled "I Don't Care If the Sun Don't Shine" and followed with a little light patter that showed him off as a good bet for a video emcee spot of his own layout.

Don Forbes' camera direction, overall, was strong. Though he had trouble at times keeping up with the band, director otherwise stayed with the action and moved his camera deftly. Lighting on initialer was bad.

Free.

MOHAWK SHOWROOM

With Roberta Quinlan, Chieftains (3), Harry Clark trio; Robert Alda, guest; Bob Stanton, announcer
 Producer: George R. Nelson
 Directors: Doug Rodgers, Clark Jones
 15 Mins.; Mon.-Wed.-Fri., 7:30 p.m.
 NBC-TV, from N.Y.

(George R. Nelson)
 Roberta Quinlan's "Mohawk Showroom" returned to NBC-TV Monday night (28), after its summer hiatus, with evidence that it's to get considerably more production backing than it had last year. And, judging from the preem, that's all to the good. In addition to adding the Chieftains, a male vocal trio, to the permanent cast, the bankroller is also apparently shelling out for more ambitious sets. As a result, Miss Quinlan gets a chance to move around the studio more, instead of being anchored to her piano as she has been in the past.

Petite blonde did her usual fine job on the new season's preem, registering strongly with her personality and tunes. She and announcer Bob Stanton teamed on some special lyrics to welcome back the show and then she scored with "I Wanna Be Loved," backed by the trio. Guest Robert Alda, after getting in several plugs for his old and new pictures, did an okay vocalizing job on "I Don't Know Why" and teamed with Miss Quinlan in a clever rendition of "Blind Date," which included pre-recorded "asides." Harry Clark trio backed the vocalists capably. Stanton did his usual relaxed selling pitch for the sponsor's product. Show is also using that "Carpets from the looms of Mohawk" theme, which caught on nicely last season as an identifier. *Stal.*

ANIMAL CLINIC

With Dr. Wesley A. Young, Oscar Franzen, Don Driscoll
 Producer: Gall Compton
 Director: Anthony Rizzo
 30 Mins.; Sat., 11 a.m.
 Sustaining
 ABC-TV, from Chicago

Situated in a veterinarian's office, "Animal Clinic" has enough on the ball to please both adult and kiddie viewers who harbor pets at home. Show serves as a healthy information piece on the training and care of animals. Holding down the medicine-man chores on the broadcast is Dr. Wesley A. Young, whose work before the cameras is executed naturally and efficiently. During the run of the show, Dr. Young takes care of the needs of a few animals brought into him for medication and also answers questions sent in by program's followers.

Show also devotes a portion of the proceedings to instructions in teaching dogs obedience. This segment is handled by canine trainer Oscar Franzen. Supposedly spotlighted for comic relief, Don Carroll, portraying a general handyman, doesn't fare too well in the laugh department. Adding to the authenticity of the program, a nurse, decked out in a standard uniform, helps the doctor with his various assignments.

On program caught Saturday (26), the doctor, among other things, took care of a canary that was having trouble grasping on to the swing in its cage. Doctoring consisted solely of clipping the bird's nails, which proved to be a delicate task. He also offered some valuable suggestions to a listener whose cat had sunk its feet in some lime. *Gros.*

CINCINNATI AT SUNSET

With Ann Ryan, Corky Robbins, Gene Griffin, Bob Shreve, Bettie Clooney, Bill Thall, Bob Hamilton Trio, Joe Lugar orch (13)
 Producers: Bob Gilbert, Charles Vaughan
 30 Mins.; Tues. (15), 8 p.m.
 WLW-TV, Cincinnati

This was the first of two special shows by Crosley's WLW-TV for NBC-TV feeding and Cincy's first origination for a major TV network. Title, "Cincinnati at Sunset," was followed by slides and films of scenic landmarks without any attempt to portray historical and traditional aspects. Program permitted showcasing of some current members of the Crosley staff which over the years has been a springboard for many of the present radio bigtimers.

Bright and dull spots appeared in the No. 1 "Sunset" edition, which did not measure up to the station's standard for regular variety fare. Opening five-minute spot by the Bob Hamilton Trio, an interpretative dance act imported from the Lookout House, nearby Kentucky night spot, was slow. Standout numbers were Ann Ryan's "Black Coffee," with her usual high class dramatics, and "Bamboozle" by Gene Griffin, baritone. *Koill.*

S. S. HOLIDAY

With Phil Hanna, Holly Harris, Marga, Ralph Stanley, Reginald Beane, Minnie Jo Curtis
 Producer: Bob Loewi
 Stager: Dick Rose
 Director: Barnaby Smith
 30 Mins.; Sun., 7 p.m.
 Sustaining
 DUMONT, from N. Y.

With the same cast and production crew that is associated with the hour-long "Starlit Time," DuMont's new "S. S. Holiday" show is in reality only a half-hour capsule version of "Time." Show was reportedly cut to 30 minutes to provide a showcase period for the remaining half-hour for "Hold That Camera," another new DuMont show which teed off Sunday night (27). "Camera" is to be moved into DuMont's new Friday night lineup in a couple of weeks, at which time "Holiday" will be dropped in favor of the full-hour "Time."

Judging from Sunday night's performance, the show carried a decided amateurish taint. It's basically a variety program, with the pleasure boat motif tossed in only as a gadget with which to stage the acts. There was nothing either in the dialog or the acts themselves however, to tie in with the boat atmosphere. In addition, the performers stumbled through their lines, making it evident they had been told the general idea of the show without having any actual script to follow. From a production viewpoint, the cameras for some reason were dissolved slowly from scene to scene instead of being "cut," which served only to slow the program's pace to a walk.

Talent, for what it could do, was adequate. Phil Hanna and Holly Harris sold their songs pleasantly and Marga, a Latino chanteuse, did okay with her single effort. Reginald Beane provided a couple of piano-vocal interludes, while Ralph Stanley and Minnie Jo Curtis were on hand for comedy relief.

WILLIE THE WORM

With Warren Wright
 Director-producer-writer: Wright
 30 Mins.; Mon.-thru-Fri., 5 p.m.
 Sustaining
 WCAU-TV, Phila.

"Willie the Worm" is an idea of Charles Vanda, v.p. in charge of television at WCAU-TV. As worked up by staffer Warren Wright, the show shapes up as Grade A moppet fare. Program features a worm puppet which relates serialized animal stories. To test audience pull, program shows drawings sent in by youngsters about various activities of "Willie," as well as suggestions for unique tricks, which the puppet wears. Three film cartoons break up "Willie's" appearances on the video screen.

Wright, who also directs Snellenburg's hour-long "TV Jamboree," does the voice and the puppet manipulations. He has a pleasant, informal and seemingly extemporaneous manner, and avoids the irritating loud gags sometimes found on children's programs.

The worm puppet occupies most of the screen with tall grass as a background. Cleverly contrived, the puppet manages by its movements to hold visual attention while it tells the stories. Wright's voice is the compelling behind-scenes factor. Since its inception two months ago, "Willie" has caught on and outrates "Howdy Doody" locally, according to the figures from the American Research Bureau. Recently the station postponed the program because of a lengthy United Nations telecast, and the switchboard was swamped with complaints. Strictly for juves, its adult appeal is slight, but oldsters forced to attend a program with their toddlers won't find it hard to take. *Gagh.*

LET'S HAVE FUN

With Hank Grant, emcee; Elaine Neblett, Bill Savage, Julian Stockdale and All Americans
 Director: Bill Taylor
 60 Mins.; Mon.-thru-Fri., 11 a.m.
 GOLDBLATS
 WBKB, Chicago

First tele venture by this major Chi. department store isn't off to a very auspicious start. Show is a casually-produced mixture of music, quizzes and stunts that adds up to only fair entertainment. Because the series seems unlikely to create much audience enthusiasm, it'll hardly provide the retailing sponsor with a fair test of video's in-home selling potency. Entire cast, on show caught (23), seemed as new to TV as the bankroller. Technical handling of remote, which is done from store's own studio, was below par. The most noticeable improvisation was the lack of an overhead mike. Emcee Hank Grant worked the entire segment with a hand mike, while the singers did their chirping from behind a standup mike.

Commercials for the co-op products were well-spaced and ably delivered by John Dunham. Dave.

Tele Followup

NBC-TV's "Masterpiece Playhouse" series presented a good, workmanlike adaptation of Shakespeare's "Othello" Sunday night (27), but the morbid drama was enacted a trifle too flamboyantly and too much in one key for best results. While producer Fred Coe utilized a unit set for the production, which made it possible for the cameras to operate from the center of the action, he seldom succeeded in establishing the rapport with viewers which has been achieved with other Shakespearean plays on video. The audience, in other words, was seldom drawn into the action.

Stephan de Baun scripted the play for the video presentation, and succeeded in retaining the most dramatic segments while providing a smooth continuity. Toren Thatcher played the tortured Moor and, while his gestures were a bit too accentuated for TV's requirements, he nonetheless made his characterization extremely believable. Alfred Ryder, on the other hand, underplayed his portrayal of Iago and, as result, scored with much greater impact. Olive Deering was fine as Desdemona. The scene in which she fought against Othello's attempt to strangle her was vividly presented. George Keene made a good Cassio, and John Seymour, Muriel Hutchinson and Al Sheehan registered in supporting roles.

Cast and cameras were reined deftly by Delbert Mann, and Donald Pike turned in a perfect assist as technical director. Coe's production mountings were stand-out, including the neatly functional sets designed by Otis Riggs and a special score composed and conducted by Harry Sosnik.

Ed Sullivan's "Toast of the Town" missed fire Sunday night (27) via CBS-TV mainly because of a lack of standout acts, and because the show closed with a straight novelty turn which not only has been seen before on TV but which lacked the strength to hold down the curtain spot. Program spotted such name talent as Vincent Lopez, the Berry Bros, and Metopora soprano Eleanor Steber, but none of them carried the necessary punch which Sullivan has usually managed to get in one act each week.

Miss Steber did a fine job on "Un Bel Di" from Puccini's "Madame Butterfly," coming back later in the show to strum a guitar for an American folk-tune. Lopez scored with a couple of his fast-tempoed piano solos, but went into too long a chat with Sullivan in explaining how he first broke into show biz. Berry Bros, flashed little of their usual terping talent, confining their work mostly to working out individually rather than in unison. Tom and Jerry impressed with some dazzling acro work on the parallel bars, and Allen and Blanche Lund registered solidly with their brace of terp routines.

Comic Henny Nadell drew plenty of yocks from the studio audience with his routine on a nervous draftee, but that skit too has been seen too often before on TV. Finale had Lenny and Margie Ross in a bag-punching exhibition, which might be good vaude but wasn't good vaude, especially in the important closing spot. For stage dressing, Sullivan brought sports-caster Mel Allen up from the studio audience for a bow, following Allen's "Day" earlier in the afternoon at Yankee Stadium, N. Y.

First half of the "Paul White-man Teen Club" on ABC-TV, Saturdays, at 8 p.m., has been picked up by the American Dairy Assn. It has good possibilities for selling the under-20 set on drinking milk in lieu of soda pop. Slogan, "for the lift that lasts, drink milk," comes over nicely and was given a strong pitch via one production number. In this a vocal quintet of four girls and a boy sang the saga of "Home-Run Harry" who went into a slump, from which he emerged by taking the milk cure. Segment was amusingly done.

The half-hour is hyped by a talent contest in which the young performers compete for Philco radio and tele sets. As is to be expected, level of performance runs the gamut from good to indifferent, but there's a variety of acts and most of them are exuberant. Whiteman makes a topflight host and his teenage daughter Nancy helps make it the kids' own show.

Edith Fellows is star of a 15-minute film made by World Video titled "Beauty and the Bistro." Pic concerns an American girl who wanders alone into a Parisian Apache cafe.

SMILIN' ED McCONNELL

Producer-director: Frank Ferrin
 Writers: Hobart Donovan, Dick Miller
 30 Mins.; alternate Sats., 6:30 p.m.
 BROWN SHOE CO.
 NBC-TV, from New York
 (Leo Burnett)

Smilin' Ed McConnell, whose AM show is heard on Saturday mornings, launched a television on alternate weeks Saturday (26). It's a vidpic production completely, which is required by the nature of McConnell's characters, Froggy the Gremlin, Midnight the Tabby Cat, Squeaky the Mouse and Old Grandie, the Talking Piano. The animals, who came on only briefly at the end of the show, are animated by stop-motion and other techniques and are the kind that should please the young set. Squeaky's working a music box and Midnight's playing the bass fiddle come off as good juvenile fantasy.

Bulk of the show was taken up by a filmed adventure story, with Ghangha the elephant boy as central figure. It was a transparent yarn, dealing with an evil gardener who knocked out the kid, stole a ruby he was carrying and left him to a man-eating tigress. Elephant saved the youth, who then brought the thief to justice. Production showed evidence of a low budget via avoidance of actual fighting scenes, etc. But for the moppet audience it may appeal.

McConnell registers as somewhat condescending. Commercials were strongly pitched, asking the youngsters to wear Buster Brown shoes back to school. The Buster Brown trademark, in which Buster and his dog come to life, should click with the kids. *Bril.*

THAT McMAHON'S HERE AGAIN

With Ed McMahon, Dave Stephens Quartet, the Velvetones, Richard Caulk, Natalie Nevins, Marge Holban
 Producer-director: Alan Bergman
 Writers: McMahon, Bergman
 30 Mins.; Mon., 9:30 p.m.
 Sustaining
 WCAU-TV, Phila.

"That McMahon's Here Again" was presented as a one-shot in WCAU-TV's series "Do You Like This?" which is aimed at selecting fall programs. The McMahon show (21) has a song and dance format. Instead of the emcee device, Ed McMahon acted as a travel agent to cue the sets—the Netherlands, Mexico, a fantasy world and London's Soho. Songs were obvious choices such as "Wilhelmina," "La Cucaracha," "A Little Bit of Heaven" and "Limehouse Blues."

Richard Caulk and Natalie Nevins, the boy and girl vocalists, showed up nicely, both vocally and visually. The Velvetones, who have been working clubs, were more finished and professional and clicked on two numbers. Dave Stephens, the pianist who leads the WCAU-TV band, gave solid back to the chirpers with his quartet. Obvious weak spots were the taping bits.

Lighting and camera work were interesting, using fadeouts to effect act changes, but the sets were noticeably skimpy and a tipoff to the sustainer budget. McMahon is one of the tireless workers on the WCAU-TV staff and always can be counted on to come with another idea. In the present quickie, the idea was okay but its working out needed more originality and elaboration. *Gagh.*

TODAY—NEWS AND SPORTS.

With John Wingate, Kevin Kennedy
 Director: Roy Meredith
 15 Mins.; Wed., 8:45 p.m.; Thurs.-Sat., 8:30 p.m.
 Participating
 WOR-TV, New York

Format of this 15-minute news segment is an interesting one. Program is departmentalized into war news, Washington news, local bulletins and sports. Each segment is introduced by a short trailer, newsreel style. Departmentalization serves a number of good purposes—clarifying the news, preventing show from becoming static and giving good visual effect.

John Wingate handles all but sports news, with Kevin Kennedy reporting sports results briefly. Wingate's commentary is generally okay, but he could tighten his script a bit. Since he doesn't analyze, crisp and terser presentation is called for. Wingate's work with maps in war news department is excellent, with newscaster drawing in lines on the near-blank map to show troop concentration and drives. Voice and appearance are pleasant.

Camera work isn't up to par. At one point on show caught, Kennedy turned the show over to Wingate, but camera stayed on Kennedy for a moment, and latter had to force a silly smile. Maps and scoreboard are nicely constructed and easily readable. *Chan.*

THE NEWS AND ITS MEANING

With John Daly; Bill Hamilton, announcer; Maj. George Fielding Elliot, guest
 Director: Ted Marvel
 15 Mins.; Sun., 10 p.m.
 B. F. GOODRICH CO.
 CBS-TV, from New York
 (BBD&O)

Intended only as a five-week filler until Goodrich's "Celebrity Time" resumes telecasting, the initial segment of this 15-minute review of the week's news and spot developments showed enough strength to merit continuation as a permanent feature.

John Daly got an astonishing amount and variety of information into the short time allotted him. He opened the show with spot war news, using some excellent maps. Then he gave a review of the week's news, using newsreel shots and stills. He interviewed the weekly guest, this time Maj. George Fielding Elliot, on whether air power alone can win a war. He closed with hints of developments to watch during the coming week. And managed to find time for a commercial too.

General tone of the show is authoritative. Daly delivers his news and analysis tersely and concisely. Newsreels are cut for essentials only, and stills bearing only on newsy topics are shown. Purpose of all pictures is not simply to show a scene, but to implement the spoken word.

Commentator's interview with Elliot was quick and to the point, yet got all necessary opinions and information. It was a fine job of interviewing. Preview of news to come was specific, not vague.

There wasn't too much for the cameras to do, since a good part of the show was newsreel and stills, but they did catch Daly and Elliot well.

In line with Goodrich's intention of publicizing the rubber situation in the present crisis, announcer Bill Hamilton did an excellent job with a documentary commercial showing development and present condition of the synthetic rubber industry and supply in the country. *Chan.*

THE REAL McKay

With Jim McKay, Mac Perrin, Ellen Parker; guests
 Producer: Jack Lescoult
 Director: Rod Mitchell
 Writer: Frank Morlarity
 90 Mins.; Mon.-thru-Fri., 2:30 p.m.
 Sustaining
 WCBS-TV, from N. Y.

As its initial regularly-scheduled early afternoon program, WCBS-TV, local CBS outlet, bowed last week with "The Real McKay." Program, running 90-minutes daily, has an adult and casual manner that should find favor with afternoon viewers. Made up of tunes and conversation, show sports a homey atmosphere that makes for relaxed and pleasant viewing.

Adding most to show's effectiveness are the contributions made by its three regulars. These are Jim McKay, around whom the program is built; Mac Perrin, singer-pianist, and Ellen Parker, songstress. Latter, however, should taper off on responding to all lines as though they were yock material. McKay, the central character in this mid-day series, displays a pleasing personality. Perrin, whose keyboard work is tops, also demonstrates an ease that puts him alongside of McKay in the personality department. Miss Parker, except for her excessive tendency towards laughter, makes a nice appearance and rounds out the trio in tasteful fashion.

Located on the porch of McKay's home, program sustains a friendly mood throughout. Format has various guests dropping in to chat with McKay. These talks usually turn out to be interviews, with the host offering intelligent questions that promote solid answers. Besides confabbing with the guests, McKay, Perrin and Miss Parker discuss various subjects among themselves which make for light and breezy conversation. Another segment of the show which came over nicely was the reading of suggestions sent in by the listeners and bringing these forth for discussion.

About 10 musical numbers were offered on show caught Thursday (24). These included solo renditions by McKay, Perrin and Miss Parker. McKay displays a folksy manner in his singing, while Perrin vocals as well as plays the piano in neat style. Miss Parker also comes though capably in the chirp department. *Gros.*

Dallas — Martin B. Campbell, general manager of WFAA-TV, announced that the outlet will telecast six high-school football games this season, with the opener set for Set. 16. All games will be televised from Dal-Hi Stadium. George White, sportswriter and commentator, and Carl Mann, WFAA-TV sport announcer, will describe contests.

THIS IS SHOW BUSINESS

With Clifton Fadiman, George S. Kaufman, Abe Burrows, Faye Emerson (guest panelist), Morton Downey, Denise Darcel, Jules Munshin; Henry Sylvester music
 Producer: Irving Mansfield
 30 Mins.; Sun., 7:30 p.m.
AMERICAN TOBACCO
 CBS-TV, N. Y.
 (BBD&O)

Returning to TV for its second season, "This Is Show Business" remains a diverting 30 minutes of variety programming with a different slant. The "problem" gimmick of this program is really no problem at all, of course, but it serves as a different informal means with which to introduce talent to his performance. And with the usually erudite, polished Clifton Fadiman as the program's moderator, and George S. Kaufman and Abe Burrows returning as the regular panelists, "Show Business" is at least a pretense at a variety show with some thinking behind it.

The show uses as a device for its guest actors any particular "problem" of the moment. Obviously the problem is not to be taken seriously. Denise Darcel, Gallic actress, was the first of three guests on the seasonal opener last Sunday (27); and she had some sort of a problem about whether a couple of her sisters should leave their native France and come to the U. S. to live. Since Miss Darcel was wearing one of those gowns down to here, and the assumption was that her sisters were equally as lovely, there seemed to be a rising vote from the panel that Miss Darcel's sisters would be very welcome in the U. S. In fact, Burrows thought it would be nice if the sponsor (Luckies) were to change the LS/MFT slogan to read, "Let's See More French Tomatoes."

All that, and Miss Darcel sang, too. The tune was "La Vie En Rose," which she did with a neat personality flair that created no further problems.

Jules Munshin, of Broadway and Hollywood musical comedy, was the second guest, and his "problem" was how to get good material, which served as the intro for his "act," in which he went into several routines that are standard with him. He socked across, indicating in at least one case that Munshin could certainly do much with casual material. The problem elicited an important remark from Burrows that writers are going to be the real stars of TV because of the manner in which video exhausts material, with Kaufman adding that TV was swallowing the theatre.

Morton Downey, last of the three guest performers, dissected the "Irish tenor" myth with which he has been associated ("why do people call me an Irish tenor?"), whereupon he promptly clicked with a medley (self-accompanied at the piano) of non-Irish tunes, which at least still allows Downey to be called a tenor.

The Burrows - Kaufman team maintained its humorous standards and Faye Emerson, as the first show's guest panelist, gave the program an added touch of charm and s.a. Fadiman, of course, if it can be told at this late date, is never at a loss for words, whatever the situation.

Luckies has neatly integrated the commercials into an "entertainment" pattern with little musical bits that sell far better than the usual gab.

SHOPPING GUIDE

With Bill Mulvey, Eileen Flynn.
 15 Mins.; Mon.-thru-Fri., 4:30 p.m.
 Participating

WRGB-TV, Schnectady
 Straight, rapid advertising for a variety of products and stores is all that "Shopping Guide" offers, but WRGB is reported experiencing no difficulty in selling time on it. In fact, from the breathless pace at which Bill Mulvey and Eileen Flynn deliver the descriptions and tab the tap, the station is pressed to encompass the available sponsors within a 15-minute block. Presumably, show's chief appeal is to the eternal bargaining instinct of women, although men may find one or two messages that will hold them—the filmed portions by a finance company, for instance.

Mulvey is a persuasive, ingratiating salesman. He neatly dug himself out of a mistake-hole made in a vacuum cleaner spiel, on one program viewed. Mrs. Flynn, who appeared in a husband-wife comedy sketch via WRGB last fall, sometimes indicates the tempo takes her breath. Slim and dark-haired, she is direct and sincere. Gal and Mulvey alternate on messages.

Show constitutes elementary television, but staffers say it moves merchandise. Visual advantage of medium is probably the deciding factor.

KUKLA, FRAN & OLLIE

With Burr Tillstrom, Fran Allison, Jack Fascinato
 Producer: Beulah Zachary
 Director: Lewis Gomavitz
 30 Mins.; Mon.-thru-Fri., 7 p.m.
RCA, FORD DEALERS, SEALTEST
 NBC-TV, from Chicago

All Kuklapolitan players returned Monday (28) for their third season on NBC-TV, picking up where they left off last June. Kukla, Fran Allison and Ollie resumed their original entertainment which has made them one of the top video programs for the entire family. A puppet show in name only, it's the genius of Burr Tillstrom working behind the scenes and the understanding Miss Allison out front that brings to life the happy crew of pinheads. Puppeteer Tillstrom, one of the few stars video has developed on its own, treats the medium sympathetically.

On this segment, Ollie was his usual extroverted self. But Kukla was a bit depressed because their vacation had ended. So Ollie and Miss Allison carefully eased him back into the swing of things. When the show ended Kuk was back on the track as a harassed but happy impresario.

The session was less animated than usual with only Kukla, Ollie and Miss Allison taking part. Minor characters did not appear. Program hit its stride when the two puppets pantomimed to recorded excerpts from Walt Disney's "Treasure Island" album.

Production by Beulah Zachary, direction by Lewis Gomavitz and piano backing by Jack Fascinato were all top-notch.

THROUGH WENDY'S WINDOW

With Wendy Barrie; Carl Ravazza, guest
 15 Mins.; Wed., 8:15 p.m.
 Producer: Martin Goodman
 Director: Warren Jacober
ALSCO CORP.
 NBC-TV, from N. Y.
 (Dubin)

Wendy Barrie had an unfortunate start for her new series under a new sponsor via NBC-TV Wednesday night (23). During her rehearsal, apparently, everything went wrong, leading to jangled nerves on the part of both Miss Barrie and her technical staff. Never one to mince words, she let her entire audience know she was in a nasty mood when the cameras first faded in on her, threatening at one point during a lengthy tirade to carry her protest directly to "a man named Trammell" (NBC board chairman Niles Trammell).

Otherwise, the stanza patterned itself after the shows Miss Barrie has been doing for the last three years on video. She went into a lengthy spiel for her bankroll (manufacturer of aluminum storm doors and windows), congratulating herself several times for being so lucky. She gave out with the usual chit-chat and interviewed her guest, in this instance singer Carl Ravazza, who sparked his solo bit with a sock job on a ballad. With the exception of Miss Barrie's opening, it was a relaxed 15 minutes.

NBC, incidentally, has slotted her directly following the new Faye Emerson show. Since the two of them do such similar programs, it's questionable as to the advisability of backing them up. Both, however, will have to be moved to new time periods in a couple of weeks, when NBC launches its new hour-long series with rotating comedians in the Wednesday night at 8 period.

STOP, LOOK, LISTEN

With Art Baker, Margaret Kerry, Shirley Wilson, Hal Smith, Ralph Hodges, guest panel
 Producer-director-writer: Charles Herbert
 30 Mins.; Wed., 10 p.m.
TRANSPORT INDEMNITY CO.
KECA-TV, Hollywood

Quiz entertainment combo has the makings of topline family circle entertainment with a few weeks of operational experience under its belt. Packager Charles Herbert has deftly combined the two elements and pulled in a smart cast to handle either end.

Quiz concerns itself with renowned places and structures throughout the world. A panel of experts is called upon for correct answers, following photographic and musical entertainment tipoffs. Art Baker, as moderator, handles proceedings in a light, easy manner. Baker, with the aid of his permanent performing crew, Margaret Kerry, Shirley Wilson, Hal Smith and Ralph Hodges, injects a goodly share of humor into the program.

Packager Herbert came up with some well written clues performed capably by Miss Kerry, Miss Wilson, Smith and Hodges. Skits are loaded with comedy touches but remain in line with the answer to each question. Seymour Berns' camera direction is all that is necessary.

STUDIO ONE

("Zone Four")
 Stars Mary Sinclair, Judson Laire, Leslie Nielsen; with John Lormer, Peggy French, Jimmy Goodwin, Michael Lawson, Helen Auerbach, Morton L. Stevens, Richard Purdy, Jim Nolan, Katherine Hall
 Producer-adaptor: Worthington Miner
 Director: John Peyser
 60 Mins.; Mon., 10 p.m.
WESTINGHOUSE ELECTRIC
 CBS-TV, N. Y.
 (McCann-Erickson)

The consistent dramatic values and high interest one invariably attaches to a "Studio One" show were again obvious Monday night (28) with the start of its third season. The CBS hour-long program utilized a James Fielder Cook story in an adaptation by Worthington Miner, and the result was a starkly dramatic package of strong story values, excellent production, direction and performance.

"Zone Four" was the "Studio One" opener, and it revealed itself to be a show that in less able hands might have suggested no little flag-waving, with its sacrificial overtones. For here was the yarn of a former OSS operative who forsakes professional prestige as a college professor, marriage with the girl he loves, and the respect of his associates in seeking to establish a "cover" when his country again calls him for a dangerous assignment. It was a timely and sharply moving story that was marked by a particularly fine performance by Leslie Nielsen among a cast that had been expertly chosen.

Although he started slowly, Nielsen quickly achieved, and maintained, the mood of the character with shading and intensity. It was a superb performance. Judson Laire, as the faculty dean, provided a sharp contrast to the younger man, and his performance was markedly evident at all times by a commanding speaking voice and underplaying. Mary Sinclair's lesser role didn't seem to merit the first-star billing, as the girl Nielsen had to give up, though she gave an able performance.

John Peyser, the director, captured the feeling of the story early and kept it throughout. This is the sort of play where the performers' pace has to be high all the way, and the director kept it that way. Though unbilled, actress Betty Furness gave a commendable reading of the Westinghouse commercials.

Simulcast Review**ARTHUR GODFREY'S TALENT SCOUTS**

With Archie Bleyer's orch, guests
 Producer: Jack Carney
 Director: David Rich (tele)
 30 Mins.; Mon., 8:30 p.m.
LIPTON'S TEA
 CBS, from New York
 (Young & Rubicam)

CBS is again making certain that "Arthur Godfrey's Talent Scouts" gets the widest possible circulation via simulcasting on AM and TV. It's evident that Godfrey is the network's most potent salesman on any media, and none of his puckishness loses its force when deprived of video's visual values.

"Talent Scouts" is essentially the same show as was presented last year and for several years before. There's been no appreciable change in format in some time, and Godfrey's personable pitches haven't lost any potency.

On the initial session (28), Godfrey lined up an excellent batch of talent comprising three singers and a banjoist. However, it's apparently of little import to the proceedings whether the talent is of top calibre or a few notches below. Godfrey is essentially the draw, as was proven some years ago when he essayed some in-person stands with "Talent Scout" winners. When Godfrey appeared with the unit, grosses were sensational. The reverse occurred on stands away from New York when he was tied down to CBS headquarters.

There's only one major difference between video and AM as far as this show is concerned. The deflections of the needle on the applause-meter isn't made known to audiences on the latter medium.

Godfrey indicates that he'll hold his grip on the top echelon of Nielsen ratings on both media. He's a great personality whether wired for sight or without it.

San Antonio—Newcomers to the staff of KEYL-TV here include Larry Shelton and Bill Kelly on sales and Bill Michaels, as floor manager. Shelton was formerly with local Westinghouse Sales. Kelly was senior salesman with KTSA here, while Michaels is a grad of Trinity U. here.

HOLD THAT CAMERA

With Jimmy Blaine, Ving Merlino orch, others
 Producer-writer: Ted Kneeland
 Director: Ray Nelson
 30 Mins.; Sun., 7:30 p.m.
 Sustaining
DuMont, from New York
 Jimmy Blaine, who was Bert Parks' summer replacement on "Stop the Music" on TV and is regular vocalist on that show, has graduated into the top spot of his own display, "Hold That Camera." This West Hooker package is reminiscent of a lot of displays. It's remembered that Dennis James had a similar program some years back. Obviously, "Truth or Consequences" inspired some of the format, and parlor games, provided some additional material.

Format has an individual on the telephone giving directions to a studio contestant, who goes through a series of antics. Contestant going through the shenanigans in the shortest time stays on for subsequent trials. Prize donors are rewarded by plugs.

Blaine works valiantly and with a great deal of enthusiasm, which unfortunately isn't transmitted to the audience. The antics seem to be fairly puerile and there isn't much mental substance to the proceedings to excite any frenzy. There isn't enough of a zany quality nor a sufficient amount of cleverness in dreaming up the various tricks to make this a top-rater.

There's some fairish production on the show with Blaine providing the vocals.

Probably the strongest part of the show is the tie-in between the home and studio audiences. Much can be done to develop that idea, but "Hold That Camera" isn't the vehicle.

GENERALLY SPEAKING

With Marvin Alisky, Lt. Gen. LeRoy Lutes, Lt. Gen. Charles Hall, Naval Captain E. M. Waldron
 Producers: Mort Dank, Alisky
 Director: Harriette C. Robb
 30 Mins.; Sun., 7 p.m., CST
KEYL, San Antonio

San Antonio is surrounded by Army and Air Forces bases and is the home of many retired officers. KEYL has invited a group of officers each week to participate in a panel discussion to give background on the fighting in Korea, the global problems of Uncle Sam in combating Communism, and the mobilization here at home. It appropriately calls the forum "Generally Speaking."

Lt. Gen. LeRoy Lutes is commanding general of the entire 4th Army with headquarters here, which takes in Texas and adjoining states. Lt. Gen. Charles Hall, retired, was wartime commander of the 11th Army Corps, and adding the Navy's viewpoint is Naval Captain E. M. Waldron, who recently retired. Marvin Alisky is news editor for KEYL and serves as moderator for the group. He channels the speakers into the subject at hand and unobtrusively stays in the background, letting the participants, who are well versed in the background of the global conflict, take full charge.

Good use is made of maps, showing the fighting fronts in Korea, and charts, which are dramatically introduced to give a full visual picture as well as a verbal description of what's going on.

Settings are simple and camera angles catch each speaker in proper sequence, to give complete coverage of what's being said and pointed out on the maps and charts.

PUBLIC INVITED

With Roy Neal
 Producer: Neal
 15 Mins.; Mon.-thru-Fri., 3:15 p.m.
 Sustaining
WPTZ, Phila.

Roy Neal has set up an afternoon segment which affords WPTZ an opportunity to take care of a lot of local agencies. The 3:15 p.m. spot is plotted neatly because it follows the station's popular daily film showing, and if the film runs overtime nothing is hurt.

Program is presented straight-forwardly, simple in format, with no television angles or sets. Neal sits in a chair and a guest, who is generally allotted one-third the program time, sits across from him. When the time limit draws near, Neal asks for a summation which eases the visitor out gracefully.

Neal, who is WPTZ news editor, has a good interview style and knows his way around a subject. Pleasant manner puts the guest at ease and makes a good public relations spot for the station, while also fulfilling its public service obligations. Program is a catchall and a natural for pressagents, causes, women's organizations, etc., and should attract wide interest in an afternoon audience.

GARROWAY AT LARGE

With Dave Garraway, Connie Russell, Jack Haskell, Bette Chapel, Cliff Norton, Jimmy Russell & Aura Vainio, The Songsmiths; Joseph Gallichio and orch
 Producer: Ted Mills
 Director: Bill Hoblin
 Writer: Charlie Andrews
 30 Mins.; Sun., 9 p.m. CDT
CONGOLEUM NAIRN
 NBC, from Chicago
 (McCann-Erickson)

With the tele lanes this season packed with high-powered entertainment, this low-pressure show looms even brighter this frame as a diverting change-of-pace offering. Basic musical-variety ingredients are used, but they're given a seemingly strainless treatment, and are targeted directly at the home viewers for pleasant, distinctive results.

On post-hatius session (27), emcee Dave Garraway ambled around the studio in his characteristically informal manner that projects a lot of intimate friendliness. Blended smoothly into the segment with clever camera lead in devices was the strong supporting cast.

Musical portion was opened brightly by Bette Chapel chirping "May I Take Two Giant Steps," with the Songsmiths, newly added male quartet, coming in for an able assist. Baritone Jack Haskell took over with a fine job on "I Concentrate On You." Jimmy Russell and Aura Vainio, new dance team, were pleasing in their brief introductory turn. Connie Russell, showcased by special lighting and camera effects, fetchingly sold "Cloudy Morning." The whole gang fanned with production version of "Tzena, Tzena, Tzena." Backing by Joseph Gallichio and orch was first-rate.

As entire formula strives for subtle rather than sock impact, comic Cliff Norton's routine as the do-gooder making a pitch for funds to set up an ammunition dump for juvenile delinquents was satirical and funny.

Garraway's commercials for the rug company sponsor were as effective as they were casual. Bill Hoblin's deft direction ran the intricately informal affair without a hitch.

THE DON OTIS SHOW

With Otis, Jerry Gray orch, Herb Jeffries, Gordon Jenkins, Prince Mendez, Madelyn Russell, Jack Marshall, Bob Crosby
 Producer: Otis
 Director: Don Forbes
 60 Mins.; Tues., 7 p.m.
 Sustaining
KLAC-TV, Hollywood

Don Otis kicked off his initial show from the Palladium ballroom displaying a hefty talent roster, which, strung together in vaude form, registered top entertainment. Layout suffered usual opening night remote jitters but overcame the minor troubles to score heavily. Otis picked up Motorola Television as a sponsor following the first show.

Otis worked easily and smoothly as emcee, filling the bill in a straight-forward manner. The KLAC disk jockey has been handling the same program, in 30-minute form, from the studio, for the past year. Jerry Gray's crew did a fine job of backstopping, considering only half a day's rehearsal. Orch's band numbers are tops.

Herb Jeffries opened the hour-long layout with three of his standard tunes garnering strong response. Jeffries handles himself smoothly and came across well. Prince Mendez followed with a pleasing round of sleight-of-hand routines. Ventriloquist skit was weak from a material standpoint and added patter also failed to hit its mark. Madelyn Russell went through her paces on two ballads and "Deed I Do." Chirp displayed pleasing knowhow on "Deed" but was spotty on ballads.

Though not in the comedy spotlight, Gordon Jenkins ran away with the honors. Pianist paraded a pleasant flare for off-the-cuff humor in his presentation of "My Foolish Heart" and "Bewitched." Jack Marshall's comedy vocaling was also rewarding. Marshall harmonized vocally while puckering on the trombone and did it tellingly. Bob Crosby warbled "I Don't Care If the Sun Don't Shine" and followed with a little light patter that showed him off as a good bet for a video emcee spot of his own layout.

Don Forbes' camera direction, overall, was strong. Though he had trouble at times keeping up with the band, director otherwise stayed with the action and moved his camera deftly. Lighting on initialer was bad.

MOHAWK SHOWROOM

With Roberta Quinlan, Chieftains (3), Harry Clark trio; Robert Alda, guest; Bob Stanton, announcer

Producer: George R. Nelson
Directors: Doug Rodgers, Clark Jones

15 Mins.; Mon.-Wed.-Fri., 7:30 p.m.

MOHAWK CARPETS

NBC-TV, from N.Y.

(George R. Nelson)
Roberta Quinlan's "Mohawk Showroom" returned to NBC-TV Monday night (28), after its summer hiatus, with evidence that it's to get considerably more production backing than it had last year. And, judging from the preem, that's all to the good. In addition to adding the Chieftains, a male vocal trio, to the permanent cast, the bankroller is also apparently shelling out for more ambitious sets. As a result, Miss Quinlan gets a chance to move around the studio more, instead of being anchored to her piano as she has been in the past.

Petite blonde did her usual fine job on the new season's preem, registering strongly with her personality and tunes. She and announcer Bob Stanton teamed on some special lyrics to welcome back the show and then she scored with "I Wanna Be Loved," backed by the trio. Guest Robert Alda, after getting in several plugs for his old and new pictures, did an okay vocalizing job on "I Don't Know Why" and teamed with Miss Quinlan in a clever rendition of "Blind Date," which included pre-recorded "asides." Harry Clark trio backed the vocalists capably.

Stanton did his usual relaxed selling pitch for the sponsor's product. Show is also using that "Carpets from the looms of Mohawk" theme, which caught on nicely last season as an identifier.

ANIMAL CLINIC

With Dr. Wesley A. Young, Oscar

Franzen, Don Driscoll

Producer: Gail Compton

Director: Anthony Rizzo

30 Mins., Sat., 11 a.m.

Sustaining

WCAU-TV, from Chicago

Situated in a veterinarian's office, "Animal Clinic" has enough on the ball to please both adult and kiddie viewers who harbor pets at home. Show serves as a healthy information piece on the training and care of animals. Holding down the medicine-man chores on the broadcast is Dr. Wesley A. Young, whose work before the cameras is executed naturally and efficiently. During the run of the show, Dr. Young takes care of the needs of a few animals brought into him for medication and also answers questions sent in by program's followers.

Show also devotes a portion of the proceedings to instructions in teaching dogs obedience. This segment is handled by canine trainer Oscar Franzen. Supposedly spotlighted for comic relief, Don Carroll, portraying a general handyman, doesn't fare too well in the laugh department. Adding to the authenticity of the program, a nurse, decked out in a standard uniform, helps the doctor with his various assignments.

On program caught Saturday (26), the doctor, among other things, took care of a canary that was having trouble grasping on to the swing in its cage. Doctoring consisted solely of clipping the bird's nails, which proved to be a delicate task. He also offered some valuable suggestions to a listener whose cat had sunk its feet in some lime.

CINCINNATI AT SUNSET

With Ann Ryan, Corsey Robbins, Gene Griffin, Bob Shreve, Bettie Clooney, Bill Thall, Bob Hamilton Trio, Joe Lugar orch (13)

Producers: Bob Gilbert, Charles

Vaughan

30 Mins., Tues. (15), 8 p.m.

WLW-TV, Cincinnati

This was the first of two special shows by Crosley's WLW-TV for NBC-TV feeding and Cincy's first origination for a major TV network. Title, "Cincinnati at Sunset," was followed by slides and films of scenic landmarks without any attempt to portray historical and traditional aspects. Program permitted showcasing of some current members of the Crosley staff which over the years has been a springboard for many of the present radio bigtimers.

Bright and dull spots appeared in the No. 1 "Sunset" edition, which did not measure up to the station's standard for regular variety fare. Opening five-minute spot by the Bob Hamilton Trio, an interpretative dance act imported from the Lookout House, nearby Kentucky night spot, was slow. Standout numbers were Ann Ryan's "Black Coffee," with her usual high class dramatics, and "Bamboozed" by Gene Griffin, baritone. Koll.

S. S. HOLIDAY

With Phil Hanna, Holly Harris, Marga, Ralph Stanley, Reginald Beane, Minnie Jo Curtis

Producer: Bob Loewi

Stager: Dick Rose

Director: Barnaby Smith

30 Mins.; Sun., 7 p.m.

Sustaining

DUMONT, from N. Y.

With the same cast and production crew that is associated with the hour-long "Starlit Time," Dumont's new "S. S. Holiday" show is in reality only a half-hour capsule version of "Time." Show was reportedly cut to 30 minutes to provide a showcase period for the remaining half-hour for "Hold That Camera," another new Dumont show which teed off Sunday night (27). "Camera" is to be moved into Dumont's new Friday night lineup in a couple of weeks, at which time "Holiday" will be dropped in favor of the full-hour "Time."

Judging from Sunday night's performance, the show carried a decided amateurish taint. It's basically a variety program, with the pleasure boat motif tossed in only as a gadget with which to stage the acts. There was nothing either in the dialog or the acts themselves however, to tie in with the boat atmosphere. In addition, the performers stumbled through their lines, making it evident they had been told the general idea of the show without having any actual script to follow. From a production viewpoint, the cameras for some reason were dissolved slowly from scene to scene instead of being "cut," which served only to slow the program's pace to a walk.

Talent, for what it could do, was adequate. Phil Hanna and Holly Harris sold their songs pleasantly and Marga, a Latino chanteuse, did okay with her single effort. Reginald Beane provided a couple of piano-vocal interludes, while Ralph Stanley and Minnie Jo Curtis were on hand for comedy relief.

WILLIE THE WORM

With Warren Wright

Director-producer-writer: Wright

30 Mins., Mon.-thru-Fri., 5 p.m.

Sustaining

WCAU-TV, Phila.

"Willie the Worm" is an idea of Charles Vanda, v.p. in charge of television at WCAU-TV. As worked up by staffer Warren Wright, the show shapes up as Grade A moppet fare. Program features a worm puppet which relates serialized animal stories. To test audience pull, program shows drawings sent in by youngsters about various activities of "Willie," as well as suggestions for unique ties, which the puppet wears. Three film cartoons break up "Willie's" appearances on the video screen.

Wright, who also directs Snellenburg's hour-long "TV Jamboree," does the voice and the puppet manipulations. He has a pleasant, informal and seemingly extemporaneous manner, and avoids the irritating loud gags sometimes found on children's programs.

The worm puppet occupies most of the screen with tall grass as a background. Cleverly contrived, the puppet manages by its movements to hold visual attention while it tells the stories. Wright's voice is the compelling behind-scenes factor. Since its inception two months ago, "Willie" has caught on and outrates "Howdy Doody" locally, according to the figures from the American Research Bureau. Recently the station postponed the program because of a lengthy United Nations telecast, and the switchboard was swamped with complaints. Strictly for juves, its adult appeal is slight, but oldsters forced to attend a program with their toddlers won't find it hard to take.

LET'S HAVE FUN

With Hank Grant, emcee; Elaine

Neblett, Bill Savage, Julian

Stockdale and All Americans

Director: Bill Taylor

60 Mins.; Mon.-thru-Fri., 11 a.m.

GOLDBLATS

WBKB, Chicago

First tele venture by this major Chi department store isn't off to a very auspicious start. Show is a casually-produced mixture of music, quizzes and stunts that adds up to only fair entertainment. Because the series seems unlikely to create much audience enthusiasm, it'll hardly provide the retailing sponsor with a fair test of video's in-home selling potency. Entire cast, on show caught (23), seemed as new to TV as the bankroller. Technical handling of remote, which is done from store's own studio, was below par. The most noticeable improvisation was the lack of an overhead mike. Emcee Hank Grant worked the entire segment with a hand mike, while the singers did their chirping from behind a standup mike.

Commercials for the co-op products were well-spaced and ably delivered by John Dunham. Dave,

Tele Followup

NBC-TV's "Masterpiece Playhouse" series presented a good, workmanlike adaptation of Shakespeare's "Othello" Sunday night (27), but the morbid drama was enacted a trifle too flamboyantly and too much in one key for best results. While producer Fred Coe utilized a unit set for the production, which made it possible for the cameras to operate from the center of the action, he seldom succeeded in establishing the rapport with viewers which has been achieved with other Shakespearean plays on video. The audience, in other words, was seldom drawn into the action.

Stephan de Baun scripted the play for the video presentation, and succeeded in retaining the most dramatic segments while providing a smooth continuity. Toren Thatcher played the tortured Moor and while his gestures were a bit too accentuated for TV's requirements, he nonetheless made his characterization extremely believable. Alfred Ryder, on the other hand, underplayed his portrayal of Iago and, as result, scored with much greater impact. Olive Deering was fine as Desdemona. The scene in which she fought against Othello's attempt to strangle her was vividly presented. George Keene made a good Cassio, and John Seymour, Muriel Hutchinson and Al Sheean registered in supporting roles.

Cast and cameras were reined deftly by Delbert Mann, and Donald Pike turned in a perfect assist as technical director. Coe's production mountings were stand-out, including the neatly functional sets designed by Otis Riggs and a special score composed and conducted by Harry Sosnik.

Ed Sullivan's "Toast of the Town" missed fire Sunday night (27) via CBS-TV mainly because of a lack of standout acts, and because the show closed with a straight novelty turn which not only has been seen before on TV but which lacked the strength to hold down the curtain spot. Program spotted such name talent as Vincent Lopez, the Berry Bros. and Metopera soprano Eleanor Steber, but none of them carried the necessary punch which Sullivan has usually managed to get in one act each week.

Miss Steber did a fine job on "Un Bel Di" from Puccini's "Madame Butterfly," coming back later in the show to strum a guitar for an American folk-tune. Lopez scored with a couple of his fast-tempoed piano solos, but went into too long a chat with Sullivan in explaining how he first broke into show biz. Berry Bros. flashed little of their usual terping talent, confining their work mostly to working out individually rather than in unison. Tom and Jerry impressed with some dazzling acro work on the parallel bars, and Allen and Blanche Lund registered solidly with their brace of terp routines.

Comic Henny Nadell drew plenty of yocks from the studio audience with his routine on a nervous draftee, but that skit too has been seen too often before on TV. Finale had Lenny and Margie Ross in a bag-punching exhibition, which might be good vaude but wasn't good vaude, especially in the important closing spot. For stage dressing, Sullivan brought sports-caster Mel Allen up from the studio audience for a bow, following Allen's "Day" earlier in the afternoon at Yankee Stadium, N. Y.

First half of the "Paul Whiteman TV Teen Club" on ABC-TV, Saturdays, at 8 p.m., has been picked up by the American Dairy Assn. It has good possibilities for selling the under-20 set on drinking milk in lieu of soda pop. Slogan, "for the lift that lasts, drink milk," comes over nicely and was given a strong pitch via one production number. In this a vocal quintet of four girls and a boy sang the saga of "Home-Run Harry" who went into a slump, from which he emerged by taking the milk cure. Segment was amusingly done.

The half-hour is hyped by a talent contest in which the young performers compete for Philco radio and tele sets. As is to be expected, level of performance runs the gamut from good to indifferent, but there's a variety of acts and most of them are exuberant. Whiteman makes a topflight host and his teenage daughter Nancy helps make it the kids' own show.

Edith Fellows is star of a 15-minute film made by World Video titled "Beauty and the Bistro." Pic concerns an American girl who wanders alone into a Parisian Apache cafe.

SMILIN' ED McCONNELL

Producer-director: Frank Ferrin
Writers: Hobart Donovan, Dick Miller

30 Mins.; alternate Sats., 6:30 p.m.
BROWN SHOE CO.

NBC-TV, from New York

(Leo Burnett)

Smilin' Ed McConnell, whose AM show is heard on Saturday mornings, launched a television on alternate weeks Saturday (26). It's a vidpic production completely, which is required by the nature of McConnell's characters, Froggy Cat, Squeaky the Mouse and Old Grandie, the Talking Piano. The animals, who came on only briefly at the end of the show, are animated by stop-motion and other techniques and are the kind that should please the young set. Squeaky's working a music box and Midnight's playing the bass fiddle come off as good juvenile fantasy.

Bulk of the show was taken up by a filmed adventure story, with Ghangha the elephant boy as central figure. It was a transparent yarn, dealing with an evil gardener who knocked out the kid, stole a ruby he was carrying and left him to a man-eating tigress. Elephant saved the youth, who then brought the thief to justice. Production showed evidence of a low budget via avoidance of actual fighting scenes, etc. But for the moppet audience it may appeal.

McConnell registers as somewhat condescending. Commercials were strongly pitched, asking the youngsters to wear Buster Brown shoes back to school. The Buster Brown trademark, in which Buster and his dog come to life, should click with the kids.

THAT McMAHON'S HERE AGAIN

With Ed McMahon, Dave Stephens

Quartet, the Velvetones, Richard

Caulk, Natalie Nevins, Marge

Holban

Producer-director: Alan Bergman

Writers: McMahon, Bergman

30 Mins.; Mon., 9:30 p.m.

Sustaining

WCAU-TV, Phila.

"That McMahon's Here Again" was presented as a one-shot in WCAU-TV's series "Do You Like This?" which is aimed at selecting fall programs. The McMahon show (21) has a song and dance format. Instead of the emcee device, Ed McMahon acted as a travel agent to cue the sets—the Netherlands, Mexico, a fantasy world and London's Soho. Songs were obvious choices such as "Wilhelmina," "La Cucaracha," "A Little Bit of Heaven" and "Limehouse Blues."

Richard Caulk and Natalie Nevins, the boy and girl vocalists, showed up nicely, both vocally and visually. The Velvetones, who have been working clubs, were more finished and professional and clicked on two numbers. Dave Stephens, the pianist who leads the WCAU-TV band, gave solid back to the chirpers with his quartet. Obvious weak spots were the tapdancing bits.

Lighting and camera work were interesting, using fadeouts to effect act changes, but the sets were noticeably skimpy and a tipoff to the sustainer budget. McMahon is one of the tireless workers on the WCAU-TV staff and always can be counted on to come with another idea. In the present quickie, the idea was okay but its working out needed more originality and elaboration.

TODAY—NEWS AND SPORTS.

With John Wingate, Kevin Kennedy

Director: Roy Meredith

15 Mins.; Wed., 8:45 p.m.; Thurs.

Sat., 8:30 p.m.

Participating

WOR-TV, New York

Format of this 15-minute news segment is an interesting one. Program is departmentalized into war news, Washington news, local bulletins and sports. Each segment is introduced by a short trailer, newsreel style. Departmentalization serves a number of good purposes—clarifying the news, preventing show from becoming static and giving good visual effect.

John Wingate handles all but sports news, with Kevin Kennedy reporting sports results briefly. Wingate's commentary is generally okay, but he could tighten his script a bit. Since he doesn't analyze, crisp and terser presentation is called-for. Wingate's work with maps in war news department is excellent, with newscaster drawing in lines on the near-blank map to show troop concentration and drives. Voice and appearance are pleasant.

Camera work isn't up to par. At one point on show caught, Kennedy turned the show over to Wingate, but camera stayed on Kennedy for a moment, and latter had to force a silly smile. Maps and scoreboard are nicely constructed and easily readable.

THE NEWS AND ITS MEANING

With John Daly; Bill Hamilton, announcer; Maj. George Fielding Eliot, guest

Director: Ted Marvel

15 Mins.; Sun., 10 p.m.

CBS-TV, from New York

(BBDO)

Intended only as a five-week filler until Goodrich's "Celebrity Time" resumes telecasting, the initial segment of this 15-minute review of the week's news and spot developments showed enough strength to merit continuation as a permanent feature.

John Daly got an astonishing amount and variety of information into the short time allotted him. He opened the show with spot war news, using some excellent maps. Then he gave a review of the week's news, using newsreel shots and stills. He interviewed the weekly guest, this time Maj. George Fielding Eliot, on whether air power alone can win a war. He closed with hints of developments to watch during the coming week. And managed to find time for a commercial too.

General tone of the show is authoritative. Daly delivers his news and analysis tersely and concisely. Newsreels are cut for essentials only, and stills bearing only on newsy topics are shown. Purpose of all pictures is not simply to show a scene, but to implement the spoken word.

Commentator's interview with Eliot was quick and to the point, yet got all necessary opinions and information. It was a fine job of interviewing. Preview of news to come was specific, not vague.

There wasn't too much for the cameras to do, since a good part of the show was newsreel and stills, but they did catch Daly and Eliot well.

In line with Goodrich's intention of publicizing the rubber situation in the present crisis, announcer Bill Hamilton did an excellent job with a documentary commercial showing development and present condition of the synthetic rubber industry and supply in the country.

THE REAL MCKAY

With Jim McKay, Mac Perrin,

Ellen Parker; guests

Producer: Jack Lescault

Director: Rod Mitchell

Writer: Frank Moriarity

90 Mins.; Mon.-thru-Fri., 2:30 p.m.

Sustaining

WCBS-TV, from N. Y.

As its initial regularly-scheduled early afternoon program, WCBS-TV, local CBS outlet, bowed last week with "The Real McKay." Program, running 90-minutes daily, has an adult and casual manner that should find favor with afternoon viewers. Made up of tunes and conversation, show sports a homey atmosphere that makes for relaxed and pleasant viewing.

Adding most to show's effectiveness are the contributions made by its three regulars. These are Jim McKay, around whom the program is built; Mac Perrin, singer-pianist, and Ellen Parker, songstress. Latter, however, should taper off on responding to all lines as though they were yock material. McKay, the central character in this mid-day series, displays a pleasing personality. Perrin, whose keyboard work is tops, also demonstrates an ease that puts him alongside of McKay in the personality department. Miss Parker, except for her excessive tendency towards laughter, makes a nice appearance and rounds out the trio in tasteful fashion.

Located on the porch of McKay's home, program sustains a friendly mood throughout. Format has various guests dropping in to chat with McKay. These talks usually turn out to be interviews, with the host offering intelligent questions that promote solid answers. Besides confabbing with the guests, McKay, Perrin and Miss Parker discuss various subjects among themselves which make for light and breezy conversation. Another segment of the show which came over nicely was the reading of suggestions sent in by the listeners and bringing these forth for discussion.

About 10 musical numbers were offered on show caught Thursday (24). These included solo renditions by McKay, Perrin and Miss Parker. McKay displays a folksy manner in his singing, while Perrin vocals as well as plays the piano in neat style. Miss Parker also comes through capably in the chirp department.

Dallas — Martin B. Campbell, general manager of WFAA-TV, announced that the outlet will telecast six high-school football games this season, with the opener set for Set. 16. All games will be televised from Dal-Hi Stadium. George White, sportswriter and commentator, and Carl Mann, WFAA-TV sport announcer, will describe the contests.

ONE MUTUAL AIR SHOW DRAWS 2,511,062 PIECES OF MAIL



AIRMAIL

In a recent Collier's article, John Crosby noted the significant fact that Mutual gets more than twice as many letters a year as the oldest network in the business. A lot of people, including our Mister Plus, consider this a good, tangible measure of Mutual response-ability.

And now comes another mountain of proof...sky high.

During four recent weeks, one Mutual program drew 2,511,062 pieces of mail. That's right: two million, five hundred and eleven thousand, sixty-two!

The give-away? None. The inducement? Plain altruism. The whole story? Simply this:

"Ladies' Fair" is broadcast over Mutual coast to coast on weekdays, 2-2:30 p. m., NYT. Tom Moore, as host, adds a fresh fillip to the traditional housewife-participation by offering each day's quiz winner a choice of ten balloons to pop, with various prizes inside.

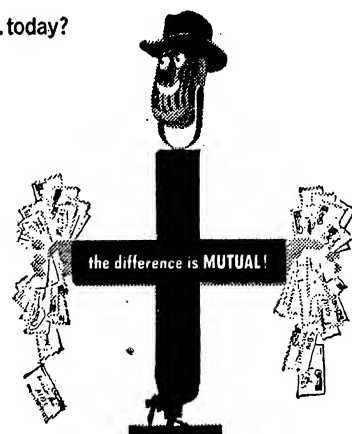
For four weeks in June, Moore invited listeners (just once during each broadcast) to nominate friends' names for inclusion in the balloon-popping and a crack at duplicate prizes. Listeners themselves got nothing more than a glow at naming a possible winner—but two and a half million of them responded.

That's how Mutual delivers the mail...by air.

A radio program which can draw more than two and a half million pieces of mail in four weeks, can surely help sell your product, too!

Why not write us a letter for details...today?

MBS



The Mutual Broadcasting System, 1440 Broadway, New York 18, N.Y.

Broadcasters Irked at UN Radio; Programs Sliced as Budget Runs Out

Some broadcasters are griping at United Nations Radio, which this month is cutting down its expenditures for feature stanzas on the international organization. The kilowatts feel that now, when interest in the UN is at its peak, more rather than less coin should be spent on explaining UN activities.

According to UN Radio chief Peter Aylen, the curtailment of UN feature programs was planned last year as a means of stretching the budget. Because UN gets all the straight news coverage it can handle during fall meetings of the General Assembly, it was felt, the coin for feature shows would best be concentrated in the generally less eventful January-July months.

However, some feature airers are being continued, as planned. "UN Story," 15-minute dramatic transcriber, is still available, and the daily "UN Today" roundup is being used by about 160 stations. The weekly "Memo From Lake Success," which is beamed via CBS, will also be heard. Funds for that are available because the UN took the show off for the summer season.

The webs, meanwhile, feel that they should get additional support from UN through the cost-sharing on feature programs which explain and interpret UN events, particularly since they believe UN actions need further elaboration in the current international situation. Nets say they've spent time and money covering the UN news, and should get the aid in return.

UN is continuing its overseas broadcast activities, webs say, and should back up broadcasting in the U. S. The international organization, however, explains that it has a specific directive to provide some service to all member nations, particularly to the smaller countries with less developed communications networks.

'PRESS' PACKAGERS SUE MUTUAL FOR \$1,250,000

Martha Rountree and Lawrence Spivak, co-owners of "Meet the Press," on Monday (28) sued Mutual, WOR (N. Y.) and Crowell-Collier (which backs "Reporters Roundup" on MBS in Chicago and Gotham), alleging breach of contract in the network's cancellation of "Press" and infringement of their stanza by "Roundup." They said their pact with MBS runs through '52 and are asking an injunction, accounting and \$1,250,000 damages.

The co-owners stated that they are going to urge the FCC to consider the question of program protection, presumably asking the Commission to consider claims of "plagiarism" when station licenses come up for renewal.

MBS reportedly canceled "Press," a co-op show, because the producers put the television on NBC-TV, also as a co-op, which caused confusion when Mutual affiliates tried to sell the stanza.

Purity Getting Behind

Weather in WPIX Show

Purity Bakeries, through the Chicago office of Young & Rubicam, will bankroll a five-minute weather show on WPIX, N. Y., which will be aired 14 times weekly. Show, tagged, "The Weatherman," will be handled by Ray Knight and will originate from the rotunda of the Daily News Building twice daily at 6:30 and 11 p.m., seven days a week.

Sponsor pick: up the show Sept. 10 after a two-week shakedown run. Deal is for 52 weeks.

KTTV Splits Team

Hollywood, Aug. 29. Team of Jack Wheeler and Jack Rourke, which has been holding down the 10:30 p. m. to midnight slot on KTTV for the past year, has been split up by the station. Wheeler becomes emcee of "Hollywood Studio Party," formerly "Fun in the Sun" which will air from Country Club hotel, and Rourke probably will bow with a 15-minute quiz layout.

Former Wheeler-Rourke time spot goes to Bill Leyden, who has been playing disk jock to KTTV's "Soundies" program at 6 p.m.

WSM SETS TV CARNIVAL TO PREP FOR VIDEO BOW

Nashville, Aug. 29.

Radio station WSM here, which is scheduled to formally open its television outlet WSM-TV around Oct. 1, may tee off its video operation Sept. 30 with a telecast of the Notre Dame-North Carolina football game. Station, currently celebrating its 25th anni, marked the addition of TV to its operation with a five-day Television Carnival, which began Aug. 13. Despite heavy rain the first three days, project drew a total attendance of approximately 112,000.

More than 20 continuous hours of video entertainment was offered by WSM-TV during the carnival, which ran from 4 p. m. to 10:30 p. m. on the opening day and from 7 p. m. to 10:30 p. m. the remaining four days. A 64-page tele section was issued by the Nashville Tennessean on the opening day of the carnival.

WLW-T Raiding WCPO-TV Talent; Rattle Hassle Hypothesizing Feeling in Cincy

Cincinnati, Aug. 29.

Raiding by WLW-T of WCPO-TV talent has hypothesized feeling between the two stations.

Mel Martin, an announcer, is the latest of three WCPO-TV staffers signed by the Crosley station during the past fortnight. He had been with Mort Watters' Scripps-Howard operation for only several days. Formerly in Chautauqua, Martin started a full hour strip, "Breakfast With Mel," on WLW-T Monday (28).

Jim Fair, emcee-announcer, who conducted the "Meet the Ladies" series on WCPO-TV for eight months, now has a new "Girls Will Be Girls" series on WLW-T. Don Meeks, an announcer on WCPO-TV during its first year, also has made the switch to WLW-T.

Another development in the competitive wrangle between the two stations has WLW-T taking over Friday night local wrestling shows, which it originally telecast, but which were diverted to WCPO-TV for nearly a year.

KTSL UPS SCHEDULE TO SIX DAYS WEEKLY

Hollywood, Aug. 29.

Six-day-weekly schedule for Don Lee's KTSL goes into effect Sept. 16 after a lengthy period of five-days-a-week lensing. Outlet still remains dark on Sundays.

New schedule calls for a six-day schedule for KTSL's sign-on western feature with the Saturday beaming followed by "Gigi and Jock" series of 13 puppet pix leased from Teevee Co. for \$150 per program. Station has rights to double running of package.

Friday's "Women Are Wonderful" program shifts to Saturday under the new setup, to be followed by a football film series tagged "Touchdown." Station will sign off with a feature film after beaming "Famous Jury Trials" and "Inside Detective."

NAB '51 Sesh Set for Chi

Washington, Aug. 29.

The 1951 convention of the National Assn. of Broadcasters will be held at the Stevens hotel, in Chicago, some time during next April, according to Eugene S. Thomas, WOR-TV, New York, chairman of the NAB board committee on convention sites and policy.

New York was second choice. Committee, in addition to Thomas, consists of Harold Wheelahan, WSMB, New Orleans, and James D. Shouse, WLW, Cincinnati.

'Witch' to Fly Again

"Witch's Tale," mysterious which was beamed for 10 years in the '30s, has been auditioned by NBC. Creator Alonzo Dean Cole will script the Ed Wolf production.

Television will be auditioned next month.

Neal as WERE G.M.

Cleveland, Aug. 29.

Bob Neal, program director of WERE, is taking over assignment of general manager of station owned by Ray T. Miller. Once an opera singer who turned to radio about five years ago, Neal will continue to be studio's sports director in addition to personally announcing the Cleveland Browns' football games and other major events.

This year WERE will broadcast play-by-play descriptions of the Cleveland Barons' hockey games at Bud Rand's Arena here.

Navy Operating Own TV Station

Memphis, Aug. 29.

The Millington Naval Air Station, located about 18 miles from downtown Memphis, is now operating a full-fledged TV station for Navy personnel. The Navy outlet uses the call letters Station (NQA) and telecasts on Channel 8, WMCT, Memphis' TV outlet, telecasts on Channel 4.

For the time being the Navy TV station will telecast only on Tuesday nights between 6 and 9 and covers a range of about five to seven miles. "We hope to be on the air five nights a week," station manager J. F. Stephens said, "and we also hope to have increased power so that our programs can be seen in Memphis."

The station was installed primarily for training purposes with the bulk of the talent for shows and programs lifted right from gob ranks, Stephens pointed out. The major parts of the Navy TV outlet are "homemade," he said.

WBT Will Fight Order To Reinstate Nine Men

Charlotte, Aug. 29.

Objections of the Jefferson Standard Broadcasting Co. to the recommendations of trial examiner Alba B. Martin at Winston-Salem, N. C., last Tuesday (22), that the firm rehire certain employees discharged because of their union activities, will be filed within 20 days, according to Charles H. Crutchfield, vice-president and manager of the company and general manager of station WBT.

Examiner Martin found that the firm discharged George B. Patterson, Jr., S. J. Sullivan, Walter S. Hill, T. W. Perkins, Leonard Flowers, Robert R. Hilker, A. O. Richardson, Allen W. Hingle and E. L. Stoupe for union activity, and said they should be offered reinstatement "without prejudice" and receive back pay to Sept. 3, 1949.

Order WGBS Reinstatement

Miami, Aug. 29.

Regional board examiner for the NLRB disallowed the firing of two local members from Miami's station WGBS (CBS), one of whom is Paul Kingsley, president of the local Guild, who, with William H. Murphy, was allegedly discharged by the Fort Industry Co. affiliate on Jan. 5, 1949, for union activities.

He recommended that the station "cease and desist in discouraging union activities among employees; desist from coercing employees against organizing for collective bargaining; offer to Paul Kingsley and William H. Murphy full reinstatement without prejudice, and return any losses in pay lost after their discharge." Fort Industry said it would appeal.

Catholic Hour in Special Anti-Communism Series

Washington, Aug. 29.

Special drama-documentary series on Communism, called "Operation Survival," will go out over NBC 6 to 6:30 p.m., EDT, during the four September Sundays. It will be presented on the Catholic Hour by the National Council of Catholic Men.

First, "Spectre Over Europe," will trace the development of Marxian philosophy up to the Russian Revolution. Second, "The Giant Is Harnessed," will show development of Communism in Russia under Stalin. Third, "Now the World," will show the international spread, with the danger to the U. S. Last of the series, "Awake or Perish," will explain what the individual can do about Communism.

State Dept. Warns Nations to Accept Int'l Standard as Aid to World Web

Washington, Aug. 29.

SAG Warns Actors On TV-Limited Contracts

Hollywood, Aug. 29.

Screen Actors Guild, still operating separately from Television Authority in its dealings with television producers, warned its members this week to be wary of signing any agreements with TV film producers which do not restrict use of the film to video specifically. Some few indie producers, according to the Guild, are signing actors to personal service contracts for vidfilms and the danger is present if these producers are not signatories of SAG's basic contract.

"Even though the producer states verbally," the Guild commented, "that the film is being made only for TV, there is nothing to prevent such a film from being shown in theatres and elsewhere unless you insist on a special clause in the contract limiting the picture's use to TV. If the producer has signed the Guild's basic contract, the actor is protected."

FCC Rules Called Rigid On Ball Game Break-In For Station Letters

New York.

Editor, VARIETY:

We sympathize with your criticism of WINS operations during the Yankee baseball broadcasts, especially your item in the Aug. 9 issue of VARIETY. The item criticized station operation on our required periods of station identification, during a Yankee-Cleveland game when the station interrupted an inning-end recapitulation being given by Mel Allen.

Section 3.187 of the FCC Rules and Regulations provides for announcement at definite time, as you know. "In the case of variety show programs, baseball game broadcasts or similar programs of longer duration than 30 minutes, the identification announcement shall be made within five minutes of the hour and of the times specified elsewhere in this section."

A system of cues is necessary whereby all stations participating can comply with the FCC rules. Regardless of what action is taking place in the field of play, a station identification must be made within the required time or period. If it is not done at the various stadia a switch back to the studio must be made for the "break."

Allen and Curt Gowdy have during the entire season with the help of a production man on the scene attempted to make these "breaks" at the proper time. However, the varying situations on the field of play, the excitement and tension that goes along with the game of baseball, sometimes tends to make them forget the station's responsibility. Neither Allen, Gowdy nor WINS have any intention of interfering with the game in its play. However, it is a complicated situation and occasionally an occurrence such as the one cited happens.

Joseph G. Besch, WINS Dir. of Public Relations.

Liberty B'casting Plans Full Coverage by Oct.

Dallas, Aug. 29.

The Liberty Broadcasting System, Dallas-based national radio web, will begin operating in all 48 states Oct. 2, according to Gordon McClendon, prez of the network.

Now listing 237 affiliates in 34 states, LBS will have at least 300 when it goes nationwide, according to McClendon. McClendon intends to open a news bureau in Washington and have three 15-minute newscasts daily from the capital.

Ted Husing, sportscaster, has signed a contract with LBS to broadcast Army football games. McClendon himself will do Louisiana State U. broadcasts Saturday night. Sundays, he plans to broadcast New York Yankee professional games. When the Yanks aren't playing, Husing will air the New York Giant's contests.

Television cannot achieve its mission as a service for world-wide exchange of information, warns the State Dept. unless the nations accept an international standard.

"While agreement regarding international television standards does not mean that an international television network will be possible tomorrow or the next day," adds State, "it does mean that (1) countries located geographically adjacent to one another may exchange 'live programs'; (2) recorded television programs may be exchanged internationally; (3) countries may plan to establish a television system with no fear that they will be made obsolete in a few years by a possible change in standards; and (4) eventually the dream of an international television network may be fulfilled."

State points out these discrepancies: U. S. uses 525 line pictures at the rate of 30 frames per second; Britain uses 405 lines with 25 frames; and France has 819 lines, and 25 frames per second.

The International Study Group of the International Radio Consultative Committee has set up a standard of 625 lines, 25 frames per second, to be established in the Netherlands, Belgium, Switzerland, Austria, Sweden, Denmark and Italy.

Thus, this may become the standard for most of Europe, and the U. S. might be forced to shift or find itself left out of worldwide web. In an effort to narrow the gap, a study is being made to determine whether the U. S. 525 lines and the Continental 625 lines can be made compatible, so that telecasts could be made across the Atlantic.

AM-TV TALENT TO SPARK SYRACUSE STATE FAIR

Syracuse, Aug. 29.

Radio and TV personalities again will brighten the New York State Fair, which opens an eight-day stay here Saturday (2).

Vocalist Frances Langford will be spotlighted Saturday and Sunday nights at the horse show, with Jessica Dragonette, air soprano, carrying on Monday, Tuesday and Wednesday nights. Gil Lamb, film comic, will m.c. the shows.

On Thursday and Friday nights Eddy Arnold, "The Tennessee Plowboy," his guitar and NBC radio unit will be presented in the Coliseum. Entertainers include Guy Willis and his Oklahoma Wranglers, Johnny Sullivan, Roy Wiggins, Gabe Tucker and the Sleepy Hollow Gang.

Windup attraction, Saturday, Sept. 9, is Milton Berle and a variety bill which will give two performances.

New Hub Area Longhair Station Prems Sept. 1

Boston, Aug. 29.

WXHR, a 5,000-watter in neighboring Woburn, operated by the Middlesex Broadcasting Corp., will attempt to corral the area's classical music fans when it inaugurates its new policy of broadcasting strictly longhair stuff Sept. 1. Station hopes to recoup the lost audiences of WBMS, Hub indie, which scrapped its longhair format last spring when listener resistance to commercials forced advertisers to drop sponsorship of time, resulting in the station switching to an all-pop music format.

WXHR has an unlimited FM license and present plans are for the station to operate from 5 p.m. to 11 p.m., with afternoon broadcasts probable if listenership warrants. Station execs figure the area has approximately 85,000 FM receivers, and with over 400,000 video sets of which an estimated 20% are equipped with FM tuning bands, the outlook for the project shapes up mildly successful.

John R. Thornton, formerly assistant manager of WBMS, has been appointed WXHR manager, and has promised longhairs a diet of classical and operatic fare "uninterrupted, or faded, for a commercial message." Thornton believes the area has a large segment of potential listeners.

JOHN NASHT'S

HOLIDAY IN PARIS

Starring



TELEVISION'S
FIRST MUSICAL
EXTRAVAGANZA
ON FILM

FIRST
13 HALF HOURS
AVAILABLE
IMMEDIATELY

DOLORES GRAY



**EDITH
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and



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COMPAGNONS DE LA CHANSON

WITH

Dorothy Allen, Stephen Garrett, Meredith Lang, Ted Laurie, Lido Bluebell Dancers, Rex Regent,
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and

THE STEP BROTHERS • HUGH SHANNON • DANNY DAUBERSON

and Many Other Variety Acts

*Filmed against authentic backgrounds
in Pigalle, Rue de la Paix, Montmartre, Champs Elysees, etc.*

Produced and Directed by JOHN NASHT . . . Special
Music and Lyrics by JACQUES METEHEM, Stephen
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Tele Chatter

New York

Warren F. Redden, former film director with Republic Aviation and with the U.S. Dept. of Agriculture, named assistant to H. Grant Thels, chief of CBS' film service operations. He replaces Thomas McAndrews, who resigned to join the Kenyon & Eckhardt agency. . . . David Savage named advertising-publicity director of Official Films and will also act as exec assistant to sales manager Jack Stewart. . . . Mary Reid signed for a character role on CBS-TV's "Detective's Wife" Friday night (1). . . . Martin Ritt and Yul Brynner assigned by CBS as producer and director, respectively, of the "Amm-i-dent Mystery Playhouse," which tees off Sept. 19. . . . Jack Pegler, prez of the F. G. Back Video Corp., and Dr. Frank G. Back, inventor of the Zoomar lens, junketing to Mexico City this week for the official opening of the city's first TV station, XHTV. . . . Ruth Bean, home economist formerly with the Kresge-Newark store, launching her new half-hour show via WATV, Newark, entitled "Shop, Look and Cook" Labor Day (4).

Red Benson, emcee of WOR-TV's "What's Offered?" has started the same show in Boston via WBZ-TV, commuting between N. Y. and the Hub. . . . Snag Werris due in from the Coast this week to head up the writing staff for NBC's Jack Carter show. . . . Larry Douglas, singer featured in the current Broadway production of "Where's Charley," guesting Friday (1) on NBC's "Mohawk Showroom." . . . Sheriff Bob Dixon of CBS-TV's "Chuck Wagon" has inaugurated a children's quiz feature on the show each Sunday. . . . Jim Kovach, NBC radio's program operations chief, upped to position of production coordinator of the TV production services department. . . . Bob Russell misses the second (Sept. 8) show of "Versatile Varieties," on NBC-TV, which resumes for the season Sept. 1 for Bonnie Mald. Russell, emcee-headliner of the variety layout, will be emceeing for the 10th year the "Miss

America" pageant in Atlantic City the week he's off TV. . . . Ann Sheridan in town for a looksee at the TV situation. . . . Rolly Bester will have the femme lead in the first annual program of NBC-TV's "The Big Story," Sept. 15.

Hollywood

Al Fischler anked his trade-paper beat to become coordinator of daytime programming for KNBH. . . . Irving Starr formed his own video production firm and will package a satirical western serial starring the Ritz Bros., with Lou Breslow inked to write and direct. Producers Service Corp., headed by Carl Swannstrom, completing construction on a new rental studio for tele producers. Bill Dix will manage the enterprise, and pair also is planning production of a series of western vidshorts featuring two trained dogs. . . . Gig Young starring in a series of 26 "Robin Hood" telepix for United Television Artists under Bill Asher's direction. . . . KLAC-TV revamping entire sales staff in preparation for fall programming when, with baseball fadeout, one-third of the station's schedule will have to be filled.

KTTV leased 28 British mystery features for local television, deal carrying with it an option on national video rights. . . . John Braislign signed for a regular Saturday night stint on KLAC-TV. . . . KTSL closed a deal to beam footage on five Notre Dame home games this year, each to be telecast three days after the game is played. . . . Mel Torme and Jon and Sondra Steele making telepix for Lou Snader's teleproduction outfit. . . . Don Otis show from the Palladium ballroom has been sold by KLAC-TV to Motorola for a solid 52 weeks at a flat \$104,000 fee starting last night (Tues.).

Chicago

Bill Gargan, enroute to N.Y. to resume his "Martin Kane" adventures on NBC-TV, stopped off here to pitch some new shows to Windy City sponsors and agencies

last week. . . . Don McNeill and crew whipped up second kine of their pending ABC tele show for benefit of Philco execs. . . . Standard Oil tossing party for Wayne King Thursday (31) when his program returns for second season on split NBC-TV net for oil company. . . . Funnymen Cliff Norton resumes his five-minute, cross-the-board quickie for American Family Flakes on WNBQ Sept. 4. . . . Tony Nuccio and Jean Connors, novelty singing duo, grabbed off a week's engagement at the Chicago theatre as winners of the "Admiral Talent Hunt" on WBKB. . . . Holsum Bakers, through W. E. Long agency, spotting second-run Gene Autry vidpix in four southern markets.

Dan Petrie set to direct "Pan-handle Pete" when it bows on NBC-TV next month. . . . Jim Moran (Courtesy Motors) renewed sponsorship of WENR-TV's Thursday night wrestling, through Malcolm Howard agency. . . . Studs Terkel in N. Y. on biz. . . . Ed Skotch to direct "Paddy the Pelican" which bows on ABC Sept. 11 from Chi. . . . The Tates, dance team featured last season on NBC's "Garroway at Large," are playing the hotel circuit this year. . . . Al Morgan's Monday night DuMont beaming is bankrolled on WGN-TV by Fox Head "400" Beer, through Weiss & Geller. . . . Peggy Taylor filling in for Joan Barton as thrush on WGN-TV during latter's leave of absence. . . . Jim Shelby, McCann-Erickson Chi. radio-tele chief, back after a Florida fishing trip. . . . Don Tennant's puppet strip, "Hold Er Newt," debuts on ABC-TV Sept. 11.

Gillette vs. Pool

Continued from page 1

rights, which would mean Gillette would be able to recoup at least part of the \$800,000 it is paying into the Big Leagues' players fund. That, it is said, is what makes it possible for Gillette to pay the stations for their time.

Decision against pooling the Series for TV stations this year was reportedly made by Gillette and the Maxon agency, which handles its account, in a direct move to prevent any DuMont affiliate from getting the games. It was DuMont, with the backing of Chevrolet, which formed the bidding for rights to the Series up to \$800,000. Thus, while Gillette will not confirm this, the razor firm is said to be firmly adverse to letting any DuMont station come in on the Series honors.

Interesting side angle to the no-pool decision is the fact that many of the stations which objected last year to carrying the games for free are willing to take them that way when the Series tees off in October. According to representatives of these stations, baseball fever is at a higher pitch this year than ever before, and many of their viewers will be expecting to see the much-publicized Series. In Philadelphia, especially, where the National League Phillies have a chance to take their first pennant since 1915, each station would like to be fed the games. As it is, however, the assignment can go to one of them alone.

Sitting in on the final decision this week are Craig Smith, Gillette ad manager, who trained into N.Y. from Boston Monday (28); Maxon veepee Ed Wilhelm, and Paul Jonas, representing Mutual, which has a partial say in the decision through its standing with the Big Leagues.

Snarl On

Continued from page 22

schedule to the affiliate. That situation is marked in Boston, for example. NBC has a primary affiliation pact with WBZ-TV and so is demanding that it get one of the two cable lines to Boston on a full-time basis. Other station, WNAC-TV, is shared by ABC, CBS and DuMont, which are asking that time on the two lines be split four ways.

Committee of network reps to iron out the allocations is unofficial and functioned for the last two years at the invitation of AT&T. Committee this year has now been permanently disbanded, which leaves it up to the phone company either to allocate the channels on its own or call in the FCC as referee. Situation, incidentally, will never be completely solved until the Commission lifts its ban on new TV station applications and the phone company is able to equip enough cable facilities to service all four webs in all parts of the country.

CBS Snares

Continued from page 23

ence after a trial of several weeks, the web dropped it and returned to slotting feature film oldies in the 8 to 9 period, on the assumption that films represented the least expensive method of programming. Only other network to attempt competing with Berle in the past has been DuMont, with its "Court of Current Issues." Latter program, however, is a public service-type show and, while it probably latched onto a number of viewers who might not have appreciated the Berle comedy, it was never regarded as a threat to Berle's rating.

NBC Figures

Continued from page 19

the first show, plus the others listed below, indicate how this program pattern will cul. from the wealth of RCA "family" talent pools—of which RCA Victor recording artists are many. It will be charged off, in part, as a showcase and exploitation medium as well as the NBC "def" to CBS, Benny & Co. Barry is due back from his Hollywood talent huddles right after Labor Day.

Second Lineup

The No. 2 bill, headed by Marx, will include Phil Harris & Alice Faye, Fran Warren, Mario Lanza, Greer Garson & Walter Pidgeon, another hillbilly recording artist (there will be one each week), the same two bands and choir. Berle's and Hope's shows haven't been set up as yet.

The new pix and plays will keynote a showcase for Hollywood and/or Broadway new entries. Thus, Miss Hopper on the first bill, including her film chatter, will keynote the new Laurence Olivier chore in Hollywood; the Garson-Pidgeon pitch on the second bill etc. Murvyn Vye's telephone scene from "Live Wire" is mullied as the likely kickoff legit excerpt.

Besides the \$30,000 weekly talent nut, there will be an \$8,000 production overhead. The underlying purpose is "to dramatize that NBC is still a show-wise network."

The program calls for 30 weeks, but there is an escape device at the 10-week mark if, for some reason, the idea doesn't jell.

Texas Afternoon Airing

Dallas, Aug. 29.

WFAA-TV begins mid-afternoon programming this week, taking to the air with its first telecast at 4:10 p.m. with "Pencil Previews," followed by a 15 minute newcast with Don Morrow.

WBAP-TV, Fort Worth, recently also began mid-afternoon program signing on the air at 2:30 p.m. and signing off at midnight.

Two More Sponsors For News Programs on ABC

Increased commercial interest in news is evident at ABC with Dolcin and Serutan backing shows.

Serutan is skedding John B. Kennedy cross-the-board in a 2:30 p.m. commentary. Dolcin, via Victor Van Der Linde, is taking over the Tuesday and Thursday segments of Edwin C. Hill's five-minute 7 p.m. stint.

FCC Decision

Continued from page 23

(CBS, RCA and Color Television, Inc.), and the report of the Condon Committee appointed by Chairman Edwin C. Johnson (D., Col.) of the Senate Commerce Committee to make an independent study of the color situation.

Recently Sen. Johnson addressed a letter to FCC Chairman Wayne Coy in which he emphasized the importance of "a clearcut definitive decision based on the record." The Senator warned against pressure from industry influences to delay color because of the military emergency and pointed to various uses of color TV in military operations.

Soon after the color decision, the Commission will begin its TV allocation hearings to determine channel assignments to cities and towns in the VHF and UHF bands. Chairman Coy has expressed hope that the freeze can be lifted by the end of the year.

Color Television, Inc. of San Francisco today (Tues.) asked the FCC to reopen color video hearings for a few days to consider a new system the company believes "superior to any other heretofore suggested to the Commission."

However, since the FCC closed the record to testimony May 26 and is on the verge of issuing its decision, it was understood the request was informally turned down. FCC previously refused to consider so-called "laboratory systems."

Nets Snarled

Continued from page 22

only three dates open for the CBS-Esso package. NBC has not yet announced its fall football schedule but it is expected to run into the same difficulties as CBS in trying to clear time with stations not listed as primary affiliates.

Competition for time on the affiliates, particularly in the single-station cities, has been consistently hot among the networks. Only solution, of course, is the FCC's lifting of the freeze on new station construction. Webs are hoping that will be accomplished within the next month, or as soon as the FCC hands down its anticipated decision on color video.

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From the Production Centres

IN NEW YORK CITY . . .

Legit actress Mary Mason started a running part Monday (28) on "Front Page Farrell" . . . Legit-film actor Donald Buka, having finished a strawhat tour with Eva LeGallienne in "Corn Is Green," has radio spots this week on "True Story," "Top Secret," "Perry Mason" and "Nick Carter" . . . Hy Gardner, N. Y. Herald Tribune columnist, to do a marathon pitch on AM and TV programs for 24 hours on all N.Y. stations tonight (Wed.) on behalf of the paper's Fresh Air Fund which kicks off with the all-star football game Sept. 6 . . . John R. Overall replaced Duncan R. Buckham, who resigned as MBS' eastern division sales manager . . . Harold Levey, for the second time, will lead the NBC Symphony for U. S. Steel Sunday (3). Orch will play a suite of waltzes composed by Levey for the various U. S. Steel shows . . . Suzanne Johnstone, daughter of NAM's radio and TV director, currently vacationing in New York prior to returning to her faculty spot at Alabama U., Sept. 10, where she teaches harp and piano. Gal is also harpist with the Birmingham (Ala.) Civic Symphony, which has 20 concerts skedded for the forthcoming season . . . Jack Eigen begins his WMGM airmen from his own Madison ave. restaurant, Jack Eigen's Guest Room, Sept. 23, one night after he finishes his stint at the Copacabana . . . Eve Farnell added to "David Harum" . . . Bill Quinn new to "Our Gal Sunday" . . . Beverly Roberts and James Monks are "Stella Dallas" additions.

WNEU hunting a replacement for Nick Freyberg, who resigned as sales promotion director to rest after recuperating from a long illness . . . Al Helfer, MBS "Game of the Day" sportscaster, will commentate a group of sports shorts for Chlek Vincent . . . "Coast Guard on Parade" resumes on NBC Sept. 2 with George Foley producing and Jim Lister directing . . . Dennis King, Jr., ex-NBC-TV director, has joined Maxon agency handling AM and TV chores . . . Lanny and Ginger Grey expanding their Little Grey Gift Shop . . . Hank Sylvan to be a judge at Mrs. America contest at Palisades Park next Tuesday (5) . . . Robert C. Griffith added by Frederic W. Ziv Co. as a sales rep . . . WNYC to air a series of documentary dramas, each devoted to a city block which keeps its sidewalks clean . . . Herb Gordon, exec producer for Frederick W. Ziv and World Broadcasting, went to Coast last Thursday (24) for several weeks on biz, headquartered in Ziv's Coast office . . . Leonard Meyers, NBC music editor, on vacation this week at Cape Cod . . . Bill Grey, having returned to N. Y. after six years on the Coast in the Jack Kirkwood show, plans to stay east and is freelancing.

Louis A. Smith, who had his own agency in Chi and was formerly with the Edward Petry Co., is now managing WOR's office in the Windy City . . . WNEU airing driving safety spots with celebs for Labor Day weekend . . . Davidson Taylor, former CBS veepee, now hanging his hat in the State Dept. to work on Voice of America . . . Adelaide Klein returning this week from Coast where she acted in film with Humphrey Bogart for Warners', "The Enforcer" . . . Basil W. Matthews, appointed Dancer-Fitzgerald-Sample veepee, will handle the Procter & Gamble account for the agency . . . Ralph Paul back from vacation to announce "Second Honeymoon," "Strike It Rich," etc. . . Robert H. Hinkleley, ABC veepee and member of the ECA Public Advisory Board, leaves for Europe Saturday (2) to make a first-hand study of measures employed by Western Europe's broadcasting facilities to counter the intensified Russian propaganda campaign.

IN HOLLYWOOD . . .

Rosefield Packing Co. has put "Sippy Hollywood Theatre" on notice after nine years and commissioned Les Mitchell to shop around for a television show . . . Van Heflin, who looks like Foote, Cone & Belding's Hugh Davis, kicks off the Hallmark Playhouse season Sept. 7 in "The Life of Thomas Edison" . . . Safeway Stores bought "A Memo From Mollie," romantic comedy series, for Columbia's Pacific network. It brings together again "First Nighter's" Olan Soule and Barbara Luddy . . . Clark George, CBS account exec, back in the Navy due to being a reserve officer . . . Al Kabaker, headman here for Dancer-Fitzgerald-Sample, is now a veepee . . . ABC's Frank Samuels off to Hawaii to confer with the net's affiliate . . . Bob Hawk is packaging Bill Frawley in a situation comedy piece called "For the Luvva Mike" . . . The importance of a script girl to a show was never better demonstrated than last week when Ken Burton, producer of Railroad Hour, passed away night before the broadcast. Betty Emery was told to take over and brought in the show on the nose and without a fluff. Even the sponsor wired congrats . . . Nat Wolff and Don Quinn put together an idea by Walter Wanger for his wife, Joan Bennett, and it came off on the tape as "Originals By Bennett." It has a story line with a fashion facet . . . Fran van Hartesveldt was Walter Craig's choice for successor to the late Ken Burton as producer of "Railroad Hour" and "Father Knows Best" for Benton & Bowles. He produced "Gildersleeve" last season.

IN CHICAGO . . .

Don Getz has switched from WGN sales promotion manager berth to western sales rep for station's eastern office. Charles Wilson takes over promotion post . . . Fox Head Brewing Co. picked up nightly half-hour of the Buff Cobb and Mike Wallace "Chez Show" aired six times weekly on WMAQ . . . Estelle Compton Model Institute appointed Schoenfeld, Huber & Green as its agency . . . Jazz singer Mildred Bailey guested on Fred Reynolds' WGN platter show last week . . . WLS' annual airings from the Illinois State Fair copped space in 300 downstate papers . . . Bill Lawrence and Janette Davis house-guested with Fran Allison last weekend . . . Frankie Laine to appear on ABC's "Junior Junction" Saturday (2) . . . Al Morey, WBBM program director, off on a three-week vacation . . . New NBC sales staffer Morris Mitchell here tossing ideas at Chi NBC sales execs last week . . . Nancy Carr, WGN soprano, and Leonard Keller, prez of Chi Metropolitan School of Music trekked to the altar Monday (29) . . . Don Painter joins ABC production staff here after a hitch with web in Hollywood.

C. P. Persons, sales manager of WAPI, Birmingham, a WBBM caller . . . Judith Waller, Chi NBC public affairs and education director, to attend International Council of Religious Education at Green Lake, Wis., next week . . . Chief WGN flack Jim Hanlon vacationing in Wisconsin . . . LeVally agency grabbed off the American Family Magazine account . . . Jim Conway hosts new cross-the-board morning show on WBBM . . . Paul Visser, of NBC's farm staff, attending annual American Veterinary Assn. confab at Miami Beach . . . Al Morgan is new page captain at WBBM . . . John Keys, WMAQ and WNBQ promotion chief, popping with cigars after birth of son last week.

IN WASHINGTON . . .

Supreme Court Justice Tom C. Clark will again act as honorary national chairman for the fourth annual Voice of Democracy contest, sponsored jointly by NAB, Radio-Television Manufacturers' Assn. and the U. S. Junior Chamber of Commerce, and endorsed by U. S. Office of Education and Federal Security Agency . . . Vincent F. Callahan, wartime director of radio for Treasury War Bonds, has resigned as sales director of WQQW to enter national defense work . . . Barnee Breeskin, Hotel Shoreham maestro, has been inked by Treasury to make a series of music-chatter platters for savings bonds radio programs . . . Charles F. McClelland has bowed out of starring role in "Faith of Our Fathers," Sesqui pageant, for contract with the "Ellery Queen" show on ABC . . . Richard Rendell, newscaster for WMAL-ABC, en route to Korea where he will head web's Far Eastern news bureau.

WFAA's 4-Web TV Ride

Dallas, Aug. 29.

Four TV networks will be featured on WFAA-TV beginning in September and October, according to an announcement by general manager Martin B. Campbell.

NBC, ABC, DuMont and Paramount Television will all be carried by the Dallas station. Latest count has placed TV sets in the Dallas-Ft. Worth area at well over 110,000 sets.

Talent Fears

Continued from page 23

better in a comparatively intimate room like the Copacabana, N. Y., than on the tremendous stage of the Capitol theatre, N. Y.

It's inconceivable, according to the producers and directors, that any film studio would attempt to lens a big musical production in a theatre. If that's true, they ask, why must they stage their shows in a theatre? As for the networks' claim that they must take space where they can get it, the creative talent declares it would be far better to lease floor space and convert it to TV use, rather than go to the expense of buying theatres and converting them for video. In line with that, they point out that NBC's decision to transform its studio 8H in Radio City for TV use in one step in the right direction.

Inside Television

Videodex, indie audience rating survey for television, struck out on a national basis this week, scheduling a new national report which will include cable markets plus individual market ratings on each of 62 TV market areas now in existence. In line with the extension of networking facilities scheduled for next month, Videodex plans to add to its list of individually-reported markets, Minneapolis-St. Paul, Atlanta, Kansas City, Omaha, Salt Lake City and Fort Worth-Dallas. New service is to treat non-cable markets on a composite basis, providing clients with a total U. S. audience index for their programs. Videodex uses a total sample of 8,500 homes. Included in the 62-market report will be rating information on sustainers, covering the full telecasting radius in each market.

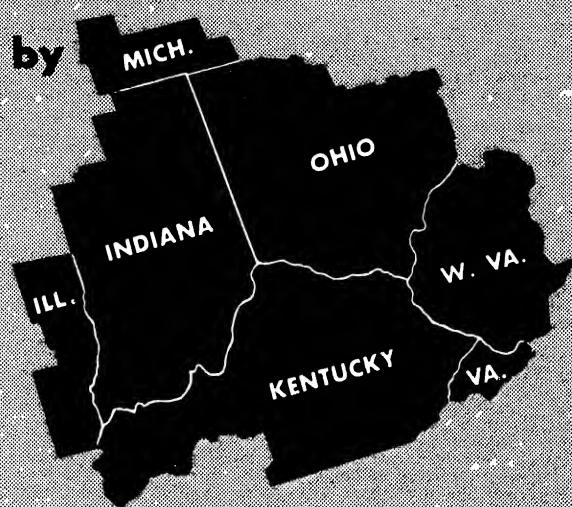
Inside Stuff—Radio

To aid affiliate stations, newspapers, etc., to tie in with CBS coverage of the Korean crisis, the web's press department chief, George Crandall, has wrapped up a special promotion kit on CBS' complete news staff. Kit includes biographical material on all CBS correspondents in this country and overseas, as well as background stories, features and still photos of the news department staffers. Features include bylined stories by Edmund Chester, chief of the department, on "News Gathering in the Atomic Age," Larry LeSueur on Communist propaganda techniques, etc. Kit also includes special material on CBS-TV news coverage, including a story on the web's techniques in making the news visual. Kit points up the growing importance of news to both radio and TV as a result of the Korean fracas.

Shell Oil's two news programs—Kenneth Banghart's 11 p.m. strip on WNBC, N. Y., and Don Goddard's cross-the-board show on WNBT, N. Y., which started Monday (28)—are being promoted with an unusual mailing piece. Shell's 800 dealers in the metropolitan area are getting a map of the world in the form of a 180-piece jigsaw puzzle. With it goes a note saying, "If you are puzzled by the world, let Banghart and Goddard put the pieces together for you."

A RICH RURAL MARKET

... dominated by
WLW



Today, farmers and farm families have more spendable dollars than any other group in the U. S.

There are many ways of covering this rich, ready-to-buy market. But any way you try in WLW-land will cost you more than WLW. It's as simple as this—

WLW reaches a greater rural audience in WLW-land—at less cost—than any single medium or any combination of media.

Here's why—

Of all farm families in the WLW Merchandise-Able Area, 38.7% listen to WLW more often than to any other station,* with 216 stations competing.

WLW reaches 81.7% of all rural radio homes in four weeks, 66.5% in an average week. And the average rural home reached LISTENS TO WLW EIGHT HOURS AND SIXTEEN MINUTES PER WEEK.**

For further information, contact any of the WLW Sales Offices in

CINCINNATI NEW YORK
CHICAGO HOLLYWOOD



CROSLY BROADCASTING CORPORATION

* People's Advisory Council Survey
** Nielsen Radio Index, Feb.-March, 1950

Radio Reviews

Continued from page 20

to say that the program's only motive is to sell America. That it did, thanks to inspirational talks by Sec. of Labor Maurice Tobin, Gov. Earl Warren of Cal., Sec. of Commerce Charles Sawyer, and Charles Laughton. Listeners along the 32 stations of the Columbia Pacific network, who bargained for the usual documentary, must have been pleasantly surprised. If they had heard the acts before, they were good enough to be reprinted.

To fill out the entertainment quotient, highlights of past season shows were integrated from tape and shellac into a smooth runoff. Heard were Bob Crosby, Jo Stafford, the Modernaires, Jack and Mary Benny, Ronald and Benita Colman, Frank Sinatra, Jack Smith, Dinah Shore, Lucille Norman, Bing and Gary Crosby and Dick Haynes. For one reason or another, the American Federation of Radio Artists refused to clear Meredith Willson and a mixed chorus, so their "Ballad of the Atomic Age" was not heard although previously broadcast. Clearances from other unions and guilds were granted at once.

Merle Jones, manager of KNX, made "Miracle" a station-wide project and all hands were assembled to give it a Peabody Award presentation. Stuart Novins, head of public events, put together the data and turned it over to Sterling Tracy and George Allen to produce. The end result was a happy coalition of effort and an hour of entertainment that slaked a summer thirst.

CBS reasons that if it will move the booklets along these slopes, the rest of the country will respond with even greater fervor. So elsewhere along the network if there's an open hour to fill, "Miracle of America" will perform handily the chore assigned to it. If you can't sell America in these critical times, you can't sell soap or cigarettes. And here is a potent weapon to do it. Jones and his Columbians proved that you can sell it without waving the flag and rate the big E not alone for effort but for excellence. Helm.

THAT'S MY POP

(Advance Release)

With Jim Backus, Florence Lake, Jerry Michelson, Hope Emerson, Sheldon Leonard
Writers: Hugh Wedlock, Howard Snyder
Producer-Director: Max Hutto
30 Mins., Thurs., 8:30 p.m.
NBC, from New York

This seventh in the series of NBC's "Advance Release" shows, testing out first programs of series mulled for this fall airing, doesn't shape up promising. It's a case of trying to adapt a cartoon script idea to the airwaves, with minor results. Probably there is plenty of usable humor in Milt Gross' comic strip, "That's My Pop," but little of it got into this effort. Where a humorous idea may click in such a strip, it doesn't go so well in a radio show.

It was through no lack of capable people that the program failed to get over. Rather, it was a question of proper direction and more palatable lines and situations. Ad-

mitted that the troubles of a lazy married man in avoiding any regular job and his constant bickering with his mother-in-law can be made funny to air listeners. "Pop" was seldom genuinely humorous. Bulk of laughs stemmed from puns and virtually slapstick gags. Program had the further handicap of being unevenly paced, swinging from semi-serious to the worst sort of hokum.

Jim Backus, as Pop, struggled hard to make something of an unbelievable character, but never quite succeeded. His wife, Florence Lake, was the most refreshing note of the show, while Jerry Michelson, as the young son, served adequately despite some inane situations. Sheldon Leonard, per usual, was a typical con-man. Hope Emerson thoroughly handled the mother-in-law role. Robert Armbruster and his orchestra gave the program an elaborate musical background.

Wear.

Radio Followups

Continued from page 20

direction. High fly balls aren't a risk. The danger is line-drive fouls—sometimes you can't even see them coming.

"The players themselves realize the danger and try to protect themselves against it. You'll notice that when a powerful hitter comes to bat the coaches at first and third base back up as far as they can, so they'll have a chance to get out of the way of vicious line drives.

"They should put up screens or fences in the various parks to protect the crowds. Otherwise there may be a tragic accident."

Incidentally, the station-identification cut-ins on the N. Y. Yankee baseball broadcasts, via WINS, N.Y., are now being smoothly handled. Until a couple of weeks ago, when the operation was reviewed, there was apparently no coordinating system between the studio and the on-the-spot broadcast crew.

The Kollmars had a delightful rib at the WOR sales dept., which sounded like kidding on the square, with carefully prepared commercials on a \$10,000 Rolls Royce stationwagon, a yacht which "only calls for \$150,000 down and lifetime to pay," and a 123-room estate at Sodom-By-the-Sea (near by Gomorrah) on the eastern shore of Maryland, which has one shortcoming—no stabiles but "in these days one can get along without racing stable" and it was cautiously offered as "easy to write off on your income tax." Dorothy Killgallen and her husband, Richard Kollmar (Dorothy & Dick) did their Sunday brunch Mr. and Mrs. routine deadpan, and wisely, not too broadly, meantime "saluting" the "efficient WOR sales department for getting us some new commercials." Since there was only one mcco commercial, quite obviously the Kollmars weren't too subtle in their rib on the station.

The team has been sold out Mon-

day-through-Friday, starting in mid-September, but has been hit by the usual summer slump, particularly on the Sabbath airer. The Kollmars met on this point with the WOR sales-staffers last week, which presumably prompted the gag. Incidentally, the spoofing pitch drew 100 letters from listeners who offered to "buy" the Rolls and the yacht.

Jacqueline Susann (Mrs. Irving Mansfield) and Kay Armen had quite a session on the weight reducing problem on Barry Gray's WMCA (N.Y.) show Sunday night. It was hep show biz stuff and, as the emcee later observed, "delicately handled." Wisely, he stayed out of the mikes, since both gals are experts at all fresco and rehearsed AM-TV sessions. It was a friendly hassle, in exceedingly good taste considering her subject. Earlier on that same show, Jack Robbins was surrounded by Fran Warren and Miss Armen. Both thrushes took him and the publishing clan to task on the issue of closed-doors to the amateur or newcomer songwriter but the veteran Robbins held his own with some realistic lowdown on what makes the music biz tick.

Joey Adams' "Rate Your Mate" has settled into what should be a happy Sunday early evening laugh spot, Sunday at 6, and shapes up as an increasingly funny show. The nitery comedian quite obviously has finally found his niche with this formula. It's sufficiently solid on its own as to make the natural comparison to Groucho Marx's quiz show almost negligible.

MBS Prexy

Continued from page 21

to work for advertisers, our first task after I came on board was to evaluate and then to publicize these "differences."

Perhaps the most important difference between Mutual and the other networks is our 500-plus stations, of which 300-plus are "the only network voice in town." In May, 1949, we had 517 stations as compared with 539 today. In May, 1949, we covered 319 "home-town" markets as compared with 327 today. No one had to tell us the importance of these small stations, because we knew that our partnership with them was an asset from which the listeners, the advertisers, the stations and the network all would benefit.

To evaluate further this very real asset, we had 552,000 listeners in 42 states interviewed during April of this year to determine how these small stations could really stand up against outside network competition. The survey results surpassed even our fondest hopes—they showed that the Mutual stations in these one-network markets have more listeners than all the other networks and independent stations combined.

As for co-ops, our first job was to find out what type of co-op programs could best be sold by our affiliates. This job also was not too easy to accomplish and it isn't finished yet. But we have come up with the biggest co-op in network history—the "Game of the Day." And we are now devoting 50% more time to co-ops than we were a year ago—devoting this time to co-op programs with 4,500 current local commercial orders for Mutual stations. This happens to be triple last year's figures.

To sum up, "White and the Mutual boys" do not have to "shift gears." We have been in high on this road for a long time before the others thought it was anything but a cowpath in the hills.

Frank White.

NBC's Tandem

Continued from page 21

Faye, Duffy, the "Dream" show, the costly Arturo Toscanini hour, etc.).

While some agencies are enthusiastic about the proposal, other sectors of the industry are raising some "ifs." For one thing, ABC planned a similar venture, called "drumfire in depth," for its afternoon sked. In the ABC concept, for the cost of one half-hour cross-the-board a sponsor would get plugs in four shows daily, five days a week. The plan never got off the ground, ABC finding no takers.

It's also expected that the station representatives will blast "Tandem" as another step projecting the webs into the spot business on a national basis.

B'casters Puzzled

Continued from page 19

letter expressed the hope "that a movement might be started in behalf of the nation's broadcasters to enable us to restrain the Communist Party from furthering their aims through the medium of broadcasting."

Letter drew a reply from the NAB's government relations director, Ralph W. Hardy, who said that it had been referred to the broadcast defense council which the NAB has set up for the emergency.

Congressman Queries FCC

Washington, Aug. 29.

The hot potato of the use of radio time by the Communist Party is up before the FCC again. The agency has been asked by Rep. Clarence Brown (R., Ohio) to furnish him with a record of time sales by radio stations to the Communists. Commission Chairman Wayne Coy acknowledged yesterday (28) that he has received a request from the Congressman for the data.

Whether the Commission will query all stations for the data has not yet been determined. However, it is believed that the amount of time sold to the C.P. is infinitesimal and is largely limited to political campaigns.

Commission policy provides that stations must sell time to any legally qualified candidate if it sells time to one. The agency takes the position it must adhere to such a course wherever the Communists are given voting privileges.

The policy was affirmed in a decision June 30, 1948, in considering the renewal of the license of the Port Huron (Mich.) Broadcasting Co., licensee of WHLS, which was cited for refusing to sell time to political candidates because it considered the broadcasts libelous. Brown called on Coy to furnish for his official use "a record of the amount of time purchased and used by and in the name of the Communist Party over American radio stations... together with the names of such stations and the date of the broadcast thereon between June 15 and Aug. 15, 1950."

Last week the Congressman told the House that he has received a number of complaints from citizens "to the effect that the Communist Party is buying radio time and putting on radio programs that are not in the interest of the country."

Examiner

Continued from page 19

his health or life would be endangered by his appearance here. Whatever doubt I have had before is completely dispelled by the testimony of the three doctors. I think it is clear that Richards is a very sick man and I am going to relieve him of appearance here under subpoena."

Cottone played his last trump card, but it didn't take a trick when Cunningham denied his motion to have Richards examined by impartial medicos. The examiner said he would have considered the appointment of a medical board if he had any reason to question the integrity of the doctors who testified.

Affirmative case for Richards starts Sept. 5.

Defense Budget

Continued from page 21

the overall budget. About 50% of local advertising has gone to radio.

Lt. Col. Donald Wilkins, in charge of advertising recruitment for the two services, said that radio and TV will get a good share of the total media budget, but that the actual percentage will depend on the needs of the military. He emphasized that plans must be kept flexible at all times, inasmuch as recruiting needs change and use of media changes accordingly.

Wilkins said that the NAB and BAB have been advised on Army and Air Force budget distribution for radio and have expressed satisfaction with the distribution.

Wilkins' department prepares material for Army and Air Force needs for the Advertising Council, which works through advertisers to support the joint Armed Forces program

15TH ANNI OF WCOP, ABC OUTLET IN BOSTON

Boston, Aug. 29.

WCOP, Hub's ABC outlet, celebrated its 15th anni as a station Saturday (26), having hit the air (in 1935) as a 500-watt daytime indie. Station was originally owned by the late Joseph M. Kirby and was housed in Hub's Copley Plaza hotel. It moved to its present quarters in the New England Mutual Life Insurance building about six years ago, when Cowles took over the operation, increasing its power to present 5,000 watts and hooking up with ABC.

Station operates on a daily 19-hour simultaneous AM-FM sked, and has recently released its new rate card (No. 7), specifying rates for simultaneous AM-FM broadcasting. New rates remain unchanged in spite of encroaching TV.

Big Boost

Continued from page 21

eral manager of the Radio-Television Mfrs. Assn., to explore the situation, and a joint meeting of the manufacturers and FM broadcasters is planned soon. It is hoped that if a few of the big producers take the lead in adding the FM tuner, the others will follow, and TV-FM will become standard in the low-priced models.

Approximately 20% of recent video set production has included FM reception. Should the industry go all out for the TV-FM idea, FM circulation would be increased by 6,000,000 in the next year, which would about double the amount of FM sets now in the hands of owners.

Production of FM-only and FM-AM sets has been running at a rate of only about 1,000,000 a year. However, there have been signs recently of greater activity among manufacturers in promoting FM, with new models by Zenith, GE and Westinghouse arousing considerable interest. More advertising of FM receivers has appeared in newspapers here the past two weeks than in many a moon.

Miller Girds

Continued from page 21

sponsive only to the Government, (3) and the head of such an agency acceptable to the media. Miller said he had been authorized to appoint a Broadcast Defense Council but that such action will be taken later.

Carl Haverlin, prez of Broadcast Music, told of the organization's 19 years of healthy operation and how BMI opened the doors of competition by recognizing 20 new publishers. Friday's (25) speakers were Lee Hart, assistant director of Broadcast Advertising Bureau; Robert Swezey, New Orleans station operator, and Charles Batson, who will also conduct a television seminar. Calvin Smith, KFAC manager and director of NAB's 16th district, presided.



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Larry Spier Ties in With Bourne Via Catalog Merger Deal With ABC

An important catalog and manpower merger is Larry Spier's tie-in with Saul H. Bourne. The vet music man, who exited Chappell recently as gen. prof. mgr., after 20 years, merged his Spier, Inc. catalog with ABC Music Corp., a Bourne subsid.

Spier will operate and activate the combined catalogs, including two songs he brought over with him, titled "Just Say I Love Her" and "Watchin' the Trains Go By."

Bourne Corp. catalog has Bud Gately as the gen. prof. mgr. This is the residual company, which came into being after Bourne and Irving Berlin split up their partnership, each going into business separately. Berlin reacquired his personal copyrights and Bourne changed the old Berlin, Inc. business into his own name, continuing ABC Music, which existed heretofore as a subsid to Berlin, Inc.

Spier, meantime, has been talking with BMI to head up a publishing unit, which he may still do, as the Lou Levy operations with Leeds Music (ASCAP) and Duchess Music (BMI).

Songwriter, Publisher

In Hassle on Credits Over 'Say I Love Her'

Dispute has arisen between Larry Spier, who publishes the song, "Just Say I Love Her," and songwriter Martin Kalmanoff, over assignment of credits for the song. Melody is taken from an Italian strain by R. Falvo, "Dicitencello Vuie."

Sheet music and record credits list five names, Falvo, Kalmanoff and Sam Ward for the lyric and Jimmy Dale and Jack Val for the music. Kalmanoff, who claims he wrote a new middle part, adapted the song into pop form and wrote the entire lyric, argues he should get credit with Falvo alone.

Spier obtained American rights to the song from the Italian Book Co. About 10 or 15 years ago, Ward, Dale and Val adapted the tune under the title "That Night in Napoli," and assigned it to Spier. Song never elicited. Kalmanoff, after learning that Spier controlled the rights, came to him with his version of the tune.

Spier agreed to take it, but pointed out that he had two sets of lyrics and would offer record companies a choice of either. He suggested that all four writers share credit in whichever was accepted. Kalmanoff claims he agreed because he had no other choice.

Kalmanoff's beef is that "three writers are taking 75% of the credit for a hit song of which they wrote nary a single word or a single note, while I find myself with one-fifth of the credit for a song of which I wrote three-quarters."

Welk's 1st N.Y. Date After 16 Months Set at Capitol

Lawrence Welk orch is scheduled to play its first New York date in over a year when it opens at the Capitol theatre some time in the middle of October. Exact date hasn't been set yet, but it will be either Oct. 12 or 19. Band last played New York in June, 1949, at the Roosevelt Grill.

Following the Capitol date, unit will play one-nighters and possible locations in the east for a couple of months. It will also air its ABC Miller High Life Beer half-hour weekly shows out of N.Y. Band is currently playing the Trianon Ballroom, Chicago.

Philly AFMers' Army Plan To Place Tuner Draftees

Philadelphia, Aug. 29. Local 77 of the American Federation of Musicians is planning a program of cooperation with the U. S. 2nd Army to place about-to-be-drafted members with Armed Forces musical groups.

Philly local feels that many of its members will be drafted, and since services need musicians and members want to continue playing, program would be useful to both.

Hamp's Boogie Bagpipes

Seattle, Aug. 29.

Scot bagpiper Willie Barry and Canadian piper Jimmy Watt led 14 Scotch Highlander bagpipers in joining Lionel Hampton's orchestra here at the Palomar last week in the first blending of modern music and bagpiping.

Hampton plans to take the pipers with him for his coming stand at Bop City in New York City.

Morris Drive To Plug Tunes on TV

E. H. Morris Music Co. is beginning a concerted campaign to get smalltown television stations to use its three-minute films synchronized to records of Morris tunes. So far the pubbery is servicing stations on a free basis, but plans are to charge for use of the films in order to cover the approximate \$1,000 film cost for each tune.

Paul Barry, general manager of the N. Y. Morris office, left Friday (25) for a one-week visit of four cities to sell station managers on the idea. He'll hit Dallas, Houston, Fort Worth and Chicago. Upon his return, Jack Lee, also of the N. Y. office, will go out for two weeks to visit 19 cities.

Pubbery has made two films already, and more are in the works. About 35 tele stations, a dozen of which are in the east and the rest on the Coast, are using the service. Stations have been using them only in the past three weeks. Company figures it has a potential market of 160 stations.

Essential purpose of the films is to plug Morris songs. But since cost of each film is about \$850, plus \$5 a print, the pubbery will charge for use of the films. It hasn't yet decided on the fee.

Two films currently in use are stock and semi-animated accompaniments to "The Friendly Islands" and "Don't Rock the Boat," by Harold Arlen and Ralph Blane, from the Metro pic, "My Blue Heaven." Vidpix give authors, but not pic, credit.

Col Signs Bushkin Trio; Held Over at N.Y. Hotel

String orch recently formed by jazz pianist Joe Bushkin has been tapped by Columbia Records with the group set to do two musical compositions by Alan Shulman, NBC Symphony cellist and a long-hair composer. Shulman recently wrote several pieces for Artie Shaw, also waxed on the Columbia label.

Bushkin's trio, meantime, has been held over at the Park Sheraton hotel, N. Y., for the third time. He closes Sept. 12 after 16 weeks, with Irving Fields' trio opening its regular stand at this spot Sept. 13.

Atlantic Sets Johnson As Musical Director

Atlantic Records, N. Y., has set up a musical directorship, with Budd Johnson, saxophonist and arranger, holding down the post. Atlantic previously had contracted different musical directors when needed. Johnson has arranged for Billy Eckstine, Ivory Joe Hunter, Earl Hines, Benny Goodman and others. Johnson will also continue to operate on his own.

Diskery has also made a deal with Blue Star Records of Paris whereby the foreign outfit will handle European distribution of some of Atlantic's jazz platters.

Weiss Returning to Coast

Sam Weiss, Coast publisher, heads back to his homeoffice this week after five weeks in New York. He'll stop over in Chicago to confer with his lawyer on legal troubles stemming from infringement suit on "Sam's Song."

Publisher will return to New York in a couple of months.

'49 Headliner Medal For Col's 'Hear It Now' Album

Columbia Records was awarded a 1949 Headliner Medal by the National Headliners Club for its "I Can Hear It Now" album. Award cited Columbia for "providing something new in recording of news history and its famous figures."

Edwin R. Murrow, CBS commentator and narrator and co-editor of the album, had won a previous award from the Headliners Club in 1948 for best foreign on-the-spot radio recording.

Palladium Bids For Terp Bands

Hollywood, Aug. 29.

Earl Vollmer, Palladium general manager, made a bid to Bob Crosby and Phil Harris to form bands specifically for terpery dates late this winter at a 50-50 split of the gate. An earlier pitch to Gordon Jenkins, Paul Weston and Axel Stordahl for similar engagements failed when the batoneers pleaded they lacked time due to radio and war commitments.

Offer made to Frank DeVol appears likely to succeed, with the leader-arranger telling Vollmer he'd like to play a six-week stand in late spring when he winds his upcoming radio programs. It would be at 50-50 split, same deal as Ralph Flanagan is getting for a four-frame stand starting June 23. Preceding Flanagan, Freddy Martin has been pencilled in for six weeks to follow the previously-announced Oct. 10 engagement of Ray Anthony. Both Flanagan and Anthony will be making Coast bows.

Warner Pubberies

Okay Blanket Deal For Tuned Telepix

Hollywood, Aug. 29.

First blanket deal making film music available to a television organization has been signed by the Warner Brothers' Music Publishers Holding Corporation with Lou Snader. Entire catalogs of Remick, Witmark, Harms and subsidiaries have been thrown open for use in the three-minute vidpix.

Snader will pay a flat 1% of the gross from each film which uses a standard and 1/2% on a pop tele tune.

A similar contract was inked with Mills Music previously, leaving only Chappell and Robbins-Fell-Miller of the larger pubberies still withholding blanket okay to use their catalog tunes. Firms, however, are permitting tunes to be used on individual deal basis.

FISHMAN TAKES FIGHT WITH PETRILLO TO NLRB

Hollywood, Aug. 29.

Band booker Ed Fishman has taken his battle with James C. Petrillo to the National Labor Relations Board, charging AFM czar's revocation of Fishman's franchise unwarrantedly deprives him of his livelihood. Reason for cancellation of the booking license was not given by AFM.

Fishman, former coast band-booker for William Morris, has worked for Federal Agency, an indie outfit here, for the last several years.

Weinstroer Winds Affairs For Coral N.Y. Sales Spot

Norm Weinstroer, Coral Records' new general sales manager, returned to Atlanta last week to clean up unfinished business in his former post as southeastern division manager for Decca. He was accompanied by Jim MacDonald, New York branch manager for Decca, who moves into Weinstroer's Atlanta post. Latter will take over his new position with Decca's subsidiary after Labor Day.

Louis Klayman will assume McDonald's N. Y. post while Edward Hurley moves into Klayman's spot as head of the Buffalo branch. Except for these shifts, Coral and Decca setups will remain as before, under general sales chief Sidney Goldberg.

Major Diskeries Prepping Fight Vs. AFM Non-Postponement Rule

Shave-ian Advice

Hollywood, Aug. 29.

Sage advice was given to Paul Weston by Ben Selvin, whom Weston is succeeding as Columbia artists and repertoire topper. At a luncheon tossed by 50 music pubbery reps, the retiring Selvin told Weston:

"Stick to arranging and don't take up the oboe, see all the boys and don't grow a beard."

Weston's new boss (and Selvin's old one) is Mitch Miller, Columbia recording director—a renowned oboist who sports a goatee.

Ruby's Pub Co. With Valando

Harry Ruby, after an interval of nine years, is returning to music publishing with Tommy Valando, head of Laurel Music. Ruby, Inc., will be a subsid of Laurel, but Valando will operate both outfits. His last pub venture was with his late partner, Bert Kalmar, but eventually Kalmar & Ruby was sold to Loeb-Lissauer, which in turn was acquired by Lou Levy (Leeds) and metamorphosed into Blossom Music. In World War I days, Ruby's partner was a member of Kalmar & Puck, and Kalmar, Puck & Abrahams, both companies now merged into Mills Music.

Ruby has been on a personal appearance "route" on TV and AM to trailerize "Three Little Words," the Metro biopic based on the lives and songs of Kalmar & Ruby. Songsmith-playwright may stay east another week. His wife (the former Eileen Percy) plans to return to their Bev Hills home this weekend. Gene Mann, of the Greek theatre, Hollywood, may do a play authored by Ruby.

Ruby's song, "Indian on the Nicker" is being published by Laurel; his "Nobody Ever Said No To Nora" via Ruby, Inc. Ruby expects to take up his renewals as they occur and add them to the Ruby, Inc., catalog.

Goday to Manage Coast Fairway for One Year

Happy Goday, Goday Music prexy, will take over management and become sole selling agent for Fairway Music for one year. Fred Stryker, who heads Fairway, a Coast Broadcast Music, Inc., firm, is taking a year's rest in South America and may move there permanently.

Under terms of the deal, Goday takes over the 524-song Fairway catalog. He gets 50% of income on all new records and a chunk of the performance coin on the songs. No new songs will be added.

St. Loo Hoedown Terpery Gutted by \$42,000 Fire

St. Louis, Aug. 29.

The Shady Valley Barn, a large recreational hall 20 miles south of St. Louis where square and hoedown dances were featured every Saturday night, was destroyed by fire at a \$42,000 loss early Thursday (24). The building, constructed in 1941 was the origination spot for a radio program, "Shady Valley Folks" over KWK, St. Louis for several years.

Fire was of undetermined origin.

Lawrence Agency Shift

Elliot Lawrence orch has switched agency affiliation in a move from the General Artists Corp. to the Associated Booking Corp., effective Sept. 18.

Lawrence also recently shifted from the Columbia label to Decca.

COLEMAN BACK TO WALDORF

After an absence of a few months, Emil Coleman's orch goes back into the Wedgwood Room of New York's Waldorf-Astoria, Oct. 2. Room, closed for the summer, reopens on that day with Roger Price and Kitty Kallen.

Major disk companies, faced with mounting production costs, are prepping a stiff fight to shake off American Federation of Musicians' regulations which bar the cancellation or postponement of tooters' performances for any reason. AFM clause, which was recently parlayed with a new ruling banning the dubbing of vocals atop of previously taped instrumentalizations, has already caused a series of skirmishes between the disk companies and N. Y. Local 802, which is expected to lead to a showdown battle battle.

Latest incident involves RCA Victor, which early this month engaged a 20-man orchestra under Hugo Winterhalter for a recording session with Jane Pickens. Since Miss Pickens became ill with a virus infection in her throat, Victor's artist and repertory staffers attempted to get Local 802's permission to postpone the session. Unable to contact local officials, Victor attempted to get approval from Rex Riccardi, national AFM exec, but the latter refused to commit himself.

At a hearing last Thursday (24) before the Local 802 exec board, (Continued on page 40)

Six Top Composers to Do Musical 'Portrait of N. Y.'; NBC Symphony to Preem

WNBC, N. Y., has commissioned five top composers to paint a musical "Portrait of New York" which will be played by the NBC Symphony Orchestra in a simulcast preem and later recorded as an album by RCA Victor.

The cleffers are Duke Ellington, whose assignment will be Harlem; Sigmund Romberg, who will do a tone-poem on the Great White Way; Skitch Henderson, who will cover Gotham's suburbs; Don Gillis, producer of the NBC Symphony airers, who will take his inspiration from the subways; and Vladimir Dukelsky (Broadway's Vernon Duke), who will create a harmonic salute to Central Park.

Negotiations are still under way for a sixth composer, with the possibility of either Leonard Bernstein or Aaron Copland finding time to accept the commission.

Idea of WNBC general manager Ted Cott is to make the project the center of his pitch to rejuvenate the station and to give it its own identity in addition to its character as NBC's Gotham key. The "symphonic closeup" is also part of WNBC's campaign to integrate itself into the metropolitan community and to dramatize its local flavor and activities.

Web exec veepee Charles Denny is enthusiastic about the venture, and suggested a simulcast preem from Carnegie Hall. Unveiling, with each composer conducting his own movement of the suite, is skedded tentatively for November.

Mayor William O'Dwyer has promised the city administration's full support for "Portrait," as part of N. Y.'s own tub-thumping campaign. WNBC will spend a reported \$25,000 to promote the longhair composition.

Dorsey Holds Initial Decca Wax Session

Following his moveover from RCA Victor to Decca with formal inking of his new three-year pact with latter company last week, Tommy Dorsey held his initial waxing session for Decca last Friday (25).

Dave Kapp, Decca's exec vice-prexy, is planning to give more accent to Dorsey's solo tromboning in his upcoming releases than in his handleader has had in the last couple of years.

Williams Rejoins Decca

Mayo Williams, vet recording director, has rejoined Decca in the blues and rhythm department under Joe Thomas.

Williams, formerly a Chicago publisher in the blues field, has been with Decca off and on for the past several years.

NG Dance Tempos Make For Offbeat Boxoffice on the Road

By BILLY BISHOP

While bandleaders and bookers are bemoaning the current poor state of the band business, Joe Public and most operators have some pretty definite ideas on the reasons for it. I've been talking to a lot of operators and just plain people in the midwest, lately, and all agree that the chief reason for poor business is that the bands fail to cater to the dancers and don't play good tempos.

The No. 1 complaint from the operators and public is that most of the name bands do not play good danceable music. Their slow tunes are too slow and draggy, and most fast numbers too fast and concerned with featuring some instrumentalist or singer rather than providing good dance tempos.

I recently played a date for one of the most successful operators in the middle west who had just turned down one of the big name bands on some dates. The reasons: (1) There would be too many complaints from the customers that he didn't play good tempos, (2) he'd fluff off the public, and (3) his guarantee was too big and the operator might end up losing money. This operator's feeling was typical of all those for whom I've played, from Cleveland to Denver.

My opinion as to why young people don't turn out for name bands the way they used to is that during the past 10 years swing bands haven't played the music the kids could dance to. As a result, the average person from 18 to 28 today is a lousy dancer. I just played a big prom at one of the midwest universities, and most of those kids didn't even know where the beat was.

The best class of dancers today are those in the ages from 28 to 38, who learned to dance 15 or 18 years ago to bands which really offered good dance tempos. Bands like Hal Kemp, Kay Kyser and Guy Lombardo.

Some of the newer name bands have realized that the public comes first. I think one of the reasons Ralph Flanagan is proving such a success (apart from the big plugs disk jockeys gave him) is the fact that he's catering to dancers and is trying to play good tempos.

If some of the big name bands would try to fulfill their principal purpose — playing dance music — they might get back into "our world" from the "out of this world" of which they boast.

MORRIS SETS OCT. 1 FOR 'GUYS' DISKING

Edwin H. Morris Music, which will publish Frank Loesser's score of the forthcoming musical, "Guys and Dolls," has set a record release date of Oct. 1 on the title tune and Oct. 15 and thereafter for the other songs. Morris publishes the score through its contract with Loesser.

Musical will preem in New York Nov. 9. Score was demonstrated informally last week to record artists and repertoire chiefs by Loesser and his wife, Lynn Garland. Major diskeries have already started bidding for the rights to the original-cast recording of the score.

Cugat Music Firm Spreading to Mexico

Pemora Music, Xavier Cugat's firm managed by ex-bandleader Jose Morand, is setting up offices in Mexico City in an attempt to get a foothold in the Latin song field at its source. Peer International and Southern Music at present hold a virtual monopoly on American rights for songs written south of the border.

New office will be headed by Enric Cugat, Xavier's brother. Cugat will attempt to sign Mexican writers and set up deals with publishers in Brazil, Argentina and other sources of the Latino melodies. Idea is to start in Mexico, then expand.

Thus far, firm has worked only in this country, with offices in New York, Chi and the Coast. Product has been solely American, although in Latin style.

Top Talent Set For RCA Kid Disk Series

RCA Victor will use some of its top pop talent for the Little Nipper Series of kid disks. Perry Como and Mindy Carson are recording two sides each in time for Christmas sales and plans are to use more pop artists in the future.

Switch was set by Charlie Grean, pop artists and repertoire chief, and Steve Carlin, head of Victor's children's department.

ARMSTRONG-JORDAN COMBO SET BY DECCA

Louis Armstrong has been set by Decca for a recording session in which he'll be coupled with the Louis Jordan combo for the first time. Armstrong will make another of his many versions of "I'll Be Glad When You're Dead" and "Life Is So Peculiar."

Armstrong and his All-Star Band, meantime, have been booked into the Earle theatre in Philadelphia following his current Bop City, N. Y., date. Armstrong's combo, which played Bop City early in July, was rebooked into the niteray as a result of the cancellation of all Armstrong dates when it was thought that the jazz man would have to undergo a stomach operation. A later favorable diagnosis scrambled the combo's bookings, but currently Armstrong is booked solidly across the country through February.

CIO Union Wins Control Over RCA Camden Plant

Philadelphia, Aug. 29. The CIO's International Union of Electrical Workers has won the long fight to be recognized as sole bargaining agent for the 6,000 workers of RCA-Victor at Camden. The National Labor Relations Board, which held an election at the plant last May, certified the IUEW following an investigation of charges of irregularities brought by the defeated group. Local 103, United Electrical Radio & Machine Workers.

The IUEW defeated UE by a vote of 2,857 to 2,532, and the effect of the certification will be to change the name of the union holding the present contract.

Best British Sheet Sellers

(Week ending Aug. 19)
London, Aug. 22.

Bewitched Sterling
Silver Dollar Merrin
Dearie Connelly
My Foolish Heart Sun
Daddy's Little Girl Yale
Let's Do It Again Lennox
Remember Cornfields Arcadia
Sentimental Me Cinephon
Blackbird Box & Cox
Piano Roll Blues Leeds
If I Loved You Williamson
Oh, You Sweet One Southern

Second 12

Your Heart, My Heart Wright
Have I Told You Leeds
Quicksilver Morris
Candy & Cake Dash
Sam's Song Sterling
Me and Shadow F.D. & H.
Once in a While Magna
Jealous Heart New World
Two on a Tandem Merrin
Load of Hay Fields
3 Wheels on Wagon B. Wood
Sunshine Cake Victoria

California Law Ousts Four Under-Age Tyros From Martin's Video Band

Hollywood, Aug. 29. Freddy Martin's "Band of Tomorrow," composed of instrumentalists who won spots via auditions on Martin's teleshow, opens at the Palladium next Tuesday (5), minus four of the successful contestants. Unlucky four are all under 18 years of age and the California State Labor Board refused to grant a special permit allowing them to work in a spot where liquor is sold.

Faced with the alternative of dropping the four or cancelling the date, Martin and Palladium manager Earle Vollmer decided on the former course since only one, a saxophonist, was in any way vital to the band. Others, a vocalist, harmonicaist and a marimba player could be dispensed with for the date. Band will be sub-billed at the terpery.

Hackett Col Exclusive

Columbia Records has inked cornetist Bobby Hackett to an exclusive disk contract. Initial records will be made next week with pianist Charlie Queener, bassist Bob Casey, guitarist Carl Kress and drummer Don Marino. Hackett previously recorded for Decca.

Mitch Miller, Col's artist and repertoire chief, set the deal, with Ernie Anderson acting in behalf of Hackett.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Bing Crosby - Andrews Sisters: "Life Is So Peculiar"—"High On the List" (Decca). A strong disk with Crosby and Andrews Sisters teaming up again on a couple of Van Heusen-Burke tunes from the Paramount pic, "Mr. Music." "Peculiar" is a fine bounce tune handled brightly by Crosby with the sisters lending additional color. "List" is an okay romantic ballad with a better lyric than melody. Vic Schoen orch backs up neatly.

Eddie Fisher: "Thinking of You"—"If You Should Leave Me" (Victor). Fisher continues to register well on disks, getting a big lift on this coupling from Hugo Winterhalter's lush choral and instrumental backgrounds. "Thinking of You," a beautiful oldie from the pic, "Three Little Words," is pitched up with a lilting beat. Reverse is a sentimental ballad well-vocalized by Fisher but chiefly marked by the fancy orchestration. Fine jock and jukes sides.

Kay Armen-Anton Karas: "I'm In the Middle of a Riddle"—"Where Do I Go From You" (London). Anton Karas' initial waxing job since his smash "Third Man Theme," this disk should help maintain interest in the zither sound, used here to accompany Miss Armen's warbling. "Riddle" is a clever number excellently handled for commercial impact. Reverse, a fine ballad, has an equal potential. Karas' zither is well to the foreground on both sides.

Artie Shaw-Gordon Jenkins: "You're Mine, You"—"I'm Forever Blowing Bubbles" (Decca). At the top of his form, Artie Shaw gives superlative clarinet solos on a couple of top tunes. Disk is considerably abetted by some tasteful Jenkins' arrangements. "Mine" has potent prospects with Shaw's swooping solos smartly set off by the orch and chorus. Reverse is a classy, though more tricky interpretation, with Shaw teaming up with Jenkins piano for some brilliant passages. Jenkins chorus gives lush vocal renditions on both sides.

Arthur Godfrey - Chordettes: "Down By The Old Mill Stream"—"O Joe" (Columbia). More typical Godfrey sides. "Stream" gets a nostalgic treatment with the Chordettes harmonizing behind Godfrey's straight vocal. Reverse is a fine folk number handled by the chorus with Godfrey supplying the piano accompaniment.

Bill Darnel: "Blues My Naughty Sweetie Gives To Me"—"Three Little Words" (Coral). Darnel's unique rhythm style gets a fine showcasing on "Naughty Sweetie," a good number that might break out of a specialized market. Stand-

ard on the flipover gets another driving Darnel rendition that sets it apart from the flock of other cuts available. Roy Ross orch backs up solidly.

Frank DeVol Orch: "Dream Awhile"—"Powder and Paint" (Capitol). Two fine sides. "Dream" is smoothly projected by a mixed vocal group with the orch supplying a softly rhythmic background. Flipover is a cute number with click possibilities. Number has a catching refrain and swinging beat that might catch on big. It rates plenty of jock spins.

Don Cornell: "I Need You So"—"It Couldn't Happen to a Sweeter Girl" (Victor). "Need You" is a fine torch number by the blues artist Ivory Joe Hunter that's given a strong commercial treatment here by Cornell. It stands up under repeated plays. Reverse is another heartbreak but more sentimental item which Cornell pitches up strongly. Hugo Winterhalter's orch and chorus supply excellent backgrounds.

Album Reviews

Judy Garland-Gene Kelly-Gloria De Haven-Phil Silvers: "Summer Stock" (M-G-M). Another soundtrack album packaged by M-G-M from Metro musicals, this four-disk set should ride on the strength of the pic from it has been taken. Judy Garland has some excellent material in such numbers as "If You Feel Like Singing, Sing," "Friendly Star" and "Get Happy." Gene Kelly registers well in "You Wonderful You" and, duetting with Phil Silvers, in "Dig-Dig Dig For Your Supper." Gloria De Haven and Pete Roberts also have a good side in "Memory Island." Other numbers include "Happy Harvest," and "Heavenly Music." Johnny Green batons the studio orch.

Platter Pointers

"Rudolph The Red-Nosed Reindeer," Johnny Mark's sensational click of last Christmas on the basis of Gene Autry's cut for Columbia, is making a bid to come back again this Yuletide. Decca has issued an early version by Bing Crosby, backed by a kiddie item, "The Teddy Bear Picnic." Other new cuts are also being prepped on "Rudolph" for fall release. Owen Bradley has come up with an excellent version of "The Petite Waltz" for Coral. "Snoopy Lanson and Eve Young have a likely duet on "I'm In the Middle of a Riddle" (London). Discovery has an interesting blues and rhythm interpretation of "Goodnight, Irene" by Mighty Man Maxwell. More solid sides by Jerry Gray's orch on "I'm In the Mood" and "A String of Pearls," latter one of Gray's tunes for the late Glenn Miller band (Decca). On the same label, Russ Morgan orch reaches way back with "All American Girl" and "Betty Co-ed." Savannah Churchill has a good side in "Time Out For Tears" (Arco). Calvin Boze has a solid two-sided cut of "Lizzie Lou" for Aladdin Records. Part of its renaissance of the old Brunswick catalog, Coral Records recently released the second long-play set of Duke Ellington's masterpieces of the late 1920's and early 30's. One of the best of the entire series which has made available the great classics by virtually all the leading jazz men of that era, this album features some remarkable Ellington arrangements of his own, "Creole Rhapsody," "Tiger Rag," "Yellow Dog Blues" and "Tishomingo Blues." Absence of surface noise highlights the incomparable playing of such Ellington sidemen as the late Bubba Miller, Johnny Hodges, Barney Bigard and others.

Standout folk, western, blues and rhythm, jazz, religious polka, etc.: Louis Innis, "I Thought She Was A Local" (Mercury). Chet Atkins and Guitar Pickers, "Boogie Man Boogie" (Victor). The Soul Stirrers, "End of My Journey" (Aladdin). Johnny Bond, "Step-pin' Out" (Columbia). Amos Milburn, "Sax Shack Boogie" (Aladdin). Cecil Campbell's Tennessee Ramblers, "Proud Papa Polka" (Victor). Eddie Habat, "Strawberry Hill Polka" (Decca).

Roy Rogers-Dale Evans, "Smiles Are Made Out of Sunshine" (Victor). Big Three Trio, "Till The Day I Die" (Columbia). Big John Greer, "Cheatin'" (Victor). Mac O'Dell, "The Master's Train" (Mercury). Johnny Moore's Three Blazers, "Someday You'll Need Me" (Victor).

Viviane Green, pianist and vocalist, inked by Decca to an exclusive disk contract. She'll tee off with an original composition, "Honey, Honey, Honey."

VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 26

| | |
|---|----------------------------------|
| 1. GOODNIGHT IRENE (4) (Cromwell) | Jenkins-Weavers Decca |
| 2. MONA LISA (8) (Paramount) | King Cole-Trio Capitol |
| 3. SAM'S SONG (6) (Sam Weiss) | Victor Young Decca |
| 4. TZENA, TZENA, TZENA (7) (Cromwell) | Joe "Fingers" Carr Capitol |
| 5. I WANNA BE LOVED (14) (Supreme) | Bing & Gary Crosby Decca |
| 6. SIMPLE MELODY (3) (Berlin) | Jenkins-Weavers Decca |
| 7. BONAPARTE'S RETREAT (6) (Acuff-Rose) | Mitch Miller Columbia |
| 8. HOOP-DEE-DOO (15) (Morris) | Andrews-Sis-Jenkins Decca |
| 9. BEWITCHED (17) Chappell) | Billy Eckstine M-G-M |
| 10. LA VIE EN ROSE (1) (Harms) | Bing & Gary Crosby Decca |
| | Kay Starr Capitol |
| | Perry Como Victor |
| | Kay Starr Capitol |
| | Gordon Jenkins Decca |
| | Bill Snyder Tower |
| | Tony Martin Victor |

Second Group

| | |
|--|--------------------------------|
| MY FOOLISH HEART (19) (Santly-Joy) | Gordon Jenkins Decca |
| CAN ANYONE EXPLAIN (Valando) | Billy Eckstine M-G-M |
| SENTIMENTAL ME (15) (Knickerbocker) | Ames Bros. Coral |
| COUNT EVERY STAR (Paxton) | Ames Bros. Coral |
| I LOVE THE GUY (Shapiro-B) | Russ Morgan Decca |
| I DON'T CARE IF THE SUN DON'T SHINE (6) (Famous) | Hugo Winterhalter Victor |
| I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Remick) | Frank Warren Victor |
| IT ISN'T FAIR (16) (Words-Music) | Patti Page Mercury |
| NOLA (Sam Fox) | Doris Day Columbia |
| VAGABOND SHOES (Jefferson) | Sammy Kaye Victor |
| ALL MY LOVE (Mills) | Les Paul Capitol |
| THIRD MAN THEME (19) (Chappell) | Vic Damone Mercury |
| I CROSS MY FINGERS (United) | Patti Page Mercury |
| STARS AND STRIPES FOREVER (Church) | Anton Karas London |
| ROSES (6) (Hill-Range) | Guy Lombardo Decca |
| | Perry Como Victor |
| | Frankie Laine Mercury |
| | Ralph Flanagan Victor |
| | Sammy Kaye Victor |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 26

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

| Pos. | No. | Artist | Label | Song | Bill E | Peter | Art T | Bud | Barry | Jerry | Tom | Jim | Paul | Fred | Dick | Dick | Sam | Al N | Jack | Kay | Harv | Easy | Walt | Dom | Bill | Bud | Bob | Dave | How | Mon | Rock | |
|------|-----|------------------------|----------|----------------------------|--------|-------|-------|-----|-------|-------|-----|-----|------|------|------|------|-----|------|------|-----|------|------|------|-----|------|-----|-----|------|-----|-----|------|-----|
| 1 | 12 | Nat "King" Cole | Capitol | Mona Lisa | 9 | | | 2 | 1 | 3 | 1 | | 1 | 8 | 3 | 3 | 1 | 3 | 2 | 1 | 1 | 1 | | 3 | 5 | 1 | 1 | 5 | 3 | 2 | 3 | 188 |
| 2 | 9 | G. Jenkins-Weavers | Decca | Goodnight Irene | 1 | 4 | 2 | 3 | | 1 | 3 | 2 | 3 | 9 | 7 | 1 | 6 | | 2 | 1 | 2 | 2 | | 7 | 8 | 4 | 5 | 2 | | | 1 | 176 |
| 3 | 7 | Bing-Gary Crosby | Decca | Play a Simple Melody | 3 | 2 | 3 | 7 | 3 | 2 | 6 | 4 | 5 | 7 | 4 | 3 | 5 | 1 | 4 | 10 | 9 | 3 | 6 | 7 | 2 | 2 | | 4 | 1 | 4 | 168 | |
| 4 | 6 | Bing-Gary Crosby | Decca | Sam's Song | | | 9 | 9 | 8 | | 8 | 8 | 2 | 10 | 2 | 10 | 2 | 6 | 4 | 3 | 3 | 7 | | | | 3 | 10 | | 4 | 10 | 70 | |
| 5 | 10 | Kay Starr | Capitol | Bonaparte's Retreat | 6 | | | | 10 | | | | 4 | 2 | 5 | 5 | 2 | 4 | 8 | 8 | 5 | 4 | | | | | | | 3 | 67 | | |
| 6A | 5 | G. Jenkins-Weavers | Decca | Tzena, Tzena, Tzena | | | 8 | 8 | 2 | 6 | | | 9 | 4 | 2 | 6 | 7 | 4 | 5 | 9 | 4 | 4 | 2 | 9 | 8 | 8 | | | 5 | 1 | 63 | |
| 6B | 5 | Mitch Miller | Columbia | Tzena, Tzena, Tzena | | | | | | | | | | | | | | | | | | | | | | | | | | | 63 | |
| 7 | 17 | Andrews Sis-G. Jenkins | Decca | I Wanna Be Loved | 7 | | | | 4 | 7 | 5 | 6 | | | | | | | 6 | | | | | 1 | 7 | 4 | | | 9 | | 46 | |
| 8 | 39 | Patti Page | Mercury | All My Love | | | 5 | | | | | | | | | | | | | | | | | | | | | | | | 41 | |
| 9 | 28 | Vic Damone | Mercury | Vagabond Shoes | | | | 4 | 5 | | | | | | | | | | | | | | | | | | | | | | 41 | |
| 10 | 11A | Hugo Winterhalter | Columbia | Goodnight Irene | | | 7 | | | | | | | | | | | | 8 | 8 | 2 | | | | | 2 | | 2 | 6 | 7 | 40 | |
| 11B | 11 | Hugo Winterhalter | Victor | Count Every Star | 4 | | | | | 4 | 6 | | | 8 | 8 | | | | | | | | 10 | | | | | | 5 | 4 | 39 | |
| 12 | 15 | Bill Snyder | Tower | Bewitched | 6 | | | | | 5 | | | | 1 | | | | | | | | 8 | | | | | | 8 | 9 | 29 | 29 | |
| 13 | 8 | Ames Bros. | Coral | Can Anyone Explain | 9 | | | 1 | | 8 | | | | | | | | | | | | 6 | | | | | | | | | 26 | |
| 14 | 3 | Frank Warren | Victor | I Love the Guy | | | | | | | | | | | | | | | | | | | | | | | 7 | | | | 26 | |
| 15A | 33 | Lorry Raine | London | Strangers | | | | | | 2 | | | 10 | | | | | | | | 7 | | | 10 | 1 | | | | | 8 | 26 | |
| 15B | 18 | Lorry Raine | London | Strangers | | | | | | | | | | | | | | | | | | | | | | | | | | | 23 | |
| 17 | 30 | Jo Stafford | Capitol | No Other Love | | | | | 6 | | | | | 1 | | | | | 9 | 7 | 9 | | | | | | 3 | | | | 20 | |
| 18 | 36 | Percy Faith | Columbia | All My Love | 5 | | | | | | | | | 5 | | | | | | | | | | | | | | | | | 19 | |
| 19 | 15 | Les Paul | Capitol | Nola | | | | | | 7 | | | | | | | | | 6 | | | | | | | | | 2 | 10 | | 18 | |
| 20 | 36 | Johnny Desmond | M-G-M | Just Say I Love Her | 8 | | 3 | 10 | | | | | | | | | | | | | | | 5 | | | | | | | | 16 | |
| 21A | 23 | Victor Young | Decca | Mona Lisa | | | | | | | 1 | | | | | | | | | | 5 | | | | | | | | | | 16 | |
| 21B | 21 | Blue Barron | M-G-M | Are You Lonesome Tonight | | | | | | | | | | | | | | | | | | | | | | | 1 | 5 | | | 16 | |
| 23 | 48 | Frankie Laine | Mercury | Dream a Little Dream | | | | | | | | | | | | | | | | | | | | 3 | | | 4 | | | | 15 | |
| 24 | 48 | Frankie Laine | Mercury | Music, Maestro, Please | | | | | | | | | | | | | | | | | | 8 | | 8 | | | | | | 5 | 14 | |
| 25A | 1 | Vic Damone | Mercury | I Love the Guy | 1 | 8 | | | | | | | | | | | | | | | | | | | | | | | | | 13 | |
| 25B | 3 | Red Foley | Decca | Our Lady of Fatima | | | 6 | | | | | | | | | | | | 8 | | | | | | 6 | | | | | | 13 | |
| 25C | 30 | Anton Karas | London | Third Man Theme | | | | | | | | | | 5 | 4 | | | | | | | | | | | | | | | | 43 | |
| 25D | 15 | Billy Eckstine | M-G-M | I Wanna Be Loved | | | | | | | | | | 6 | | | | | | | | | | | | | 3 | | | | 13 | |
| 29A | 44 | Ray Anthony | Capitol | Count Every Star | | | | | | | | | | 3 | | | | | | | | | | | | | | 7 | | | 12 | |
| 29B | 27 | Dean Martin | Capitol | I'll Always Love You | | | | | | | | | | | | | | | | | | 9 | 1 | | | | | | | | 12 | |
| 31A | 1 | K. Starr-Tenn. Ernie | Capitol | I'll Never Be Free | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | 10 | |
| 31B | 1 | Stewart Hamblin | Columbia | It's No Secret | | | | | | | | | | | | | | | | | | 1 | | | | | | | | | 9 | |
| 33A | 1 | Martha Tilton | Capitol | I'll Always Love You | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | |
| 33B | 4 | Mindy Carson | Victor | Be Mine | | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | |
| 33C | 11 | Percy Faith | Columbia | I Cross My Fingers | | | | | | | | | | | | | | | | | | | | 2 | | | | | | | 9 | |
| 33D | 1 | Eddie Fisher | Victor | Thinking of You | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | |
| 7A | 1 | Jack Owens | Decca | Dream a Little Dream | 10 | | 4 | | | | | | | | | | | | | | | | | | | | | | | | 8 | |
| 7B | 30 | Billy Eckstine | M-G-M | My Destiny | | | | | 5 | 9 | | | | | | | | | | | | | | | | | | | | | 8 | |
| 7C | 1 | Lynn Hope Quintet | Pre | Tenderly | | | | | | | | | | | | | | | | | | | | | | | | | | | 8 | |
| 7D | 1 | Ralph Flanagan | Victor | La Vie En Rose | | | | | | | | | | | | | | | | | | | | | | | | | | | 8 | |
| 7E | 1 | Evelyn Knight | Decca | Cherry Stones | 3 | | | | | | | | | | | | | | | | | | | | 3 | | | | | | 8 | |
| 2A | 2 | Margaret Whiting | Capitol | Your Mine You | 7 | 8 | | | | | | | | | | | | | | | | | | | | | | | | | 7 | |
| 2B | 2 | Inks Potts | Decca | Sometime | | | 4 | | | | | | | | | | | | | | | | | | | | | | | | 7 | |
| 4A | 4 | Victor Young | Decca | La Vie En Rose | | | | | | | | | | | | | | | | | | | | | | | | | | | 6 | |
| 4B | 1 | Bill Darnell | Coral | Cincinnati Dancin' Pig | | | | | 7 | 9 | | | | | | | | | | | | | | | | | | | | | 6 | |
| 4C | 4 | Dick Haymes-Artie Shaw | Decca | Count Every Star | | | | | | | | | | 6 | | | | | 10 | | | | | | | | | | | 6 | | |
| 4D | 1 | Russ Morgan | Decca | Beloved, Be Faithful | | | | | | | | | | | | | | 7 | | | | | | | | 9 | | | | | 6 | |
| 4E | 1 | Eddie Howard | Mercury | American Beauty Rose | 5 | | | | | | | | | | | | | | | | | | | 6 | | | | | | | 6 | |
| 9 | 2 | Dinah Shore | Columbia | I'll Always Love You | | | | | | | | | | | | | | | | | | | | | | | | | | | 5 | |
| 10A | 12 | Doris Day | Columbia | Didn't Slip, Wasn't Pushed | 8 | | | | | 9 | | | | | | | | | | | | | | | | | | | | | 4 | |
| 10B | 29 | Doris Day | Columbia | Bewitched | | | | | | | 7 | | | | | | | | | | | | | | | | | | | | 4 | |
| 2 | 44 | Gordon Jenkins | Decca | My Foolish Heart | | | | | | | | | | | | | 8 | | | | | | | | 10 | | | | | | 3 | |

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This week's New Releases ...on RCA Victor

Release 50-35

POPULAR

PERRY COMO

Patricia
Watchin' the Trains Go By
20-3905—(47-3905)*

HERE COME THE DANCE BANDS AGAIN

GENE KRUPA

Cincinnati Dancing Pig
Swingin' Doors 20-3906—(47-3906)*

HERE COME THE DANCE BANDS AGAIN

VAUGHN MONROE

This Is My Country
The Great American Dream
20-3907—(47-3907)*

BETTY HUTTON

Orange Colored Sky
Can't Stop Talking 20-3908—(47-3908)*

POP SPECIALTY

SIX FAT DUTCHMEN

Geneva Polka
Dutch Boy—Waltz 25-1172—(51-1172)*

COUNTRY

ELTON BRITT

I'll Find You
(Remember Me) I'm the One Who Loves
You 21-0378—(48-0378)*

PEE WEE KING

Cincinnati Dancing Pig
We're Gonna Go Fishin'
21-0379—(48-0379)*

ELTON BRITT

The Red We Want Is the Red We've Got
There's a Star-Spangled Banner Waving
Somewhere 21-0381—(48-0381)*

SACRED

HARMONEERS QUARTET

Roll On Jordan
Song of Delight 21-0380—(48-0380)*

NEW ALBUMS

VAUGHN MONROE

Vaughn Monroe Sings a Medley of College
Songs P-299—(WP-299)*

CHILDREN'S ALBUMS

PAUL WING

Little Black Sambo's Jungle Band
Y-392—(WY-392)*

ROY ROGERS

Roy Rogers' Rodeo Y-413—(WY-413)*

BOB SMITH

Howdy Doody's Laughing Circus
Y-414—(WY-414)*

PAUL WING

Uncle Wiggily Y-415—(WY-415)*

BOBBY DRISCOLL

Treasure Island Y-416—(WY-416)*

*45 r.p.m. numbers.

NOTE: All records in this panel are listed alphabetically by song title.



\$... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

7 designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

- \$ Bonaparte's Retreat**
Gene Krupa 20-3766—(47-3766)* **7**
- \$ Count Every Star**
Hugo Winterhalter 20-3697—(47-3221)* **7**
- \$ Cuddle Buggin' Baby**
Enclosed One Broken Heart
Eddy Arnold 21-0342—(48-0342)* **7**
- \$ Good Night Irene**
Dennis Day 20-3870—(47-3870)* **7**
- \$ I Cross My Fingers**
Perry Como 20-3846—(47-3846)* **7**
- \$ I'm Movin' On**
Hank Snow 21-0328—(48-0328)* **7**
- \$ La Vie En Rose**
Tony Martin 20-3819—(47-3819)*
Ralph Flanagan 20-3889—(47-3889)* **7**
Melachrino Strings 20-3739—(47-3739)*
- \$ Mona Lisa**
Dennis Day 20-3753—(47-3753)*
Ralph Flanagan 20-3888—(47-3888)*
- \$ Take a Letter, Miss Smith**
Tony Martin and Fran Warren 20-3874—(47-3874)*
- \$ Tzena, Tzena, Tzena**
Ralph Flanagan 20-3847—(47-3847)*



★ ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

- ★ Bless This House**
Perry Como 20-3850—(47-3850)
(No. 6 Retailers Pick, Billboard, August 26th—Billboard Picks, August 19th.)
- ★ The Beer That I Left On the Bar**
20-3880—(47-3880)
(No. 6 Disc Jockeys Pick, Billboard, August 26th—Billboard, Possibilities, August 12th.)
- ★ Music, Maestro, Please**
Tony Martin 20-3883—(47-3883)
(No. 5 Disc Jockeys Pick, Billboard, August 26th.)
- ★ The Red We Want Is the Red We've Got (In the Old Red, White and Blue)**
Ralph Flanagan . . . 20-3904—(47-3904)
(The Billboard Picks, August 26th—Flanagan throws everything but the kitchen sink into this rousing reading of a cornball piece of contemporary patriotism, a bit of flag waving that should pay off for Flanagan and Victor.)

TIP: BETTY HUTTON
Orange Colored Sky
Can't Stop Talking
20-3908—(47-3908)
Betty's first record since her return to the RCA Victor label.

The stars who make the hits
are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

RCA

SWINGING The Swings to "45"

On the Upbeat

New York

Al Pollak, former Abe Lyman feature trumpeter and road manager, joins **Teddy Powell** orch at the Roosevelt Grill Sept. 5 in a similar capacity. **Mary Mayo**, who has been singing with choral groups on recording dates, signed as a single by Capitol Records. **Al Lewis** has added a lyric to "Brazilian Sleigh Bells," which has been recorded only as an instrumental up to now. **Irwin Pineus**, son of Shapero-Bernstein general manager **George Pineus**, working in the William Morris office following his graduation from college. Video singer **Andy Roberts** set for a Columbia recording date. **Margo Burke**, composer of "Manhattan Potpourri," finishing a new suite, "Four American Moods," for fall presentation. **Freddy Martin's** orch into the Capitol, N. Y., sometime in November. **Sarah Vaughan** into the Paramount, N. Y., Oct. 4. **Four Jacks & Jill** vocal group reorganized with ex-Claude Thornhill warbler **Joe Derise** and ex-Benny Goodman singer **Terry Swope** forming the nucleus. Unit bowed at the Three Deuces, N. Y. **Gene Williams** booked into Frank Dailey's Meadowbrook, Cedar Grove, N. J., Sept. 27. **Tommy Ryan** going into Old Covered Wagon in Stratford, Conn., Sept. 18. **Al Donahue** orch opens at Mapes hotel, Reno, Sept. 14, for six weeks following a four-week one-niter tour. **Buddy Breez**, vocalist with **Art Mooney** orch, leaves the band for emcee chores in Green's hotel, Pleasantdale, N. J. **Ed Wolpin**, Paramount and Famous Music general manager, off to Coast for a week

to o.o. new film scores. **George Olsen** and his vocalist, **Betty Norman**, in town talking video deals. **Art Waner**, Latin Quarter batoneer, cutting couple of sides for a major diskery. **Buddy Friedlander**, a freelance disk promoter, back at work after a bout with pneumonia. **Sarah Vaughan** and **Louis Armstrong** into Earle theatre, Philly, week of Sept. 1. **Erroll Garner** starts string of one-nighters in Kansas City, Sept. 3, before opening at Cafe Society, Sept. 14. **Mercury** ad-pub veepee **Art Talmadge** extended his New York stay, not leaving for Chi homeoffice till Monday (28). **Ira Wegard** on his annual sales trip for BVC.

Chicago

Natt Hale, orch flack, to Portland, Ore. for two-week visit. **Four Blazes** set for Hill Hotel, Omaha, Sept. 8 for two weeks. **Tiny Hill** orch slated for County Fair dates in Rantoul, Ill., Sept. 1-2; Melvin, Sept. 7; LeRoy, Sept. 9. **Bill Turner** and **Dead End Kids** inked for Stables, LaSalle, Ill., Aug. 29 for three weeks. **Mildred Bailey** did guest airing on Fred Reynolds' "Collector's Corner" last week. **Doc Evans** to Jazz, Ltd., Aug. 30 for a month. **Jimmy Featherstone** signed for Oh Henry Ballroom here Oct. 4 for 5 weeks. **Louis Jordan** one-nighting in midwest through Sept., then on same deal through South in Nov. **Vic Duncan** moves in as Chi rep for Henry Spitzer Music. Tower Records here moving in to new enlarged quarters. **Art Kassel** to La Martinique Ballroom Sept. 12 for two (Continued on page 42)

Top Songs on TV

(Alphabetically Listed)
Week of Aug. 18-24

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)
Bewitched . . . Chappell
Hoop-Dee-Do . . . Morris
Still Get Thrill Words & Music
Wanna Be Loved . . . Supreme
Let's Do It Again . . . Robbins

5 Top Standards

Exactly Like You . . . Shapero-B.
Get Happy . . . Remick
Sunny Side Of St. . . . Shapero-B.
That Old Black Magic . . . Famous
You My Sunshine . . . Southern

Majors Fight AFM

Continued from page 35

the union decided to uphold the ruling that the disk companies must pay for all cancelled or postponed performances of musicians. Union contends that musicians are entitled to payment once engaged, since they are no longer available for other jobs.

\$1,000 Out of Pocket

Victor, meantime, is out on a limb for about \$1,000 in musicians' salaries on the postponed date. In a previous incident in which Perry Como became ill, Victor a&r chief **Charlie Grean** was able to salvage the date by bringing in **Eddie Fisher** as a last-minute pinchhitter. Strictly brass instrumentation for the Miss Pickens' date, however, was too unorthodox to couple with another vocalist. Miss Pickens ran off her date a couple of weeks later on a pair of patriotic numbers, "God Bless America" and "America the Beautiful."

Mercury Records is another diskery appealing Local 802 rulings to the national AFM exec board. Mercury has been billed for three sessions dated for the waxing of the Broadway musical, "Tickets, Please," before the company decided to pull out of making the disk because of difficulties with the producers. Mercury is claiming that the dates were postponed with the consent of the union contractor, while Local 802 contends that no such permission was granted by proper union officials. It's understood Mercury is not contesting the right of the union to collect or postponed performances, but **Joe Carlton**, diskery's eastern exec, refused to comment.

Third current incident involves the Biow agency, which cancelled a musiccrew's date for the radio "Take It Or Leave It" show on NBC. The ad agency reportedly called off the date because of musical clearances but the union is demanding that the agency shell out.

Victor execs assert that Local 802 should make exceptions in its application of the non-cancellation clause in cases where diskeries have a clear and legitimate cause, beyond anybody's control. Victor execs are doubly burned at the union because it's claimed that the diskery abided strictly by the letter of their contracts during the recording ban.

Disk Talent

Continued from page 1

runs out Nov. 1. Since Pinza is under contract to Metro, there's no immediate likelihood of a television deal, but Sacks is aiming to work out a radio deal with the basso.

Pinza's switch to the Little Dog banner puts a quietus on Columbia's plans to extend his popularization via additional pop numbers. When Columbia captured Jo Stafford from Capitol Records, among the first waxings it planned for the chirper were duets with Pinza when she becomes available Dec. 15 after exiting Cap. Victor is planning to put Pinza on some tunes from his Metro pic, "Mr. Imperium."

Columbia received another jolt this week when Tom Shiels, man-

Inside Orchestras—Music

Another instance of better timing spelling better returns for a song is the case of Ben Bloom's "Au Revoir Again" which Jean Sablon recorded three years ago, at a time when Bloom first went into business, and which with the ensuing Petrillo-recording hassle created a stalemate for the new publisher. It was a tune which Sablon just got under the wire on his last RCA Victor waxing, with Toots Camarata conducting for him. For some reason the song has just caught fire, sparked by a disk jockey who stumbled on the platter. The jock's plugging caused RCA to rush a new pop version by Don Cornell, Mitch Miller ditto on Columbia, etc., with result the song bids fair to lift the mortgage for Bloom who, admittedly has had a tough struggle since he left Advanced Music (Warners). Number was written by Teri Josefovits and Nikki Mason.

Mills Music has acquired another French song for English adaptation, following its initial success with "All My Love," which in French was called "Bolero." New tune, by the same writers, is "Mademoiselle de Paris." Tune was on the flip side of the original French hit record of "Bolero" by Jacqueline Francois on the Polydor label, and began to be played almost as much as the A side. It was written by Paul Durand and Henri Contet, published by Editions Continental, which published "Bolero," and appeared in the same picture with the latter, "Scandale aux Champs Elysee." And Mitchell Parish, who wrote the English lyric for "All My Love," is working on words for this one.

Big Three Music toppers are doing a slow burn over the inclusion of a standard from another pubbery in the Metro pic, "Summer Stock." Original score in the Judy Garland starrer, written by Mack Gordon and Harry Warren, is being published by Feist and Miller, but studio execs decided to include Chappell's "Get Happy" in the film. "Why," Big Three execs moan, "does the studio use somebody else's standard when we've got three tremendous catalogs of our own?"

Division of publication rights to the Harold Arlen-Dorothy Fields score for Metro's forthcoming Ezio Pinza starrer, "Mr. Imperium," will be an unusual one. Of the film's three new songs, Metro will get one, for assignment to one of its publishing companies, probably Leo Feist, Inc., while E. H. "Buddy" Morris will get the other two. Metro has first choice on any of the three tunes. Strange splitup is due to Arlen's contractual tiein with Morris.

ager of the Modernaires, notified the diskery that the quintet will leave that label on expiration of the present five-year pact Dec. 11. Although no deal has been set as yet, it's likely the combo will move to Victor since Sacks has been interested in the group since he grabbed them for Columbia in 1945. Sacks has reportedly been making overtures to the Modernaires since he switched to RCA. Combo, meantime, arrived on the Coast Monday (28) and resumed on the CBS "Club 15" airer after a summer hiatus.

Victor is also reportedly dickering with Billy Eckstine, kingpin of the M-G-M Records talent roster. Latter company is currently attempting to negotiate a new pact with Eckstine with the Victor offers playing a prominent part in the bargaining. Talent picture is further complicated by reports that Columbia Records is pitching up a deal to Mercury's ace vocalist, **Frankie Laine**, whose pact runs out early in 1951. Dinah Shore's move-over to Victor from Columbia has, meantime, been virtually clinched when her pact expires at end of the year.

Sacks and Joseph H. McConnell, NBC prexy, have been attempting to build up a solid roster of vocalists to buck the CBS lineup. NBC and Victor execs, however, deny that they are attempting to wrap up the vocalists by offering them three-way radio-TV-disk deals. It's pointed out that some of Victor's top vocalists, such as **Perry Como**, are working for CBS radio currently. Victor is planning a push on a vocalist lineup that now includes Pinza, Tony Martin, Como, Mindy Carson, Fran Warren, Robert Merrill, Eddie Fisher and Don Cornell. Merrill, incidentally, was screentested by Paramount last week.

APOLLO SIGNS SULLIVAN

Maxine Sullivan, songstress, has been signed by Apollo Records, N. Y. Gal will wax her first disks next month.

Joe Bushkin and tri
"the loves a piano"
NBC & MBS WIRES
PARK SHERATON HOTEL
Mermaid Room
Mtl. ERNEST ANDERSON, 340 E. 52 St., N. Y.

For Christmas
C-H-R-I-S-T-M-A-S
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THE MERRY CHRISTMAS POLKA
For the Winter Season
FROSTY THE SNOWMAN
HILL & RANGE Songs, Inc., N. Y.

NEW REVIVALS
'Exactly Like You'
'You're a Sweetheart'
Standards by
Jimmy McHugh

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BMI record report
AND FORECAST OF TOMORROW'S SONG HITS

FROM CANADA • **BLUE CANADIAN ROCKIES** (BMI Canada, Ltd.—Golden West Melodies)—One of Canada's top tunes makes its bow in the U. S. with a fine disc by Gene Autry (Columbia) and one by Cliffie Stone (Capitol). BMI's Canadian subsidiary is doing a great job in building the efforts of Canada's tunesmiths.

KAYE'S FIRST FOR COLUMBIA • **SUGAR SWEET** (Spitzer)—Sammy Kaye selected this tune as his first to be recorded under his new Columbia contract. The swing and sway maestro has turned out a platter that rates with his best.

MAKING THE GRADE • **TIME OUT FOR TEARS** (Republic)—Nat "King" Cole (Capitol) will bring this item back into the limelight after a two-year lapse. Original discs by Savannah Churchill (Manor) and Anne Shelton (London) are being pressed again. Tune will make the grade this time.

SMOOTH NUMBER • **I SEE A MILLION PEOPLE** (Mellin) — Martha Tilton (Coral) brings back this early BMI hit, with a smooth, sultry interpretation. Cash Box rates it tops for the ops.

RED FOLEY HIT • **SOMEBODY'S CRYING** (Spitzer) — Red Foley (Decca), currently established as the nation's leader in record sales, adds another solid hit to his repertoire.

MOVING UP • **CUPID'S BOOGIE** (Savoy) — Climbing steadily on the rhythm and blues best-seller lists . . . tune is headed for the top chiefly because of 14-year-old Little Esther's (Savoy) great rendition.

LIKELY SUCCESS • **MARIANNE** (Algonquin) — Frank Yankovic (Columbia) started this likely hit. Soon to appear is a release by the Three Suns (Victor) with other labels to follow suit.

SETTING FAST PACE • **DADDY'S LITTLE BOY** (Beacon) — Dick Todd (Rainbow) still setting the pace. Eddy Howard (Mercury) comes out with another sparkling version that should move the song up and up.

BMI 10th Anniversary
BROADCAST MUSIC, INC.
580 FIFTH AVENUE, NEW YORK 19, N. Y.
CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

Tops of the Tops

Retail Disk Best Seller

"Goodnight Irene"

Retail Sheet Best Seller

"Mona Lisa"

"Most Requested" Disk

"Mona Lisa"

Seller on Coin Machines

"Goodnight Irene"

Best British Seller

"Bewitched"

"ANDREWS SISTERS... GREATEST BUSINESS IN HISTORY OF THE FAIRMONT HOTEL..."!

NEWSPAPER *Raves!*

SAN FRANCISCO EXAMINER

"About the Andrews Sisters—brother, they're great!" —Herb Caen
"The girls put on a terrific show." —Ivan Paul

SAN FRANCISCO NEWS

"The Andrews Sisters' opening brought out the biggest crowd the Venetian Room has catered to. They're show stoppers." —Hy Porter
"Easy to see why they're tops in America popular music." —Jack Rosenbaum

SAN FRANCISCO CHRONICLE

"The Andrews Sisters are more popular than dollar bills." —Robert McCary

RADIO *Raves!*

KCBS - "THIS IS SAN FRANCISCO"

"A show the likes of which this village hasn't seen in years and years." —Pat McGuirk

ABC - "THE ANN HOLDEN HOUR"

"The act has a fresh, new, young impact bubbling with originality and spontaneity. They are not only the nation's top singing trio but tops as comedienne and all around entertainers." —Ann Holden

Fairmont Hotel
San Francisco

EXECUTIVE OFFICES

Mr. Lou Levy
1537 No. Vine
Hollywood 28, California

August 15, 1950

Dear Lou:

Since you were good enough to favor the Fairmont with the supper club debut of the Andrews Sisters, it gives me pleasure to report that from the opening night they have done the greatest business of any attraction ever presented in the history of the Fairmont Hotel.

The impressiveness of this record is best indicated by the fact that we have made it a policy to present in the Venetian Room only the leading cafe attractions in the country, and the girls have packed the room for two shows a night even on what are ordinarily our weakest nights of the week. Their reception by the press and public of San Francisco should be a source of pride to them and gratification to you, as it is to the Fairmont management.

Congratulations on the presentation of this great trio in an engagement which proves beyond any doubt their appeal for sophisticated audiences as well as the theater, radio and record audiences with which they are continually establishing new levels of popularity.

With warmest regards to you, Maxene, Patty, and LaVerne.

Sincerely,

Benj. H. Swig

Benj. H. Swig
President

BHS:LJ

TRADE

Raves!

WEEKLY VARIETY

"Slick comedics... a solid hit!"

BILLBOARD

"Andrews Sisters crack \$ record in coast hotel supper club bow!"

Back on the air! 4th consecutive year on Campbell Soup's "CLUB 15"

DECCA

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presenting

THE
INCOMPARABLE
SATCHMO

LOUIS

A
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O
N
G

Current Favorites

LA VIE
EN ROSE

(With Sy Oliver)

coupled with

C'EST
SI BON

Decca 27113 (78 RPM)

and

Decca 9-27113 (45 RPM)

THAT LUCKY
OLD SUN

(with Gordon Jenkins)

coupled with

BLUEBERRY
HILL

Decca 24752 (78 RPM)

and

Decca 9-24752 (45 RPM)

DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities and showing com-
parative sales rating for this
and last week.National
RatingWeek Ending
Aug. 26This Last
wk. wk.

Artist, Label, Title

| | | | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Detroit—(Grinnell Bros.) | San Francisco—(Sherman-Clay) | Philadelphia—(Wanamaker) | Kansas City—(Jenkin's Music Co.) | Seattle—(Sherman Clay) | Indianapolis—(Pearson's) | St. Louis—(Ludwig Music House) | Minneapolis—(Don Leary) | TOTAL POINTS |
|-----|----|---|--------------------------|-----------------------|---------------------------------|---------------------------|--------------------------|------------------------------|--------------------------|----------------------------------|------------------------|--------------------------|--------------------------------|-------------------------|-----------------|
| 1 | 1 | G. JENKINS-WEAVERS (Decca) "Goodnight Irene"—27077 | 2 | 1 | 4 | 1 | 4 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 102 |
| 2 | 2 | NAT "KING" COLE (Capitol) "Mona Lisa"—1010 | 9 | 2 | 2 | 2 | 5 | 1 | 2 | 3 | 5 | 2 | 3 | 2 | 94 |
| 3 | 3 | BING-GARY CROSBY (Decca) "Play a Simple Melody"—27112 | 1 | 1 | 1 | 2 | 6 | 1 | 4 | 4 | 4 | 3 | 56 | | |
| 4 | 4 | BING-GARY CROSBY (Decca) "Sam's Song"—27112 | 7 | 4 | 5 | 4 | 3 | 1 | 3 | 10 | 51 | | | | |
| 5 | 6 | G. JENKINS-WEAVERS (Decca) "Tzena, Tzena, Tzena"—27077 | 8 | 5 | 3 | 5 | 2 | 2 | 41 | | | | | | |
| 6 | 11 | AMES BROS. (Coral) "Can Anyone Explain"—60253 | 4 | 6 | 6 | 7 | 5 | 27 | | | | | | | |
| 7 | 5 | BILLY ECKSTINE (M-G-M) "I Wanna Be Loved"—10716 | 10 | 10 | 8 | 5 | 4 | 24 | | | | | | | |
| 8 | 8 | TONY MARTIN (Victor) "La Vie En Rose"—20-3819 | 5 | 5 | 4 | 10 | 8 | 23 | | | | | | | |
| 9 | 8 | JO STAFFORD (Capitol) "No Other Love"—1053 | 6 | 8 | 3 | 9 | 7 | 22 | | | | | | | |
| 10 | 9 | KAY STARR (Capitol) "Bonaparte's Retreat"—936 | 7 | 6 | 6 | 7 | 8 | 21 | | | | | | | |
| 11 | 13 | PERRY COMO (Victor) "I Cross My Fingers"—20-3486 | 3 | 8 | 8 | 11 | | | | | | | | | |
| 12A | | PEREZ PRADO (Victor) "El Mambo"—20-3782B | 6 | 6 | 10 | | | | | | | | | | |
| 12B | | FRANKIE LAINE (Mercury) "Music, Maestro, Please"—5458 | 8 | 9 | 6 | 10 | | | | | | | | | |
| 12C | | RED FOLEY (Decca) "Our Lady of Fatima"—14526 | 1 | 10 | | | | | | | | | | | |
| 12D | 7 | MITCH MILLER (Columbia) "Tzena, Tzena, Tzena"—38885 | 3 | 9 | 10 | | | | | | | | | | |
| 13A | | VIC DAMONE (Mercury) "Vagabond Shoes"—5429 | 7 | 8 | 9 | | | | | | | | | | |
| 13B | 10 | BING CROSBY (Decca) "I Cross My Fingers"—27111 | 8 | 5 | 9 | | | | | | | | | | |
| 13C | | RALPH FLANAGAN (Victor) "Tzena, Tzena, Tzena"—20-3847 | 2 | 9 | | | | | | | | | | | |
| 14A | 14 | VIC DAMONE (Mercury) "Tzena, Tzena, Tzena"—5454 | 3 | 8 | | | | | | | | | | | |
| 14B | 13 | DENNIS DAY (Victor) "Goodnight Irene"—20-3870 | 3 | 8 | | | | | | | | | | | |
| 14C | 16 | MARINERS (Columbia) "Sometime"—38781 | 10 | 4 | 8 | | | | | | | | | | |
| 14D | 15 | DINAH SHORE (Columbia) "I'll Always Love You"—38848 | 3 | 8 | | | | | | | | | | | |
| 15A | | JO STAFFORD (Capitol) "Our Very Own"—1142 | 4 | 7 | | | | | | | | | | | |
| 15B | | SAMMY KAYE (Columbia) "Harbor Lights"—38963 | 4 | 7 | | | | | | | | | | | |

FIVE TOP
ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|--|---|
| SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180 | ANNIE GET YOUR GUN Hollywood Cast M-G-M E-509 | YOUNG MAN WITH A HORN H. James-D. Day Columbia C198 CL6106 | HARMONY TIME The Chordettes Columbia CL6111 C201 | THREE LITTLE WORDS Hollywood Cast M-G-M M-G-M53 E516 |

Disk Best Sellers by Companies
(Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|----------|-------------------|--------|---------|-------------------|--------|
| Decca | 6 | 279 | Mercury | 3 | 27 |
| Capitol | 4 | 145 | Coral | 1 | 27 |
| Victor | 5 | 61 | M-G-M | 1 | 24 |
| Columbia | 4 | 33 | | | |

On the Upbeat

Continued from page 40

weeks... Chi music pubs holding annual picnic at Skyline Ranch, Lake Villa, Ill., Aug. 31. Saxie Dowell guested Ernie Simon d.j. show last week for Hal Kemp reminiscing and platters. Tommy Sherman takes over as Chi rep for St. Nicholas Music. Frankie Laine definite for Chez Paree, Sept. 15. Nellie Lutcher to Horseshoe Club, Rock Island, Ill., Sept. 1 for 10 days. Peewee Hunt follows at spot Sept. 15 for two weeks. Tommy Reed orch set for Rainbow Ballroom, Denver, Sept. 14 for a month. WAIT d.j., George Bradley, subbed last week on Chez Show for vacationing Myron Wallace and Buff Cobb.

Pittsburgh

Jack Fina orch opened Monday (28) at Bill Green's, following the Henry Jerome band. Danny Mastri, bassist with Deuces Wild at Midway Lounge, has rejoined the unit after being shelved for more than two months to have an operation on his back. Bill Me-

Mahon subbed for him. Joe Negri, guitarist with Dom Tri-markie Trio at William Penn hotel, will enroll as a freshman this fall in the School of Music with Carnegie Tech. Ye-rs ago, as a kid of 16, the Negro spent a couple of seasons with the Shep Fields band. Pianist Dodo Marmorosa has joined Sal LaPerch, trumpet player, and drummer Sal LaPerch, Jr., in the trio at the Village Barn. Marmorosa replaces Luke Riley, who had to leave to resume his old berth as conductor of the house orch at Casino, local burlesque house. Max Tarshis, singing pianist, has had his option picked up at the Playhouse Grill. Mark Lane, who had a band at the old Villa Madrid for a long time, now has a threesome at Beverly Hills hotel, featuring Johnny Fritz, singing bassist formerly with Billy Catzone. Sarah Vaughan opens an eight-day engagement at Johnny Brown's Club Friday, Sept. 8. Jimmy Gamble orch into Club Belvedere for an indefinite stay.

Irwin Kent orch has been extended another four weeks at Tavern-on-the-Green, N. Y. Band, which opened in May, will close Oct. 2, with Milton Saunders orch returning for the fall Oct. 3.

Penicillin Mickeyfinns
Flanagan in Lexington, Ky.

Maestro Ralph Flanagan was hospitalized last week in Lexington, Ky., following an injection of penicillin by a local medico. After dose had been administered, it was discovered that Flanagan is allergic to this antibiotic. Band vocalist Harry Prime is conducting the crew during Flanagan's absence. Meanwhile Flanagan signed a long term transcription contract with Associated Program Service. He'll do a series of waxings starting next month. About 50 tunes will be released during the first year. Flanagan's orch will play its first Coast date Jan. 23 when band goes into the Hollywood Palladium for four weeks. Orch is also scheduled for Frank Dailey's Meadowbrook, Cedar Grove, N. J., from Dec. 19-31. Outfit begins a five-week stand at the Hotel Statler, N. Y., starting Sept. 11.

Sierra Music Inc. chartered to conduct a music publishing business in New York, with capital stock of 200 shares, no par value. Lewis A. Dreyer is a director and filing attorney.

Band Review

JIMMY FEATHERSTONE (10)
With Gloria Petrie
Muehlebach Hotel, Kansas City

Outfit which Jimmy Featherstone has brought into the Terrace Grill of the Muehlebach hotel for a month-long stand is one of the newer bands in the area. Formerly, Featherstone was featured vocalist with the Art Kassel orch for several seasons, but rounded up his own crew a little over two years ago. Band began in the midwest and has stuck pretty much to that territory, concentrating on Chi dates. Stand here is second band has made in the Grill in the past two years.

Crew is a young one, and has good deal of pep in its rhythms. Instrumentation is a 3-3-3 set up, with trio of saxes, pair of trumpets, trombone, piano, drums and bass, alternating between the bass viol and tuba. Orchestrations favor the reed lead, and musical output is essentially on the sweet side. Portfolio is heavy on present day pops, but includes Latins and novelty numbers as well.

Orch is long on vocals, with leader working out frequently in baritone range on both ballads and rhythm tunes. In Gloria Petrie he also has a promising young singer of both current pops and novelties. Blonde and cute, she adds a good deal to the band, and she and Featherstone work effectively as a vocal duo.

Outfit is in here for the balance of the month, after which it returns to date in Chi. **Quin.**

Prof. Pingatore

Hollywood, Aug. 29.

After 20 years as guitarist with Paul Whiteman orch, Mike Pingatore has turned teacher. Long known as a topnotch string plucker, he's now passing on the know-how to selected students.

America's Next Big Ballad!

"ALL
MY LOVE"

French Title "Bolero"

Widely Recorded—
Program Now!

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PROGRAM THE NEW
WEDDING STANDARD
DOROTHY STEWART'SGIVE ME
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LAUREL MUSIC CORP.

1619 Broadway, N. Y. 19

STEPPING OUT FAST

PUNKY
PUNKIN

Recorded By

FRAN ALLISON—Victor
TERESA BREWER—London
RAY CHARLES—MGM
ROSEMARY CLOONEY—Columbia
ROBERTA QUINLAN—Mercury

Others to Follow

PAXTON Music, Inc.

From M-G-M's Smash Musical
"SUMMER STOCK"
Starring Judy Garland and Gene KellyYOU
WONDERFUL
YOU

MILLER MUSIC CORPORATION

Saratoga Niteries Roll a Deuce As Gambling Gets the Brushoff

The dismal season at Saratoga, N. Y., is expected to preview the fate of all luxury resorts where gambling has provided important revenue. Failure of N. Y. state politicians to come through with the annual okay on gambling has resulted in a disastrous session for the Saratoga niteries.

The most representative nitery operation at the spa, Piping Rock, did only fair with one of the most expensive talent lineups at the resort. Spot is said to have just about broken even. The Brook club, across the road from Piping Rock, called it quits ahead of the formal ending of the season on Saturday (26). This spot frequently was attended by only a handful of people. However, Riley's did the major portion of the business with a burley-type display headed by Lilli St. Cyr. But the crowd wasn't as lavish with the bankroll as at Piping Rock.

The spa had very little late business. Without the incentive of the green-felts, majority of the cafe attendants called it an evening after the dinner hour. Races, both daytime and nighttime (harness), were better attended.

This is the first season in many years that bonifaces had to rely exclusively on cafe revenue. The prospect doesn't cheer the operators. Saratoga niteries without gaming adjuncts don't attract the plungers. It's also true that the casinos without a class show, for pre-gambling diversion, don't attract the top strata of spenders either. Both are apparently dependent upon each other for top returns.

Fate of the Saratoga cafes is regarded as a blueprint for the general run of Florida cafes, where grosses were heavier when there was gaming in the vicinity.

The Senate Crime Investigating Committee, chaired by Sen. Estes Kefauver, has already made Florida officials writhe. The hotels will be without the lucrative book-maker concessions, which brought in as much as \$45,000 annually to some hotels.

The niteries, many feel, will not be getting too many of the top spenders this season. In addition, the cafes face the competition of the hotels, and some hotel operators will attempt to exploit the nitery features of the inns as one means of compensating for the loss of the bookie coin. It's about the only feature of Florida that's comforting to the talent agencies.

Big Advance in Detroit For Betty Hutton at Fair

A good advance sale for Betty Hutton's two appearances at the Michigan State Fair on opening day, Sept. 1, was announced by James D. Friel, fair general manager. Reserved seats are at \$1.80 and general admission at \$1.20.

Miss Hutton will appear in a matinee and evening performance with the "Hollywood Stars Revue" following a downtown parade earlier in the day. Other name talent will include Sally Rand, Jerry Colonna, Johnny Mack Brown and Carmen Miranda. Miss Miranda will be in Sept. 3-6. Colonna is set for Sept. 7-10. Miss Rand and Brown are booked for the entire 10-day run.

Pitt Penn Sets Brisson

William Penn hotel's Terrace Room, shut down all summer, had Sept. 8 tentatively slated for its reopening date, but switched to 29th because Carl Brisson won't be available until then. Penn's management wanted to tee off with Brisson because he was a hot attraction there last year, being topped only by Hildegarde.

Danish singer had to turn down William Penn's earlier date because he's been booked into Copley Plaza, Boston, for a fortnight on Sept. 13. Terrace Room will use Music Corp. of America bands again, same as last year. Previously it had booked dance music locally.

Mahoney Trucks Into N.Y. Due to Rail Strike

Canadian rail strike last week forced Will Mahoney to return to New York via truck after closing at the Bellevue Casino, Montreal, Wednesday (23). Comedian brought one of his xylophones with him on the vehicle while another was shipped by plane.

Both Mahoney and his paraphernalia arrived in N. Y. in sufficient time to sail Friday (25) on the Liberte. He opens a two-week stand at the Palladium, London, Sept. 4, then tours the provinces for four weeks. In all, the comic expects to be abroad about three months.

Seek Chi House For Night Club

Chicago, Aug. 29. Dan Goldberg and Joe Sherman are negotiating with Balaban & Katz theatre chain to convert the shuttered Garrick theatre into an 850-seat night club, the Silver Dollar. The Garrick, a Loop house, was closed by B&K earlier this month due to lack of suitable film product.

New club would be in the Gay '90s tradition, even to silver dollars imbedded in the lobby floor. Policy of name bands and acts would call for initial budget ranging upward from \$3,000, on a long-run basis. It'd be continuous entertainment, with singing waiters taking over when the floorshow stops.

4 CHARITY BENEFITS FOR ATLANTIC CITY

Atlantic City, Aug. 29. This is "Benefit Week" in Atlantic City. Four charity affairs, involving local and out-of-town talent, have been staged here during the past nine days.

Last night (28) at the Brighton Hotel Pool and Cabana Club an aquatic-variety show and dance was held for the benefit of the Betty Bacharach Home, the Longport, N. J., institution for the free care and treatment of afflicted youngsters. Joey Adams emceed, assisted by columnist Lee Mortimer. Lineup included Ilona Massey, Tony Canzonieri, Cindy Heller, Gracie Barrie, Horace MacMahon, Florence Ahn, Sylvia Froos, Tony Bari, Joe Frassetto and Joey Stern's orchestra. Water show featured Bob Knapp, Esther Evans, Whitey Hart, Stan Dudeck, John Edmundson and Aqua-zanies.

Atlantic City's Department of Public Safety sponsored the show. Sunday night (27), in the Convention Hall ballroom, Joe Moss presented "A Nite of Stars" for the benefit of the Community Synagogue (Atlantic City) Hebrew School fund. Guy Marks emceed, and talent included Gracie Barrie, Tony Bari and the Harmonicaire (500 Club); Evelyn Tyner and her Trio (Bath and Turf Club); Jerry and Turk (Cluquot Club); Marian Bruce, George Kirby, Fontaine Bros. (Club Harlem); Jackie Small and Jimmy Cazanava (Paddock Club); Lucille Russo (Ritz-Carlton hotel); and Teddy Hale (Ebony Room). Joey Stern's orchestra provided music for this affair, too.

On Saturday evening (26) Molly Picon headed a benefit for the Jewish National Fund in the Chelsea hotel's Westminster Hall. Miklos Gafni, Ray Lizer, handless pianist, and Herb and Betty Warner, were on the program.

Last weekend the annual charity party for the Betty Bacharach Home was held at the Milton Fine residence in Buena Vista, near Atlantic City. The comedy team of Fisher and Marks, Tony Bari and the Harmonicaire entertained. Over \$10,000 was donated during the evening.

Zamira Gon, who staged the dances for the legit. "A Flag Is Born," will dance at the new Israeli cafe, the Habibi, opening in N. Y., Sept. 14.

'Minsky Burlesque' For Alvin in Mpls.

Minneapolis, Aug. 29. It'll be Minsky burlesque for the first time here when the Alvin, local burlesque's regular home, reopens for the fall-winter season Sept. 2 after its usual summer hiatus. Charlie Fox of Milwaukee again will operate the house. Fox explains it will be "modified Minsky" because he wouldn't dare let the girls undress "the way they do in Florida." He has six Minsky productions lined up.

Hadacol Caravan Just a \$350,000 Medicine Show

Atlanta, Aug. 29. The Hadacol Caravan, one of the top "medicine shows" in history, is being handled like a circus, doing one-night stands in a three-week tour that started last week in New Orleans and is scheduled to wind up in Dallas.

Troupe travels in two air-conditioned buses and 20 Ford and Mercury automobiles. (This marks first time Ford Motor Co. has gone for ballyhoo of this type.) Accompanying caravan are 100 trucks, loaded with, you guessed it, Hadacol! These trucks deliver their hair tonic cargoes to local dealers and replenish their supplies from freight cars that meet them along the route of the show.

Sen. Dudley J. LeBlanc, member of the Louisiana Upper House, is along with show and makes personal appearances. It is his job to introduce Mickey Rooney. Sen. LeBlanc reveals that the tour is costing \$350,000 (he put the talent cost at \$160,000), but has already produced \$2,000,000 in orders for Hadacol, and he expected to pick up another \$500,000 in business before the trip is over.

Injecting show biz into his medicine factory was the senator's own idea.

There are 290 people in the caravan. (Continued on page 46)

Hope, Beneke Head Ind. Fair

Indianapolis, Aug. 29. Bob Hope and Tex Beneke will headline flock of entertainers booked in bid for record 750,000 attendance figure at 1950 Indiana State Fair here Aug. 31-Sept. 8.

Hope will furnish the Coliseum show with Helen Forrest, Charles Fredericks, Bob Chester orch and supporting acts first three nights and Sunday (3) matinee, to be followed by Tex Beneke orch playing for horse show Sept. 3-8.

Other attractions will include "State Fair Follies," featuring 10 variety acts and 24-girl line, at the racetrack grandstand each night; Irish Horan's Lucky Hell Drivers, Sept. 1-3, and a widely ballyhooed Atomic Energy display, in addition to regular midway features. Grand Circuit harness racing is scheduled Sept. 2-8.

By-product will be city's first sample of theatre-in-round by group which will pitch its tent across street from fair ground's main entrance. Project will be musical revue sponsored by Hoosier Promotions with Deane Carroll and Tony Donadio, holdovers from summer opera season, and finalists in Atlantic City "Miss Indiana" contest among entertainers so far named in quickie setup. Outfit will give four shows a day at \$1.20 a head in 500-seat arena, importing equipment from Chicago.

LEGITER MEG MUNDY IN CAFE SONG DEBUT

Legit actress Meg Mundy will make her supper club bow as a singer at the Blue Angel, N. Y., seasonal opener, Sept. 7. Bill will include the Weavers, song group; Tony & Eddie, Bob MacArthur, Stuart Ross, Harold Cooke, and Eddie & Rack.

Boniface Herbert Jacoby, who operates this room in conjunction with Max Gordon, is currently on the Coast lining up new acts for subsequent shows.

AFL's Wm. Green Opines Musical Acts Come Under AGVA Control

Legality of the recently concluded peace-pact between the American Federation of Musicians and the American Guild of Variety Artists, which turned over jurisdiction of musical acts to the AFM, has been questioned by American Federation of Labor president William Green, who avers that the AFL already recognizes these acts as belonging to AGVA.

Opinion came in a letter from Green to Jon Carlton, a harmonica player, who appealed to Green to charter the Musical Variety Artists of America, a recently formed organization of musical turns which is claiming hardship under the AFM-AGVA pact.

Letter from Green, in part, stated: "You ask that a charter be

issued to said organization (MVAA). I regret more than words can say that it will be impossible for me to grant your request. Those whom you represent and whom you report have formed a new organization called the Musical Variety Artists of America are recognized by the American Federation of Labor as coming under the jurisdiction of the American Guild of Variety Artists. The constitution of the American Federation of Labor forbids me to issue a charter to a group which may have withdrawn from an organization chartered by the American Federation of Labor."

According to Carlton and others in the group, the AFM-AGVA pact is therefore illegal because of the opinion expressed by Green, and are asking to be returned to the AGVA fold. AGVA suit had formerly been filed to force return of musical acts to AGVA, with Carlton as one of the plaintiffs, but was withdrawn in order to arrive at an out-of-court settlement. Subsequent settlement handed over the musical acts to AFM.

MVAA, comprising harmonica and ukelele players, musical novelties and acts which have music as a basic part of their turn, objects to some of the AFL regulations, which they claim hamper them from earning a livelihood.

One of the major objections, according to Carlton, is the provision which forces acts to pay dues as much as 27 times annually. Carlton explained that if an act plays an engagement lasting for more than one week on an out-of-town engagement, he must pay a quarter year's dues to the AFM local in whose area he's working before he can play a second week. Thus if an act plays 26 two-week dates in separate cities, he must pay one quarter's dues to 26 locals in addition to the full year's dues to the local to which he belongs.

Musical acts also objected to the AFM 10% travel tax, which forced acts to pay that amount of their earnings in the area in which they played. That proviso has been repealed for former AGVA members but act will still have to pay 2% tax to the local in which they're appearing. Ban against doubling of musical acts playing away from home base was also repealed.

Carroll Nitery In Swap Deal

Los Angeles, Aug. 29. Petition to sell the Earl Carroll theatre-restaurant on a part-cash trade deal to Frank S. Hoffues comes up in L. A. superior court Sept. 13. Hoffues owns cattle ranches in Texas and Arizona and operated the Deauville and the Del-Mar in Santa Monica.

Mrs. Jesse I. Schuyler, executrix of the Carroll estate, has agreed to a deal calling for \$675,000 in cash and an Arizona ranch valued at \$350,000. Meanwhile, the Carroll theatre remains shuttered.

DENIES ANY MEXICAN BAN ON YANK ACTORS

Mexico City, Aug. 22.

The Mexican government is placing no obstacles in the way of U.S. theatrical performers entering Mexico, according to Rodolfo Landu, assistant secretary of the Actors Assn. in denying reports that there is a ban on American troupers. Recent stories quoted some U. S. people who complained about being barred from Mexico and charged discrimination against American troupers by the Mexican government and the Mexican actors association.

He said the reports not only are inaccurate but that there is proof of that practically all the talent in cabarets and other entertainment centers in Mexican border towns is American.

Stunting Cyclist's Legs Fractured During Act

New Orleans, Aug. 29. Pee Jay Ringens, 63-year-old cyclist, who abandons his bicycle in mid-air during a 50-foot leap into a three-foot tan. of water, received fractures of both legs Wednesday (23) while performing at Pontchartrain Beach, lakeside resort here.

Veteran stunter revealed he failed to gain enough momentum for the leap while careening down the narrow ramp, and fell about two feet short of his goal, striking both legs on the edge of the wooden tank.

Billy Rose Delays Changing His Show

Billy Rose has changed his mind about changing his Diamond Horseshoe, N. Y., show at this time. Under current plans, Rose will change some acts, revise production and increase the size of his line.

Frank Ross & Anita La Pierre return Sept. 24. Rose has put in a chorus call for tomorrow (Thurs.) and plans to select a quartet of cheesecakeers to add to the present line.

Sinatra's 3 Dates

Frank Sinatra will make three personal appearances before he begins his weekly CBS television show Sept. 30.

Singer will appear at Steel Pier, Atlantic City, Sept. 1-4; the Style Show in Minneapolis, Sept. 5-7; and the State Fair, Reading, Pa., Sept. 10-11.

Animals Unhurt As Beatty Train Derails

Columbus, O., Aug. 29. A car carrying animals on the 15-car Clyde Beatty Circus train jumped the track here last Thursday (24) when a brake rigging broke. The car stayed upright and none of the animals was injured, but six elephants, three camels, three llamas, five horses and a dromedary were unloaded to graze in a field near the tracks while the car was replaced on the rails.

Circus train was en route from Marion to Newark, O., for an afternoon show. The delay of more than half an hour made the circus late for its Newark opening.

Colored Revue Slated For Green's in Pitt

Pittsburgh, Aug. 29. First big floor show ever to play Bill Green's, chiefly known as a dance spot around here, will be Larry Steele's all-colored revue, "Smart Affairs of 1950," which has been a big hit all summer at Club Harlem, Atlantic City. It's coming in Oct. 20, shortly after winding up seashore run end of next month.

In the past Green's has occasionally played single name acts, and sometimes two or three turns on the same layout, but has never before gone in for a show of this scope.

Burley Reopens in Col.

Columbus, O., Aug. 29. Burlesque returns to Columbus when the Gayety, a Jack Kane house, opens for the fall and winter season Sept. 1.

Kane, a veteran in the field, operates six theatres located in Rochester, N. Y.; Cleveland, Dayton, Canton, Youngstown and Columbus, O. Jay McGee manages the house here.

Night Club Reviews

Mocambo, Hollywood

Hollywood, Aug. 22.
Jane Froman, with Adam Carroll, Eddie Oliver Orch (8), Latin Aires (5); cover, \$1.50, \$2. (Opening night, \$10.)

After years of sidestepping, Jane Froman has finally accepted a Coast nitery bid. As a result, the ropes are up at the Mocambo, and even the birds in the giant glass cage on the south wall sit in rapt silence through a sock half-hour show nightly.

Miss Froman is a performer who combines all the pre-requisites—a fine voice, charm, polish and authority. She works equally well at the bandstand or strolling casually about the floor with a hand-mike, bulwarked by nifty arrangements clefled by Adam Carroll, who also provides the keyboard accompaniment. There's no time wasted on patter, no pseudo-glib asides—it's a singing stunt all the way, and the only customer complaint is that it ends when it does.

Her numbers range from such standards as "Night and Day" and "Begin the Beguine" (in answer to insistent demands) to such special stuff as "Millionaires Don't

Whistle" and "Will There Be a Ciro's in Heaven?" latter the lament of a dying film queen. Each is deftly delivered.

In addition to Carroll's expert pianistic backing, Miss Froman gets the support of the combined Eddie Oliver and Latin Aires orchs. Judicious use of strings and reeds helps frame her singing effectively. Kap.

500 Club, A. C.

Atlantic City, Aug. 26.

Kitty Kallen, Fisher & Marks, Harmonicaire, Jeanette Garrett, Pete Miller's Orch (5), conducted by Joe Frassetto.

Kitty Kallen returns to the 500 Cafe for her second visit this season, topping her first appearance's biz.

Beautifully gowned, she wins the mob with "Pennies From Heaven," "Bewitched," "Wish Had Daddy in the White House." Recalling her role of Sharon in "Finian's Rainbow," she also does "Gloccamora." For clincher, sings "No Business Like Show Business," with impersonations of Merman, Horne and Logan. Encores with "Honey Bun," and begs off.

Harmonicaire sock over, opening with "The Galloping Comedians," then "Twelfth Street Rag." In this number one of 'em plays the harmonica with his nose. "Overture to Orpheus" is next, and the boys close with a takeoff on Spike Jones, props 'n' all.

Fisher and Marks, also on their second visit this season, run through their zany routines, including audience in their act. Dancing takeoff of Fimberg and Rooney is socko, and Marks' agile face during the pantomime on the Andrews Sisters' recording of "Massachusetts" whams the house.

Jeanette Garrett's taps are well-received, and her encore, an impressionistic version of "The Toreador Song," closes act to fine applause.

Michaelson, as the young son,

Peacock Court, S. F.

(MARK HOPKINS HOTEL)

San Francisco, Aug. 23.

Julie Wilson, Dick Foy Orch (10); cover, \$1.50-\$2.

Julie Wilson has taken on stature since her last Mark Hopkins stance. Her chore in "Kiss Me, Kate," including the "In My Fashion" tune offered currently, has given her work marked impact and maturity. Glamor appeal, outlined by skin-deep metallic bugle-bead gown, is plenty gasp-producing, furthered by much optic-tossing, dovetailing well with opener, "Most Gentlemen Don't Like Love."

"I Want a Little Boy" and "To Keep My Love Alive" garner solid kudos and show thrush's versatility. Comedy tune, "You Can't Burn the Candle at Both Ends," is an oke breather and stepping stone to oldie "Pretty Baby," offered with top effect to big appreciation. Another breather, "London," is not a happy choice, but bridges over to blues "Louisville Lou," which the patrons lap up for a big hand. Encore "In My Fashion" gives 50-minute melange a sweet bowout. Ted.

Bagatelle, London

London, Aug. 24.

Beverley Sisters, Edmundo Ros Rhumba Band, Arnold Bailey & Swingtet; minimum, \$3.

After a succession of American singers, the Bagatelle decided to bring back to their home town the three Beverley Sisters, who have proved a lease-lend in reverse with their U. S. engagements. Girls received such a warm reception their option has been extended from two to four weeks.

Simply gowned, trio sing with a mock innocence that is refreshingly unselfconscious. For the latter part of their act, dressed in more sophisticated style, their numbers mature accordingly, and their delightful rendering of the numbers only increases their point. They open with "Hoop de Doo" and slide easily into "Nice to Fall in Love," "Don't Mention My Name," "Teasin'," "Silver Dollar," "Once in a While," with most popular ones being "Only for Americans" and "Diamonds Are a Girl's Best Friend."

Edmundo Ros and Arnold Bailey provide the subdued musical background for the singers, and dancers, with their usual skill. Clem.

Monkey Bar, N. Y.

(HOTEL ELYSEE)

Weela Gallez, George Kreisler, Jack Arnold; minimum \$2.

The Monkey Bar is an eastside hideaway that has been doing a consistently good business for years. The room has built a rep on a succession of risqué singers, and a performer here is placed in the curious position of having to top his colleagues on dissertations on sex. The current combination impresses as being good booking in this direction, since there seems to be en rapport amongst them and they seem to complement rather than compete with each other.

The newcomer here is Weela Gallez, making her first appearance in this room, but not locally. She's well-established among the triple-entendres, with a sly line of material that never becomes offensive. Her dissertation on a femme drunk is an excellent bit that gets a maximum hand. She does long stretches of dialog that also hit the mark.

George Kreisler has an intelligent approach to his material. There's much subtlety in his tunes. He has a polished sense of satire and a mature delivery that's order-built for eastsideries. Goes over excellently.

Jack Arnold has been in this room for some years. His act is so familiar to patrons that they chime in with assists. The waiters also serve as comedy foils for Arnold. His songs and stories provide an entertaining session. All performers provide their own piano accomps. Jose.

Cocoanut Grove, L.A.

(AMBASSADOR HOTEL)

Los Angeles, Aug. 22.

Patricia Morison, Fontaines (3), Leighton Noble Orch (13); cover, \$1.50, \$2.

Latest in the list of name femme thrushers to hold down the spotlight at the Ambassador hotel's lobby-floor grotto is Patricia Morison, who has come back to Hollywood to give the locals an earful of what they missed when they let her drift out of films. Since the drifting process carried her into a smash click in "Kiss Me, Kate" for more months than the standard studio pact has options, this booking must be considered in the nature of a triumphant homecoming. Miss Morison is a singer with a fine, clear voice and she knows how to handle both the voice and herself. She probably would be even more effective in a room more intimate than the Grove with its 900-plus seating capacity, but she encounters no difficulties in holding her audience. Her 30-minute stint is nicely gauged and routinized so that she can effectively display her vocal talents on a wide range of tunes from "Granada" to "Bewitched."

Only weak spot appears to be her use of "Pigalle" in a Gallic medley, the tune being slightly unsuited to her particular style. Arrangements are kept on the interesting side, particularly one in which the "Third Man Theme" serves as an intro for a Viennese number, and she earns a neat response with an English musical number. Opening night, she offered only two "Kate" tunes, "Wunderbar" and "So in Love," which served as fine opening and closing selections. More from the score of the hit musical wouldn't be amiss.

Show opener is the Fontaines, a ballroom balancing trio who keep the customers on the edge of their seats with some deft stuff. Particularly effective are a couple of

bits in which the femme member of the trio serves as understander. It's a fast five minutes and gets the show off to a good start.

Holdover in this layout is the Leighton Noble orch, which does a fine all-around job. Showbacking is on the beam and Noble uses a well-arranged library to maintain the tradition of good dancing which Grove patrons expect. Maestro occasionally steps to the mike for some vocalizing that goes over well. Kap.

Blue Room, N. O.

(HOTEL ROOSEVELT)

Hal McIntyre Orch (15); Josette & Walters, Tito Coral, Martin Bros., June Stuart, Frankie Lester, McIntyres; minimum, \$2.50.

Warm-weather business in this swank nocturnal rendezvous remains on a high plane. Current offering is diverting fare that has appeal for a variety of tastes and hits for hefty returns.

The Hal McIntyre musical crew is a big versatile group with plenty of zest. The rhythms are crisp and well defined, and the band does not indulge in the urge to smother a melody under fantastic arrangements. It attracts hoofers to the floor and keeps them there while the chow cools. Band's renditions include a judicious admixture of pop favorites, pulsating Latin rhythms, medleys and tunes in the romantic veir. Maestro leads aggregation on sax and emcees show capably.

Teeing off entertainment are June Stuart, attractive thrush, who has the voice to put a song over, and Frankie Lester, band vocalist. Lester gets an especially heavy response for his warbling of "Old Man River." The McIntyres, choral group, net plenty of palm-pounding for a neat arrangement of "Dame" from "South Pacific."

Tito Coral, Mexican baritone, has fine pipes and a cordiality that wins the customers from his walk-on. He builds steadily with an adroit mixture of romantic and below-the-border favorites. The dark-haired singer has vocal power, feeling, fine shading and phrasing that reveals his concert background.

The Martin Bros. trot out a flock of fascinating puppets, all of which are deftly manipulated. Both adults and moppets at opening show got a kick out of the antics.

Josette and Walters come here with little fanfare, but clinch a niche for themselves on their initial performance. At the end of the opening stanza the ballroom team was in solid. Effectively garbed, the duo tees off with impact in an imaginative routine. They net plenty of applause from then on, with several effective show pieces, all graceful and surely executed. Liuz.

Venetian Room, S. F.

(FAIRMONT HOTEL)

Phil Silvers, Ernie Heckscher Orch; cover, \$1.50, \$2.50.

The know-how which Phil Silvers has contrived in his musicomedy and film chores shows up dimensionally in this plushy supper-club stint, though (and to good effect) his appeal is slanted to click with the middle-taste ringsider rather than the hep show-wise trade-sampler. Sum total is that his patter and song stuff are well accepted and drew a big hand at his begoff.

Silvers' compound of gags, mimicry and tunes moves fast and with punch for nightspot consumption and sits well with the tonier check-payers, even the broad hoke such as his byplay with orch leader (Ernie Heckscher) in hypnosis routine which brings big guffaws.

Opener is a howdy item dubbed "You've Got to Meet the People," which is a good ice-breaker and sets stand for "No Biz Like Show Biz," followed by tap stanza. As sortment of impersonations, on satirical side, such as Pinza, stuffy sepien singer and other characterizations, is sock laugh copy and is rewarded to hilt.

Silvers is easy to listen to, wears well as routine emerges, shows top concept of timing, and knows when to quit an item and move on to next bit. Dinnerplate audience attention was held throughout, a sure test of his material and geniality on choosey Nob Hill, which has thumbed down some of the better names in recent times.

Music support by Ernie Heckscher orch is tops. Ted.

Golden, Reno

Reno, Aug. 25.

Bert Wheeler, Slate Bros., Stan Kramer & Co., Dolly Kay, Sally Marlow Dancers (6), Dick Hyde, Victor Vincent's orch (7).

Sticking to his standard routine, Bert Wheeler gives a slapstick show with all the old tricks—interruptions, big blonde, and the sandwich he munches on throughout the show. The little guy has lost none of his naive humor, and he gets away with a lot of stuff that would brand any other comedian as risque.

He comes on munching a sandwich and talks for 10 minutes in that confidential manner. It's not the rollicking laughter type, but rib-tickling, nevertheless. The Slate Bros. get laughs with their imitations and props, and their softshoe dancing with Wheeler (Wheeler sits down with a mike and sings the accompaniment) brings down the house.

Wheeler is at his best when singing.

Stan Kramer Co. has a clever marionet show. He has a dozen different skits, Betty Hutton, Bill Robinson, a magician, Andrews Sisters, and the topper is a drunk. Kramer's assistants are his mother and father, and they do three or four numbers together, like "The Cake Walk" and the Andrews Sisters.

The chorus here is the same line that filled in the Joaquin Garay-DeMarco Sisters show, and they have the same costumes and numbers. Again, Dick Hyde as m.c. sings the medley from "Annie Get Your Gun." Hyde still deserves a spot of his own. Card.



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RKO Sets 1st Roadshow of Season; Circuit's 10 Houses, 7 Weeks' Time

First important spurt of vaude activity for the fall has come with RKO's casting of the first roadshow of the year. Singer Helen Kane, Peggy Ryan & Ray McDonald, and Lee Davis have already been packed for the show, which tees off in Cincinnati, Sept. 14.

Unit will have a varied cast until it hits Minneapolis, Nov. 5, after which the show will be stabilized. Necessity of working with a changeable cast comes with the fact that certain acts have already played various towns along the route and RKO booker Danny Friendly doesn't want to repeat.

The RKO roadshow circuit will be somewhat shorter than last year, but time may be added later in the year. This season, route will start with 10 houses for a total of seven weeks' playing time.

Cleveland and Boston are out because of circuit's difficulty in coming to terms with unions, but it's expected that the situation will be straightened out by the time the route ends. Syracuse and Rochester, on the schedule last season, are also out for the initial part of the tour.

To compensate for the shorter route, RKO will attempt to book more roadshows. It's currently hoped to send out another unit to start as soon as the first eight-acter winds up.

MOUNDS CLUB FILES DISSOLUTION PAPERS

Columbus, O., Aug. 29.

Mounds Club, Lake county gambling casino near Painesville, O., which for months has been the target of state officials and liquor agents, Friday (25) filed papers with Attorney General Herbert S. Duffy formally dissolving its incorporation. Duffy said this would close his case asking ouster of the club's incorporation charter.

The attorney general filed the ouster suit some weeks ago as a climax to a long campaign by the state to close down the flossy gaming club.

Edwards Gives Up Agenting, Back to Terps

Eddie Edwards has given up agenting with Leonard Green office, N. Y., to return to terping as part of the dance team of Edwards & Diane. Edwards who played his first "comeback" theatre date at the Palace, N. Y., last week, gave up late-digging because the American Guild of Variety Artists told him that he couldn't do both.

Edwards felt that he didn't want to miss the revenue of the week-end club dates.

Cafe Paris, London, Resumes After 12 Years

London, Aug. 29.

The Cafe De Paris last night (Mon.) resumed operations with topline cafe talent after 12 years. Kay Thompson drew an elite capacity crowd and scored heavily.

Miss Thompson probably will hold over beyond her four-week contract.

Fair Sets Berle, Raye

Albany, Aug. 29.

Gov. Thomas E. Dewey has proclaimed Sept. 2-9 as "State Fair Week," urging New York Staters to attend the exposition at Syracuse.

Milton Berle and Martha Raye will head the entertainers.

MCA Pacs Belafonte

Harry Belafonte, Negro vocalist, has been signed by Music Corp. of America. Singer was formerly handled by the Gale Agency.

Johnny Dorelli, 3-year-old vocalist, has also been inked by MCA. Kid, incidentally, got his break via the Robert Alda tele-talent show, "By Popular Demand," where he copped top honors four weeks running.

Harris & Shore Hurt In Mishap, Cancel Date

San Francisco, Aug. 29.

Harris and Shore, comedy dance team, were injured in an automobile accident last week while driving to Elko, Nev., where they were to appear at the Commercial hotel. They had to cancel.

Ex-Contestants Booked To Entertain at A.C. 'Miss America'

Atlantic City, Aug. 29.

Bob Russell and Joe Frassetto have been signed as m.c. and orchestra conductor, respectively, for the 1951 "Miss America" pageant, which will begin here next Tuesday (5). It will be Russell's 10th year as the pageant emcee.

In addition, Lenore Slaughter, executive director of the annual beauty contest, announced that a former "Miss America" and three of last year's contestants will be among the featured talent during the four judging sessions in Convention Hall. BeBe Shopp, "Miss America" of 1948, will return to play her vibra-harp between the periods of judging on the three preliminary nights and during Saturday's finals. Miss Shopp was similarly featured in last year's show.

Phyllis Kessler, "Miss Wisconsin," 1949, will be seen again in her baton-twirling specialty; Shirley Hargiss, "Miss Kansas," 1949, will play piano and sing, and Gloria Burkhardt, "Miss Minnesota," 1949, will violin.

Mary Hamilton, of Egg Harbor, N. J., will piano during the pageant contests.

This will be the second year that former contestants have been returned as entertainers instead of professional acts.

The new beauty queen will be "Miss America" of 1951, instead of 1950, following a change by the pageant board of directors, who felt that since the titleholder wears the crown longer during the year following the pageant, the 1950 title should be skipped "in the interests of progress."

Twenty-two floats have been readied for Tuesday's Boardwalk parade, the opening event of the pageant. This is the largest number since the end of the war. The pageant ends Saturday night (9) following crowning of the new Queen on the Convention Hall stage. The current "Miss America," Mrs. Jacque Mercer Woods, will be on hand to turn over her crown, scepter and robes to the new winner.

Vaude, Cafe Dates

Le Ruban Bleu resumes operation Wednesday (6) with bill comprising Michael Brown, 4 Lads, Shirl Conway, Deuces Wild, Norman Paris Trio and Julius Monk. Jay Marshall tapped for Brown hotel, Louisville, Sept. 8. Amazing Mr. Ballantine into Roxy theatre following bill with the N. Y. Philharmonic Orch. The Albins added to Michael Todd's "Peep Show" . . . Valaida Snow set for two weeks at the Suburban restaurant, Brooklyn, Sept. 6.

Marilyn Maxwell set for a week at the Capitol, N. Y., starting Oct. 6. Lou Holtz does a fortnight at the Bellview Hotel, Kansas City, starting Friday (1). Billie Holiday opened last night (28) at the Tops, San Diego, for one-weeker.

Sugar Chile Robinson making short at U. . . Hal Schaefer penning special material for Gloria DeHaven, who opens next Tuesday (5) at Desert Inn, Las Vegas.

'Crawling Speed'

Continued from page 1

turers of a home recording machine. Company is gearing for the production of talking books, including the Bible, on 10-inch vinylite disks which can go for two hours apiece. Institutions for blind persons are interested in the idea. Production of music on such disks, however, is remote, since fidelity falls off at such slow speeds.

Wagner-Nichols settled on the 14 rpm speed because of its simple conversion from the 33 rpm turntables. When the Columbia micro-verter machine, originally designed to bring 78 rpm turntables down to the 33 rpm speed, is placed over a 33 rpm turntable, the new speed is obtained.

\$350,000 Medicine Show

Continued from page 43

van. At each stop a parade is staged. There are two calliopes, a dozen clowns. The latter visit hospitals and children's homes. So do the performers if they can keep their eyes open.

Show started in New Orleans, where it played to 20,000. Next stop was Jacksonville, Miss., where they did two shows to separate audiences numbering 11,000 each in the baseball park. Wednesday (23) night they played to 23,000 at Cramton Bowl, Montgomery, Ala., football field. Following night (24) two more shows were given at State Fair Grounds in Birmingham to pair of audiences that totalled 26,000. Friday (25) night rain held the Macon, Ga., crowd at Porter Stadium down to 16,000.

The admission price is one Hadacol boxtop.

A beauty show is held in each town visited. Winner gets \$250 and travels with troupe as far as

Houston, where all winners will compete for \$1,000 prize.

Show played Chattanooga Sunday (27) and moved to Nashville Monday (28). In each town arrangements are made for both an outdoor and indoor playing spot.

Rooney is scheduled to quit show in Houston and go to Mexico City to make a picture, "The Kid of Mexico," for Eagle Lion.

Austin and Dallas have been added to the itinerary and it's possible more dates will be booked on present tour. Former city will be played Sept. 6, while latter stand will be played a day later. Chico Marx will be added for the Houston performance, while George Burns and Gracie Allen, and Carmen Miranda will replace Rooney in Dallas. Negotiation are currently being carried on to get Bob Burns to also appear on the Dallas bill. Talent lineup for Austin has not yet been completed. Sid Epstein of the William Morris agency in Chi, is lining up the dates.

Crabbe Due Back for U.S. Tour in Nov. Via Glaser

Joe Glaser's Associated Booking Corp. has taken over bookings of Buster Crabbe's "Aqua Parade of 1950." Unit is currently touring Europe and is slated to return to the U. S. Nov. 18.

Outfit may play some dates for the Arena Managers Assn. upon its return to this country.

Tourists Shun

Continued from page 2

Taylor, Barbara Stanwyck, Mervyn LeRoy, Henry Henigson and Morgan Hudgins came up from Metro's "Quo Vadis" troupe, now shooting in Rome. Also on hand were Maria Montez, Jean Simmons and a number of foreign film industry personalities and diplomatic officials. Features are playing to full houses at a \$2.50 tab, with some scalping reported upping the fee to \$15.

Antibes Festival

Antibes, Aug. 29.

Festival of Films at Antibes, after having been almost delayed a week, finally was launched here Aug. 20 with the showing of several Charlie Chaplin oldies, including "The Kid" and "Circus." Festival differs from other European film affairs in that it is not competitive and does not attempt to preview films which will be presented later on the commercial market. Instead, it is devoted to the top productions of the silent era and more recent pictures which have contributed new techniques to the industry. Also featured are pictures which, because of advanced ideas, have been limited in their showings.

Thus, a group of Mack Sennett productions held the spotlight Saturday (26), ranging from those he produced in 1911 to "Long Pants," which starred Harry Langdon. Following day saw screenings of "Life of Emile Zola," "The Dreyfus Affair" and "Exodus," while John Huston was honored with screenings of several of his features and documentaries. Fete will continue through Sept. 13, with special "days" devoted to works of the English industry, the Soviets and Japanese, as well as special tributes to D. W. Griffith, Warner Bros. and Erich von Stroheim. Final week will feature documentaries of Robert Flaherty, Paul Strand and Eisenstein.

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Hadaacol Caravan

New Orleans, Aug. 26. Connie Boswell, Mickey Rooney, Roy Acuff & Smoky Mountain Boys, Minnie Pearl, Dorothy Dorben's Chez Paree Girls, Frakson, Buglin' Sam DeKemel, Anita Martell, Marie Germaine LeBlanc, Emile Parra, Larry Logan, Ann Maucelle, Sharkey and His Kings of Dixieland, Gene Meyers' Caravan Orch. (18).

This talent-studded show, which bowed before 17,000 persons here in City Park Stadium, is actually a bigtime medicine show. It is sponsored by State Senator Dudley LeBlanc of Louisiana, who manufactures Hadaacol hair tonic, and presentation here is first stop on a tour of 15 cities in seven southern states. It's a mammoth affair, with a great variety of topflight acts headed by Connie Boswell, warbler and showstopper (she's a native of New Orleans, and making her first appearance in years before the home town folks), and Mickey Rooney.

Rooney takes over as emcee for a time and grabs a good share of the plaudits with his singing, jokes and impersonations of pix celebrities, and cutting up in general. He even takes over as drummer with Sharkey and his Dixieland crew.

Miss Boswell's singing is socko, netting heavy palm-pounding with such numbers as "When You're Smilin'", "St. Louis Woman" and others. She plays and sings "Piano Roll Blues" as encore and has to beg off.

Folk song fans get their share of entertainment, too, for Roy Acuff and his Mountain Boys and "Cousin" Minnie Pearl, the rural comedienne, on hand for one of their "Grand Ole Opry" sessions. Minnie Pearl's country-humor brings heavy yocks, while Acuff

and crew expertly turn out the stuff that has made them jukebox faves, including "Wabash Cannon Ball" and "Hillbilly Fever."

The eye-arresting Dorothy Dorben line from Chicago's Chez Paree, in chassis-revealing costumes, are spotted in several elaborate production numbers, being especially fetching in "By the Sea-side" and in "Dance of the Flowers," a really high-caliber dance choral group.

Frakson tosses in legerdemain, making a radio disappear in thin air, grabs cigarets out of the air, etc. The crowd ate it up.

Buglin' Sam DeKemel, who plays hot jazz on an old bugle, gave the "Hadaacol" Caravan a hot sendoff after Mayor DeLesseppe Morrison welcomed the show to the city and made Senator LeBlanc "an honorary citizen." Anita Martell, British comedienne, comic juggler, clicks, as does Emile Parra, who takes over from Rooney as show emcee. His singing and eccentric dancing draw big returns, Ann Maucelle's fast acrobatic turns get whistles for more. Germaine LeBlanc, Canadian soprano, isn't in her element, but displays nice pipes in a couple of arias. Larry Logan, harmonica virtuoso, nabs cheers.

Sharkey and his jazzmen have the huge stadium jumping with their Dixieland, highlighting such tunes as "High Society" and "When the Saints Go Marchin' In." Supporting the various acts capably is an 18-piece stage band under the baton of Gene Meyers.

Everything about the show is big-scale. Searchlights comb the sky, fireworks burst noisily, a calliope plays, and the entertainment is aimed at pleasing everybody.

Price of admission is a boxtop from a bottle of Hadaacol, manufactured by LeBlanc at Lafayette, La. Luz.

Cantor on TV

Continued from page 2

they could work effectively without the yocks of in-the-flesh audiences, he pointed out.

Star speaks with considerable authority on the matter as he admitted he was instrumental in introducing live audiences to network radio. He told how back in 1931 when he was broadcasting on NBC for Chase & Sanborn, he agreed to permit a studio audience with the proviso it would neither laugh nor applaud. Ban was broken shortly when the group involuntarily erupted into teehees during a Cantor-Jimmy Wallington skit imitating two lady truck drivers.

Such audience reaction was unheard of in those days of radio and Cantor said he expected to get chewed out soundly by the J. Walter Thompson man handling the show. But the agency thought it was wonderful—so the studio audience era bowed in.

Incidentally, Cantor said the show's Crossley never again attained the same peak.

NBC's Chi-originated "Ransom Sherman Show" was cited as a tele case in point. Show originally started with no live audience permitted in the Studebaker theatre. Then, on orders from N. Y., the curious were invited to drop in. But they were asked not to applaud. Request was soon forgotten with the result that the home audience began writing in they were missing some of Sherman's lines.

Cantor pointed out that the so-called "spread" made necessary on AM shows to make room for the down-front applause is particularly deadening in video for the parlor dialers. With the high costs of the younger medium, home viewers and sponsor are entitled to a full half-hour of entertainment and not 26 minutes of production padded out with studio hysterics, he declared.

"It's reached the stage where 50% of the radio studio audience doesn't know why it's laughing," he said.

Cantor also disclosed that he plans to carry his tele show pretty much on his own shoulders, working only with a few supporting players. "After all, Colgate and NBC aren't paying me this heavy coin to be a straight man for some guest star," he argued.

He said his first show would be built around skits from his pix and musical comedies.

Jap 'Attack'

Continued from page 1

son Welles' "Men From Mars" broadcast over a decade ago.

An official of WDSU-TV, which presented the show, said it was a horse opera in which one sequence called for the Pearl Harbor allusion. He said that anyone who had viewed the picture from the beginning must have been aware it was part of the script.

Cincy Escapes Scare

"We, the People" script scheduled for Friday (25) on NBC dealt with the hypothetical atom-bombing of Cincinnati, with the wiping out of almost all of its 800,000 population. As originally planned, broadcast would have used actual names of streets, names of factories destroyed such as Procter & Gamble and other details of the imaginary blast.

Web's program department, however, felt that the airer might have resulted in another Orson Welles' "Martian invasion" panic, despite the introductory disclaimer that it was merely a fictional portrayal. Script was therefore altered to remove the specific references to Cincy and toned down to avoid another catastrophe scare.

However, a few hours before the broadcast, the sponsor, Gulf, yanked the script in toto and substituted an adoption of its video counterpart, which was on woman's suffrage.

ing a turn with precision and tricks that bring the desired quota of applause.

The duo perform many of the standard tricks. In addition, they display some terping on the line that assures them a solid sendoff. Jose.

VARIETY BILLS

WEEK OF AUGUST 30

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reads

NEW YORK CITY

Capitol (L) 31
Nora Morales Or
Hale Roy
Phil Foster
Rosita Serrano
Music Hall (I) 31
Glenn Burris
George Dyer
G & W Stony
Jessica Halst
Nonchalant
Corps de Ballet
Rockettes
Sym Ore
Palace (R) 31
Spider Bruce
Watson S
Burrin & Robinson
Wally Vernon
Bernie George
Ralph & Lorraine
(2 to fill)
Cavallari (S) 30
Jean Carroll
Alan Dale with
Saphires
Roxie (I) 1
Philharmonie-Sym-
phony Ore
Eileen O'Brien
Strand (W) 1
Anthony, Allyn & H
Patrice Wymore
Paul Winchell
Gordon Macrae
Florian Zabach
Apollo (I) 1
Billy Eckstine
Dizzy Gillespie Ore
Burrin & Robinson
China Doll &
Calypso Boys
Pigmeat Markham
Cambridge
Central (S) (P)
3 only
Asylum of Horrors
Chelsea
Olympia (P) 3 only
Asylum of Horrors
Chicago (P) 1
Victor Borge

Fontanne Sis
Bobby Van
Wayne Martin 3
Regal (P) 1
Tony Harper
Larry Darnell
Paul Hucklebuck
Wilson Ed
Shirley Johnson
Chubby Newsome
Dusty Fletcher
T & M Conine
Cleveland
Palace (S) 31
Louis Prima Ore
George De Ritt
Ryan & R McDonald
LYNN
Paramount (P)
1 only
Asylum of Horrors
Miami
Olympia (P) 30
Refredy
Celia Cabot
Johnny Coy
Bob Eberly
Johnny Morgan
NO CAMBRIDGE
Harvard (P) 4 only
Asylum of Horrors
PAWUCKET
Strand (S) 30 only
Asylum of Horrors
PHILADELPHIA
Earle (W) 1
Louis Armstrong Or
Salpeter
Mantana Moreland
Earls
SOMMERVILLE
Strand (P) 2 only
Asylum of Horrors
WASHINGTON
Capitol (L) 31
Going Native
Local Talent
Howard (I) 1
Ravens
Calvin Boze Bd
Ruth Brown
Strand (S) 30 only
Harold King
Washingtonians Ore
WOONSOCKET
Stadium (P) 31 only
Asylum of Horrors

Palladium (M) 28
Lena Horne
Billy Cotton Bd
Harvey Stone
Bernard Miles
Stump & Stumpy
Elizabeth & Collins
Les Romanos
Palladium T Girls
Shrockets Orch.
MANCHESTER
Hippodrome (S) 28
Rose Murphy
Vanocubor Boys Bd
Canfield Smith
Max Bacon
Steve Conway
Banner Forbitt
Alan Kay & Gloria
Rex & Bessie
NEWCASTLE
Empire (M) 28
Godfrey & Kerby
Len Young
4 Dancers
Mandos
Curzon 3
Carroll Lewis Co
NORWICH
Hippodrome (S) 28
NOTTINGHAM
Empire (M) 28
Barclay Sis
Annie Shelton
Hattie Hale
Binnie Hale
Dick Henderson
H Mooney & V King
Archie Elray
3 Jokers
PORTSMOUTH
Royal (M) 28
Deep River Boys

Leon Cortez
Sid Plummer
Bill Kerr
Mellock & Marlowe
Ogie
Mary Priestman
Kizma & Karen
SCUNTHORPE
Savey (I) 28
Tex McLead
Harold Walden
Vera Cody
Cherokee
Boots Gibson
Ottawa Henry
Bunkhouse Boys
Texas Cowgirls
SUNDERLAND
Empire (M) 28
Suma Lamonte
George Mitchell
Patterson & Jacks'm
La Celeste
Jack Watson
Leslie Sarony
Lies Freedman
McDonald & Graham
SWANSEA
Empire (M) 28
5 Smith Bros
Scott & Foster
Maudie Cowley
2 Cromwells
Johnny Lawson 3
D & D Lupino
Yale & Diane
Martyr
W. THAMSTOW
Palace (I) 28
Norman Thomas
Les Cygne 4
Brewster & Loting

CANADA

East Hampton
Granada (I) 28
Donald B. Stuart
Harvards
Campbell & Rog's'n
Frank Wilson
Reading & Crantley
MONTREAL
Gayety (I) 28
Shelma Dean
Rollmer & Darrow
Toy Yat. Mar
Dorcy Drew
Kay & Aldrich
4 Day Dreamers
Wanda & Armand
Jack Waller
3 Ivanos
Will Skinner Ore

Cabaret Bills

NEW YORK CITY

Birdiano
Charlie Parker
Dizzy Gillespie
Coleman Hawkins
Bon Sol
Jimmy Daniels
Baby Hines
Noreen
Garland Wilson
Ellis Larkin 3
Bop City
Gene Krupa Ore
Cafe Society
Gigi Durston
Will Jordan
Cliff Hanley
Stuff Smith
Cocacabans
Betty Reilly
Bill Russell
Gilbert & Miller
M Durso Ore
R & A Farrell
Harrison & Kay
Peter Hanley
F. Alvares Ore
Diamond Horseshoe
Walter Dare Wahl
W. C. Pennington
Billy Banks
Gloria LeRoy
Noble Sissle Ore
Chie Morrison Ore
Rigoletti Bros
Jack Spoons
Frank Evans
Tommy King
Harry Sheehan
Billy Banks
Harry Armstrong
El Chico
Rostis Rios
Los Gitanos
Pilarin Tavera
Sartia Herrera
D'Alonso Ore
Leon & Eddie's
Eddie Davis
Nola Pardi
Jean March
Wayne Thompson
Bourne & Bayne
Irma Henriquez
Al Wallis
Geraldine & Joe
Little Club
Ernie Warren Ore
No. 1 Fifth Ave
Paul Gavert
Carolyn Maye
Jimmy Lee
Christine Barrett
Downey & Fonville
Dick Webster
Blackhawk
"Roaring Twenties"
Mimi Kelly
Joel Friend
Ray Hyson
Margaret Banks
Jesse Elliot
Ray Armit
Bobo Lewis
Bobby Barry
Henry Brandon Ore
Chas. Farrow
Jackie Miles
Chandra Kaly Ders
Alice Tyrell
Dick Winslow
Cee Davidson Ore
Harper Flaherty
Bob Fitzgerald
Skating Bivdars
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Ore
Palmer House
Evelyn Knight
Holsings
Georgie Gould
Jayne Walton
Billy Chantrel Ore
H Edgewater Beach
Jimmy Nelson
Darkens
D Hild Ders
Jimmy Dorsey Ore
Hazel Stevens
Joan Hyland
Arnold Shoda
Jerry Mapes
Jack Raffler
Farrar & Carter
Douglas Duffy
Lew Parker
Eileen O'Dare
De Mattiazzi (2)
Abbott Ders
Eddie O'Neal Ore
Vine Gardens
Jan Bart
Mickey Sharp

CHICAGO

Blackhawk
"Roaring Twenties"
Mimi Kelly
Joel Friend
Ray Hyson
Margaret Banks
Jesse Elliot
Ray Armit
Bobo Lewis
Bobby Barry
Henry Brandon Ore
Chas. Farrow
Jackie Miles
Chandra Kaly Ders
Alice Tyrell
Dick Winslow
Cee Davidson Ore
Harper Flaherty
Bob Fitzgerald
Skating Bivdars
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Ore
Palmer House
Evelyn Knight

New Acts

EVELYN MAROVA

Dancing
7 Mins.
Carousel, Pitt

Since ballet has liberally filtered into the theatres, there's no reason why there shouldn't be a place for it in the cafes, too. Miss Marova should help stress the vogue. She's a tall, sexy-looking brunet with a pair of pins that are not only good to look at but exciting to watch in what she does on them. Her toe work is slick and showy, and she manages to give out with a slight taste of the classic forms while still keeping the act well within the mass groove. Miss Marova's pirouettes are done with a flair, and she turns out as many as 20 of them at one time, which is great audience stuff.

Gal does three numbers and builds them smartly for pyramiding returns. Only mistake she makes is in introducing her last two numbers. Although the Viennese accent is attractive, dancer's so much out of breath that some of the illusion she has created gets lost.

A cinch in class cafes, hotel rooms and theatres, Miss Marova, who recently changed her name from Evelyn Marr for professional purposes, looks like the goods. Cohen.

PATTI THOMAS & FRESHMEN

Dance
8 Mins.; Two
Palace, N. Y.

Patti Thomas and the Freshmen impress as a good dance turn for most visual situations. Team, comprising a girl and two boys, have a series of good terms of which a tap interpretation of the hula gives a solid curtain.

Work has a high degree of originality, and there's enough freshness to warrant attention of the well-paying situations. Jose.

LYNN & MARGOT

Musical Novelty
9 Mins.; Full
Colonial, Albany

English couple, on this side only briefly, offer a fast-moving musical novelty, with comedy.

Man is dressed and works in the music hall style, prop mustache, odd clothes, bizarre shoes (used in one spot for music) and lapel-pocket dusting brush. His partner sticks to straight music effects for the most part. She plays an xylophone or marimba, accordion and a string instrument. He uses a series of horn and pipe instruments (long and short) a bag pipe and—at the end—a tire pump. Act works at a brisk tempo,

smoothly mixing musical unusualities with pantomime. Lynn never speaks; Margot does so only briefly, with a noticeable accent. He stands on a chair for several of the comedy bits; one with a make-shift bagpipe (hot water bottle included) particularly caught the fancy of a very responsive audience.

Duo took three bows. They should be liked in many houses, although sixth slotting is pretty far down. Jaco.

LINDA FRANCIS

Songs
9 Mins.; One
Colonial, Albany

Attractive brunet, spotted fourth on a fine opening bill, alternates between bounces and ballads at final evening show. For a girl of her stature, Miss Francis displays a sizeable volume, which she mistakenly builds to over-loudness through hanging closely to mike. This causes spots of blasting. And mike is raised so high that lower part of singer's face is not always visible.

Miss Francis possesses a throaty quality that registers nicely in "I Want To Be Loved" and "Jealousy" (closer, for which she announces a special arrangement). She opens with a fast-tempo selection, then a slow one, both rendered with impact. A South American number, used for an encore, lets the act down.

Miss Francis should have possibilities when more style is developed. Tastefully dressed in a white strapless gown and matching arm gloves, she is demure and ingratiating. Took two bows in a house where songstresses seldom draw whistles. Jaco.

ROMANO & CUZZINS

Songs, Comedy
9 Mins.; One
Palace, N. Y.

Romano & Cuzzins have the basis of a workable turn but fail to impress with their potential on this engagement. It's a song and comedy duo with glaring weaknesses in each department.

Duo could get by with better impact on their singing since their comedies impress as being of the parlor variety, depending mainly on the facial grimaces of one of the pair. Jose.

FRABELL & COREY

Tight Wire
7 Mins.; Full
Palace, N. Y.

Frabell & Corey impress as having been around for some time. They are tight-wire workers essay-

Danny Kaye Helps Canadian Expo To \$390,000 Record

Toronto, Aug. 25.

In a spectacular and record-breaking engagement, Danny Kaye, first single to be starred in any grandstand show in the 71-year history of the Canadian National Exhibition, will help the CNE gross \$390,000 for his two-week stand. His advance sale was \$358,000, with CNE management finally forced to stop filling mail orders some 10 days before Kaye's opening performance, at which time it was decided to hold back 2,000 seats nightly for boxoffice sale an hour ahead of each nightly performance. In addition, another 2,000 paddock bleacher seats have been installed, and these, too, are selling out for a nightly 24,000 grandstand seating capacity.

Danny Kaye should, therefore, give the CNE an easy \$390,000 for his 14 performances. He is in on a \$50,000 guarantee, plus 50% of everything over \$350,000. That gives him \$70,000 approximately for the fortnight's Toronto engagement. (Earlier, Elwood Hughes, general manager of the CNE, had

Canadian National Exhibition presents Danny Kaye in 10-scene production. Devised and staged by Leon Leonidoff and featuring Les Charlivels, Polyna Stoska, The Rudells, Ted and Flo Valett, the CNE Symphony Orchestra, dancing and vocal ensembles, United States Air Force Band, precision units of the Royal Canadian Navy, Army and Air Force. Scenery, Richard Rychtarik; costumes, Billy Livingston; orchestra and vocal director, Antonio Morelli; choreography, Aida Broadbent, musical numbers, William Powers; vocals, Antonio Morelli; assistant choreographer, Gail Grant; musical consultant, Dolores Pallet; production co-ordinator, Sol Shapiro; stage managers William Johnson and Archie Thompson. At CNE grandstand (24,000 cap.), Toronto, Aug. 25, '50; \$2.50 top.

sought to induce singer Al Johnson to take on the grandstand starring role but he had other commitments. Kaye then took on the engagement when he came up to Toronto to open Variety Village, a resident school for crippled children, endowed by the Toronto tent of the Variety Club. It was then that Hughes and Kaye first met, with the CNE g.m. suggesting and then clinching the deal.)

Coming up five days ahead for rehearsals, Kaye was perturbed at the vastness of an open-air stage and prospect of an audience that, he felt, would be sitting blocks away from a comedian who relies on his facial gymnastics. Still distraught at being so far from the customers, and that the 150-minute show was expected to have him onstage for half this period, Kaye cut this time down to a total of 55 minutes. Using no new material, Kaye is on for three appearances.

In his first, he clowningly conducts the 60-piece band, triple-tiered onstage; does his "Tiptoe Through the Tulips" travesty, his comedy gypsy song from "Inspector General" and burlesques "Night and Day." Then he segues into his skat burley on "Dinah" and finishes frame with "Lovely Bunch of Coconuts," in which he has the big audience joining in for chorus accompaniment. In this session, he is on for some 30 minutes.

For his second spot, he does his German concert singer bit; then into his "Begin the Beguine" off-key travesty. On third stanza, there's his "Minnie the Moocher" for further cooperation from the grandstand audience. Programmed was his "Opera in the Ruff" with Polyna Stoska, Met singer, but this was omitted at opening performance and has been dropped for remainder of engagement. It was a tough first night, with Kaye's facial contortions lost; but his personality, via the p.a. system, scoring solidly on his material delivery and physical clowning.

Though Kaye is the dynamic name-draw, Leon Leonidoff has surrounded the star with an opulent production that is notable for eye-filling-costuming and lighting, plus imaginative settings that background a 300-foot stage with an 80-foot depth. This is Leonidoff's third annual and consecu-

tive assignment in staging the CNE grandstand show.

First of his big production numbers is a "circus walk-around," complete with cut-out cages and animals for a spectacular opening, highlighted by the U. S. Air Force band playing "Captains of the Clouds" and the 48-girl line for precision work and a baton-twirling drill, plus a rousing drum routine and pyramid tableau pose. Also incorporated is a male 24-clown chorus; the various vaudeville acts; and then Kaye on for his major 30-minute stint, with Samuyl Prager as piano accompanist.

Second Leonidoff production spectacle features Miss Stoska in a gorgeously-costumed Vienna ballroom set, complete with colorful uniforms and gowns for a big choral and waltz routine, with the Met singer back for "My Hero," and then the 48 line girls in a costume change to yellow gowns and ostrich fans for the "Merry Widow" finale and a powder-puff finish on pedestals.

On complaints of Exhibition-goers that they missed the oldtime historical pageantry, Leonidoff has inserted another full-stage spectacle depicting the settlement of Toronto, but this is anachronistic and shows lack of any knowledge of the history of Upper Canada, and more resembles, in off-stage narration and costuming, the story of the Pilgrim Fathers. The spirited attack on the fort and the burning of the town is a spectacular visual scene, though it has no basis in historical authenticity.

This flag-waving buildup is climaxed with the concerted precision drills of the Royal Canadian Navy, Army and Air Force detachments, plus the participation of the U. S. Air Force band, and should end there. But the production is anti-climaxed by a finale hunt club breakfast, against an English inn background. In this 24 men and women riders in hunting pinks center on for an eye-filling entrance, to be joined by the 48-girl line in Highland costume for a beautiful precision kiltie drill to "Road to the Isles" and "For Auld Lang Syne" for another anti-climax that has Kaye back for another grandstand audience sing-song.

Leonidoff's production numbers are dramatic in every detail but there can be too much of a good thing, and the whole lengthy presentation requires tightening and re-routing, preferably with that military services presentation as the big patriotic finale. However, Kaye is the show lure, and he scores solidly in an engagement that has made CNE history on that record-breaking \$390,000 gross.

The railroad strike hasn't hit the attendance as yet. Groups from Buffalo and Rochester, which planned to train in came by bus. Fair attendance is over last year so far. The first two days' patronage was 7,500 more than that of the same period last year.

McStay.

Chicago, Chi

Chicago, Aug. 25.

Wayne Martin Trio, Bobby Van, Fontane Sisters (3), Victor Borge, Louis Basil orch; "Fancy Pants" (Par).

Chicago offering is balanced summer fare, but slightly over-long. Acts all pull good returns, with headliner Victor Borge raking in lion's share.

Piano-playing comedian comes armed with numerous props, zany delivery and occasionally some serious 88'ing. After plenty of hesitation he manages to get all the way through "Liebestraum," interspersed with mugging and slapstick, the latter by way of bowing rear-wards and constantly missing piano stool. Comic carries portable radio prop for hilarious radio-announcer takeoff, and has funny bit to do with "Third Man Theme," on which he seemingly can't shake off the first measure. Only serious portion of stint is full playing of "Malaguena," which seems to be what payees wanted to hear, judging from neat response.

Stage appearance of tele singers, the Fontane Sisters, registers well. Attractive trio, redhead, blond and brunet, score from walk-on. Sisters, who sport full, low-register voices, click off "Hoop De Doo," "Can't We Talk It Over" for openers, but it's livelier "Mississippi Mud" and novelty tune, "Cinderella Work Song," that go strong with patrons.

Gangling hooper, Bobby Van, scores heavily with some lithe softshoeing, tossing in some buck-and-wings and clowning. Hooper opens with fast vocal on "It's a Great Day," then impresses Jimmy Stewart, Cary Grant, Peter Lorre, James Cagney, on succeeding choruses for good mitting. Van quits to good returns with impression of jitterbug playing coin-box.

Backing is handled well by Louis Basil orch. Mel.

Palace, N. Y.

Patti Thomas & Freshman (2), Bob Hammond's Birds, Romano & Cuzzins, Joan Brandon, Pitchmen (2) with Don Juille, Hilton Sisters (2), Charles "Slim" Timblin (3), Frabell & Corey, "Gun Crazy" (UA), reviewed in VARIETY Nov. 2, '49.

The Palace talent collection covers acts that have been on the board for a couple of decades on the circuit as well as newcomers. There are two such oldtimers, the Hilton Sisters for their first p.a. around New York in years, and the repeat stand of Charles "Slim" Timblin. Among the newer items are Patti Thomas & the Freshmen (2), Romano & Cuzzins, Frabell & Corey, all New Acts, plus standards such as Joan Brandon and the Pitchmen. It's a fairly good bill that holds up, with the exception of couple of spots.

The Hilton Sisters, Siamese Twins, are a curiosity turn that reveals some entertainment with few tunes and an interview. They get polite mitts. Timblin's black-face turn still has many lines that toured the Keith-Albee circuit, but oldsters still appreciate this bit. He's assisted by a blackfaced boy and girl in a wedding ceremony sequence at the finale.

Bob Hammond's cockatoos run through some clever tricks. The act is well-designed and executed with some excellent tricks by the birds, and a few touches of humor. Off to an excellent hand.

The Pitchmen (2), with Don Juille at the piano, run through their instrumental imitations to provoke laughs and applause. Other standard turn, Joan Brandon, makes an excellent impression with some magic bits and the bartender act in which she dispenses any drink named by the audience.

Jose.

Palomar, Seattle

Seattle, Aug. 25.

Lionel Hampton orch (27), with Betty Carter, Kitty Murray, Jeannette Franklin, Irma Curry, Gil Rolan, Curley Hamner, Sonny Parker, "Iroquois Trail" (UA).

Lionel Hampton's big, brassy crew really takes over here with a jiving, be-bopping jamboree that doesn't let down once in 70 minutes. Starting off, full band climbs on the top wagon for two torrid tunes which feature a number of sidemen. Betty Carter is then spotlighted in a vocal in the same groove, followed by full band treatment of "Bewitched," with trombonist Al Gray doing mellow job in feature spot.

Kitty Murray draws a big hand in a comedy dance and vocal, and Jeannette Franklin leads off on a cavalcade of songs, switching tempo for melodious "Sorrento." Irma Curry's restrained chirping of "Just Say So Long" displays effortless mastery of the pop idiom, and Gil Rolan joins her for socko duet of "I Only Have Eyes For You."

Curley Hamner socks over a fast tap and toe-tap routine and joins Hampton for chatter and duet on the drums, staying on to dance and participate as Hampton pounds out a solo on the traps that proves he's still a master of the skins.

Blues singer Sonny Parker shouts out "I Love You, Baby," for a big hand, after which Hampton takes over for a medley of tunes on the vibraphone, scoring particularly with "Be Still My Lonely Heart" and "Rag Mop."

Full band and crew join in for finale with "Flying Home," which includes march through audience, for a smash finish and hefty applause.

Reed.

Casino, Toronto

Toronto, Aug. 29.

Four Knights, West & Lexing, Niles Trio, Mayo Bros., Bob Goodman, Charles Gregory Girls (18), Archie Stone House Orch; "Tarnished" (Rep).

On obviously loosened purse-strings, Murray Little has whipped together a package that rates high on marquee draw and is registering solidly at the boxoffice. Top strength is in the repeat engagement of the Four Knights.

Currently, they're opening with "It's a Good Day" for a rousing opening to a great audience response, and then into "Lullaby of the Leaves." What the customers are waiting for, however, is "Basin Street Blues," notable for its dramatic harmonizing, and then the beautiful bass work in "Anniversary Song." Generous with an enthusiastically palm-pounding audience, the boys had the payees vociferously demanding more after their "Hucklebuck" and "Rag-Mop" finale.

With the linegirls opening in full-stage for a neat dance routine in hobble-skirts, the Niles Trio (two boys and a girl), in gold and

green costumes, follow with acrobatics and clever balancing to a rousing reception for their swift tumbling effects and dramatic hand-to-hand catches. West & Lexing, a tall and short male team, score on physical incongruity and their mutual mayhem; the two Mayo Bros., neat in grey suits, present nifty softshoe sliding routines and wham over on their tap routines and challenges on a very small platform.

Finale has the 18-girl line on in garden party dresses and picture hats for a "Pretty Girl Is Like a Melody" finish, complete with a prettily-precisoned waltz finish, with Bob Goodman, singing m.c. throughout carrying out his customary and commendable vocal chores. For full-stage finish, notable for beautiful costuming and lighting, Helza Kirsch, in blue, presents a neat ballet specialty, with Naomi Irwin, in white briefs, doing a neat toe-tap on a giant white grand piano. Whole package is swiftly-paced and neatly-wrapped up for its 70 minutes; and doing the best business in several weeks.

McStay.

Palladium, London

London, Aug. 22.

Lena Horne, Song Pedlars (4), Billy Cotton Band (17), Harvey Stone, Bernard Miles, Stump & Stumpy (2), Carsony Bros. (3), Woolf Phillips & Sky Rockets Orch.

Woolf Phillips, the Palladium's popular maestro, will have an easy time for the next two weeks. With Lena Horne using her husband-conductor, Lennie Hayton, for 30 minutes, and Billy Cotton's orch occupying another 30 minutes, Phillips has an hour to watch, and enjoy, the talent.

Show is one of the best Val Parnell has presented in a long time, both in smooth running and diversity of talent. After the usual opening of the Palladium Tiller Girls, Elizabeth and Collins go through some rope-spinning, wire-walking, and climax with male partner throwing several knives at gal, attached to revolving frame, to good results. Ed. Note.—By good results it's presumed that he misses her.)

Stump and Stumpy, held over from last program, are good hoofers, with inconsequential gab.

The Carsony Bros. are three Continentals in neat hand-to-hand balancing. Two are twins, and very youthful. Some very good precision work is neatly accomplished. Could fit on any bill.

Bernard Miles, legit, radio and film name, attired as a.k. farmer, with the hay odor almost wafting across the footlights, delivers line of gab concerning his old village cronies. Off-ering has some humorous situations, but does not fit Palladium bills, where policy is speed.

Billy Cotton band is standard with radio and vaude rep, one of the few outfits still drawing in the days when bands are very much on the decline. Vocals are by Alan Breeze and Doreen Stephens, both of whom give good accounts of themselves. Former's best offering is "C'est Si Bon," in which he imitates Maurice Chevalier, while latter's twosome, "Everywhere You Go" and "Our Love Story," bring good results. But as a whole band is too corny, with some of the material more suited to suburban and provincial palates.

Second half is opened by the Palladium Tiller girls, well-matched team whose rendition of dance to music of classic "Poet and Peasant" is original for present generation, but has been done before.

Les Romanos, Continental threesome, two gals and male, with male doing most of the work, have added novelty of introducing one of smallest cycles seen on any stage.

Making his first appearance in England, Harvey Stone soon reveals a form of humor not yet encountered at this house of novelties. Grips audience from the start, topped by comedy arrangement of "Riders in the Sky," then going into his soldier monolog full of bel-laylaughs. Came near show-stopping, is cinch for England, and would undoubtedly prove an asset to any London Casino or Hippodrome revue. But it might be advisable for him to slow up a little, as he is too fast, with gags and business falling over one another.

Coming or to ovation, Lena Horne unloads nine numbers in her own inimitable style for socko results. These include "Beal Street Blues," "Love," "The Lady Is a Tramp," "Deed I Do," "I Feel So Smoochie," "Stormy Weather," "Bewitched, Bothered and Bewildered" and Hayton's special arrangement of "Frankie and Johnnie," with latter trio all show-stoppers. Songstres. is in for two weeks, and judging by capacity house (second show Aug. 21), with heavy advance bookings, is easily good for four weeks.

Rege.

CENTRAL CANADA EXPO IN BIG OTTAWA CLICK

Ottawa, Aug. 29.

The Central Canada Exhibition improves every year. Now in its second quarter-century, CCE's 1950 show stood up with the best of the expos.

"World of Mirth" midway, here for its 15th consecutive appearance, brought 22 shows and 32 rides to Lansdowne Park, CCE site, and George Hamid came with 18 acts plus the Roxettes and several specialties. The exhibition also featured Tex Beneke's orch playing for night dancing and early evening bandshell concerts, the bands of both the Royal Canadian Air Force and the Royal Canadian Mounted Police, and a radio station-sponsored (CFRA, local indie) square dance demonstration nightly.

Exhibits and displays were ahead in both quality and quantity of any previous year. Dr. W. A. Armstrong, CCE association head, and Herb McElroy, CCEA g.m., and their committees deserved plenty kudos for the show.

Frank Berger's midway, "World of Mirth," set a precedent by starring two names, Zorita, and Brad Bradford, both billed as snake-handlers. Bergen's midway was even cleaner and neater than ever before, and it has always had a local reputation for cleanliness, both physically and in its shows. Bergen's small fry section was larger this year, too, and got a heavy patronage. Freak tent probably did biggest biz of the lot, magnetizing the customers with "tallest man in the world," and others.

Hamid's night show, climaxed with a 10-minute fireworks display that used all the old ideas and several new ones, was bolstered by okay lighting, props and scenery. Gae Foster's Roxettes line did four well-dressed and perfectly trained numbers, fronted occasionally by Erica Baird and Art Mathews, singers. Their numbers were titled "Show Boat," "Southern Belles," "Spanish Fantasies" and "Walking Ball," with girls in the last, extending their talents to balancing.

Other acts, afternoon and evening shows (usually different acts with some repeating), included Germaine, a riding act; Evers and Dolores, on the low wire; Edna and Leon; Loof Rio high act; Chamberlys, casting; Scotty Burbank's musical novelty; Rossini, balancing; Sylvia's dogs; Conchita; Bob Parry, bounding bed; Zavatta Troupe, bareback riding; Triska Troupe, high wire; Oldfield and Ware; Paul and Paulette; Mack, Russ and Owen; the Ericksons and Watkins' chimpanzees.

Lee Barton Evans, Hamid's manager, emceed the "Grandstand Follies."

Gorm.

Radio City, Mpls.

Minneapolis, Aug. 26.

Frankie Laine (3), Patti Page, Dave Barry, Vic & Adio, Lewis & Van, Fred Heiseke Orch. (16); "Duchess of Idaho" (M-G).

A high-powered pop singing show, spiced with neat comedy and top-drawer balancing and dancing, has this theatre chalking up its second boff entertainment bargain in recent weeks, the other having been the Danny Kaye imperson flesh array coupled with the "Asphalt Jungle" film. Inasmuch as Frankie Laine, the headliner, is a plenty potent name, and Patti Page, featured performer, has no little disk following, much boxoffice moolah seems assured again.

This is Laine's second Minneapolis appearance within a year, the other engagement having been at a local niter. Miss Page is making her local bow. In show caught each did five songs to thunderous applause in a layout that boasts plenty of pleasing diversity. Supporting acts hit a high merit level, too. Show plays in front of a good local pickup stage band supplemented by Laine's own pianist, Carl Fisher, and drummer, Stanley Kay, both outstanding musicians.

Comedian Dave Barry enhances the show by his expert emceeing and solo stint. Performance tees off with Lewis & Van's fast and skillful stepping after a band number. Male pair stirs up frequent applause outbursts with their unusual and difficult ensemble and solo routines, including prancing up and down two sets of steps.

Easily the most amazing equilibrists ever seen at this theatre, Vic & Adio perform balancing stunts that call for almost unbe-

(Continued on page 55)

Evans Still to Run N.Y. City Center Despite Film Stint in 'Kind Lady'

Deal for Maurice Evans to co-star with Ethel Barrymore in a Metro screen edition of "Kind Lady," apparently took completely by surprise Russell Lewis and Howard Young, presenters of the actor's touring revival of "Devil's Disciple." Producers have the revival booked through next April, but according to an associate of Evans, the star had informed them from the start that he probably would not be available for a tour beyond the San Francisco and Los Angeles engagements.

Evans has assured the management of the N. Y. City Center that he intends returning to supervise the eight-week drama season there starting Christmas week, as well as the spring season. Unless Miss Barrymore's health forces a postponement of the "Kind Lady" shooting beyond the expected October start, it's believed Evans will still be able to get to New York in time to head active preparations for the City Center schedule. If he isn't present, however, his executive producer, George Schaefer, will handle the operation with Evans in telephone contact from the Coast.

In any case, it now appears that most of the "Disciple" tour set by Lewis & Young, beyond the Coast engagements, will probably be cancelled. Evans, it's known, has always felt that the Shaw revival was a questionable bet for a long tour, principally because of the production's high operating cost. Having completed a profitable three-week stand Saturday night (26) in Central City, Col., the show opens tomorrow night (Thurs.) in Santa Barbara and starts its San Francisco run next Monday (4).

Erlanger, Phila., Back To Legit With 'Lady'; Shuberts-UBO Booking

Philadelphia, Aug. 29. The Erlanger theatre, which figured in the long litigation resulting in two sweeping court victories for William Goldman over the major film companies, will open as legit house Sept. 25 with Franz Steininger's operetta "Lady from Paris."

The return of the Erlanger to the legit ranks was announced jointly by Lawrence Shubert Lawrence, former general manager for the Shuberts here, and William Goldman, president of William Goldman Theatres, Inc., indie operator of a string of first and key-run theatres in this area.

The Erlanger will operate as independent theatre, Goldman said, but we will be booked by the Shuberts, the United Booking Office and independent producers. Lawrence and Goldman have formed a corporation to operate the house and are recruiting a manager and staff.

Hard on the heels of this announcement came the statement from Goldman that the Erlanger would book films if the flow of stage product lagged. "We are hoping to be able to play a straight season of theatre, but if we have to fill in with films, we will book along the lines I employ in my other first-run houses." Goldman operates the Karlton, Randolph and Goldman in midtown Philly, all of which play top film product.

Goldman said his settlement of the second Erlanger case with the film companies in no way affected his right to seek films for the house. He anticipates no difficulties along that line and was more interested in restoring the Erlanger as a playhouse. Lawrence, he said, was scouting offerings along the summer circuits, as well as other shows planned for Broadway offering, to line up later attractions.

Rex & Lilli in Van's Play

Rex Harrison has been signed for the male lead in the Irene M. Selznick production, "Bell, Book and Candle," co-starring with his wife Lilli Palmer. John van Druten, who authored the comedy, will direct.

Rehearsals start Oct. 2, with a New Haven tryout scheduled for Oct. 25, and a Broadway preem slated for Nov. 14.

Gayety, D.C., Now Has 16 Wks. of Bookings

Washington, Aug. 29. The Gayety here is well launched for the coming season, with 16 weeks of booking already set. It reopens Sept. 18 with the Broadway-bound "Affairs of State," the Louis Verneul comedy about Washington, starring Celeste Holm. According to manager Bernie Ferber, the house next gets "The Barrier," Michael Myerberg-Joel Spector production of the Langston Hughes-Jan Meyerowitz musical, with Lawrence Tibbett and Muriel Rahn, for a fortnight, starting Sept. 25.

It also has 12 weeks of Theatre Guild shows and a week of the Maxwell Anderson-Kurt Weill "Lost in the Stars" in mid-December.

Seek Coin For Webster Rep Tour

Margaret Webster may cancel the scheduled tour of her repertory company for this fall and winter. Because of slim business done by the troupe this summer at the Woodstock (N. Y.) playhouse, there may be insufficient financing for the previously planned road tour, which would cover a full season and extend from coast-to-coast.

However, the American National Theatre and Academy is trying to raise the necessary \$15,000 coin. And in the interim, present bookings are set and plans are going ahead for the tour, which opens Oct. 2. The troupe made similar tours the last two seasons.

Costs of doing the proposed new productions of "Saint Joan" and "Midsummer Night's Dream" are a major factor in the situation, but the group still has last season's "Julius Caesar" and "The Taming of the Shrew" available. Last season's tour, comprising mostly college and cultural group dates, just about broke even, leaving the investment of \$62,000 still outstanding, but with assets of around \$20,000 in the form of a truck-and-trailer, station wagon, costumes, equipment, etc.

When financial difficulties arose Miss Webster considered a limited tour or cancellation of the entire schedule, but subsequently decided to go ahead with her original plans. Principal players in the company are Louisa Horton, Kendall Clark, David Lewis and Larry Gates. Miss Webster ultimately plans to refinance the project if possible on an endowment basis, and then reorganize for annual nationwide tours and regular summer seasons, possibly at Woodstock again.

SIEGLER ENJOINED ON PLAY OF MONTH LABEL

Injunction to prevent Sylvia Siegler, president of Show-of-the-Month Club, from also using the name Play of the Month Club has been obtained by Helen Thompson, who has operated the Play of the Month Guild as a legit ticket subscription service since 1941. A listing of Play of the Month Club to have appeared in the forthcoming edition of the New York phone directory has been withdrawn by Miss Siegler.

Miss Thompson won an injunction last week in N. Y. supreme court, claiming that a phone listing of Play of the Month Club would infringe on the plaintiff's rights and tend to confuse and mislead subscribers and theatre patrons generally. As a result of the proceeding, Miss Siegler agreed to withdraw the proposed phone listing and not otherwise use the Play of the Month Club name.

Rudolf Serkin is giving his services cello for a N. Y. Philharmonic Pension Fund concert at Carnegie Hall, N. Y., Nov. 13. With Dimitri Mitropoulos as conductor, he'll play four special works for piano and orchestra.

Playwrights' May Stage Massey's 'Hanging Judge'

The Playwrights Co. may present "The Hanging Judge," Raymond Massey's dramatization of the Bruce Hamilton novel, probably in association with the adaptor. Massey, who intends to stage the play but not appear in it, completed script revisions last week and is now ready to go ahead with the production.

Massey, a Playwrights' stockholder, scored his biggest hit as star of the group's first production, Robert E. Sherwood's "Abe Lincoln in Illinois."

Musicals Mulled For Bermuda

A stock company for the presentation of musical comedy and opera in Bermuda this winter may be formed by Wilbur Evans. The singer-director and his wife, singer Susanna Foster, fly next Sunday (3) to the British possession to confer with local officials and business men and look over the scene.

Although Evans is not familiar with the locale, his idea is to present the shows outdoors if the weather permits and a suitable spot is available. Otherwise, he figures on setting up an arena-style playhouse indoors, possibly in a hotel. In any case, he prefers theatre-in-the-round operation, not only to reduce production costs but with the idea of meeting the limited technical workmanship and facilities available on the island.

Evans and Miss Foster are due back in about two weeks, after which they'll go to the Coast. Miss Foster expects to remain there until the birth of her baby in February. Then she may go abroad for vocal study, or she and Evans are mulling the idea of a film production unit to make musicals. If the Bermuda venture works out, Evans will return there early in October.

ATPAM Theatre Survey Reported Sluffing Off Some Abuses in Legit

Proposed legit public relations program which the Assn. of Theatrical Press Agents & Managers is preparing for submission to the League of N. Y. Theatres probably won't be ready for about two or three more weeks. A plan prepared by a special committee headed by Wolfe Kaufman has been amended by the union's board of governors. The revised draft will be okayed by the board before being forwarded to the League.

According to report, the plan now outlines the results of a survey of the ATPAM membership covering such subjects as theatre programs, mailing lists, the possible employment of a second p.a. for touring shows, Sunday performances compared with midweek matinees and newspaper contracts. Also, how pressagents and company and house managers can be mutually helpful, promotion of student patronage, advertising budgets and schedules, railroading, department store and hotel cooperation, use of radio, television and other exploitation media.

The proposed plan reportedly touches on but does not delve into the basic conditions in the theatre that affect the playgoing public. There is understood to be little reference, for instance, to possible methods of making it easier for the public to buy tickets. Similarly, little is reportedly said about such complaints as ticket scales, scalping, misleading advertising, "rude" boxoffice men and managers, "tired" casts or "inferior" road companies, delayed curtain, noisy candy and soft-drink vendors, "dingy" theatres, inadequate cooling systems and uncomfortable seats.

Considered for 'Girl'

Dallas, Aug. 29. Louis Veda Quince, local actor, theatre director and radio announcer, who has appeared with Margo Jane Theatre '50 last season, has left for New York to confer with Clifford Odets about a possible part in the latter's new play, "The Country Girl."

Krantz (Cleve.) Charges Double-X On 'Kate' Bookings; 'Through for Life'

Margaret O'Brien In 'Duck' for Legit Debut

Margaret O'Brien is reportedly set to make her legit debut as Hedvig in a revival of Ibsen's "Wild Duck," with Anne Revere and possibly Walter Abel as the other leads. Production, slated for Broadway this fall, will be presented by Paul Horn, with David Tutaeve staging and Jo Mielziner a possibility to do the scenery.

Tutaeve is also signed to direct "Lake of Fire," four-character drama by Nathan Dennis, to be presented by Prestige Productions. It is also slated for this season.

'Red-Blue' Control Won by Equity

Jurisdiction over "Red, White and Blue," the revue being presented by LeRoy Prinz and Owen Crump under sponsorship of the American Legion, has been awarded to Actors Equity. That was decided Monday (28) by the international board of the Associated Actors & Artistes of America, parent organization of all performer unions. The vaudeville-nitery affiliate, American Guild of Variety Artists, had claimed jurisdiction.

After the 4A's decision, which involved a face-saving formula proposed by Paul Dullzell, president of the parent group, it was agreed that a joint statement would be issued yesterday (Tues.) by Equity and AGVA to the effect that the award had been by mutual agreement in the best interests of everyone concerned. However, when Henry Dunn, AGVA president, stated late Monday night in a radio interview that his union had "graciously stepped aside" in the matter, Equity officials decided to issue a revised statement independently.

According to the Equity statement, the decision that "Red, Hot and Blue" is a legit revue rather than a vaude presentation was voted by the 4A's board because the evidence was "so clear" that AGVA withdrew its claim. It's explained that although both Equity and AGVA members will be in the show, they will mostly perform sketches and numbers supplied by the management, rather than repeat their own acts from vaude or niteries.

According to one 4A's official, the jurisdictional dispute has dragged along for several months primarily because of the political angles involved. That is, other affiliate unions, with no direct interest in the matter, were reluctant to vote against AGVA, for fear the vaude-nitery outfit might cease cooperating in the Television Authority setup and thereby wreck that new and vital organization.

With the jurisdictional status of the show settled, Prinz and Crump are reportedly ready to go ahead with the "Red, White and Blue" production and the booking of a nationwide tour.

'LIL' HOT TO TOUR, BUT FREEZER MAY CHILL IT

"Diamond Lil," with Mae West continuing as star, will tour again this season, opening Sept. 18 in Chicago, for an indefinite run. Jack Small is nominal presenter, representing Lee Shubert, and Walter Johnson, of the Shubert production staff, is attending to the staging. Joe Flynn will pressagent the show.

Deal, involving a percentage of the profits, was set by Albert H. Rosen, co-producer of the revival two seasons ago. However, his partner in the operation, Herbert J. Freezer, said yesterday (Tues.) that he had not agreed to the deal and, in fact, hadn't even been informed of the proposed terms. Unless some arrangement is made to pay a royalty to Charles K. Freeman, who originally directed the revival, he may take legal action to halt the presentation, Freezer indicated.

Management of the Hanna, Cleveland, is burned at producers Saint Subber & Lemuel Ayres and their general manager, Edwin Knill, over a booking of "Kiss Me, Kate" into the Music Hall there through an independent local management. According to Milton Krantz, Hanna manager, Subber & Ayres are "through for life" at his theatre, at least as long as Knill is their manager.

Krantz explains that he had been in negotiation with Knill for many months and that it was tacitly agreed that the Hanna management would book the Cole Porter musical into the Music Hall on somewhat similar basis as applied in the case of "South Pacific." He had even sent out preliminary announcements of the engagement in 40,000 brochures to Cleveland Playgoers subscribers. Knill knew of that and had assured him of the booking, but withheld setting a definite date, Krantz says.

Yesterday (Tues.), however, the Cleveland manager was notified by Knill that "Kate" had been booked into the municipally-owned auditorium by Jerry Rado, a local man said to be representing the Cleveland Concession Co. It's understood the terms for the one-week stand starting Oct. 9 call for a rental of 25% of the gross to \$20,000 and 20% above that, with the house paying for all stagehands and musicians. Under those terms, which are even lower than applied for "South Pacific," the show would have to gross an estimated \$50,000 for the local management to break even.

Big-Draws Needed
According to Krantz, local theatre managements cannot survive without booking the top grossers locally, as well as the run-of-the-mill shows. He explains that the big-draw musicals, like "South Pacific" and "Kate," enable the local management to overcome losing weeks on weak productions. Where the show requires a larger capacity (Continued on page 52)

Washington Taking To Theatre-In-the-Round; Arena Stage Clicking

Washington, Aug. 29. After its first two weeks of theatre-in-the-round, Washington is showing every sign of liking it. Arena Stage, which debuted a fortnight ago with "She Stoops to Conquer," is stretching the scheduled two-and-a-half-week booking for an additional week before offering its second production, Steinbeck's "Of Mice and Men."

The Arena Stage setup is a small businessman venture into commercial theatre, with strong collegiate overtones. It has leased Sidney Lust's little Hippodrome, formerly an in-town grind house for clifflingers and horse operas, which also went through an art cinema phase. It has completely rebuilt the house with 247 seats banked on four sides of the stage. With two matinees and six evening performances, and a scale of \$1.90 nights and \$1.50 matinee, it has a weekly capacity of \$2,964, excluding tax. Business appears to be building.

Upwards of 30 stockholders have invested \$14,000 in the company's \$50 shares, the smallest investments being 50 and the largest 1,000. Among the stockholders are teachers, insurance agents, two economists, a bricklayer, a policeman and several college students. Managing director is Edward Mangum, who quit his job as assistant professor of speech and drama at George Washington U. to take the job. The co-founder and assistant managing director is Zelda Fichandler, who has just gotten a degree of Master of Arts in Theatre at the university.

Of the dozen in the cast of "She Stoops," eight are relatively recently out of college drama courses and several have had stock or other professional experience. This is no Equity troupe, but smart direction has managed to parlay the novelty of theatre-in-the-round and the Oliver Goldsmith period piece into a pleasant evening at the theatre. Whether the cast is strong enough to carry on by itself after the novelty wears off remains to be seen.

'Widow' Record \$15,700 at Hyannis; Eve Arden Smash \$11,500, Westport

Hyannis, Mass., Aug. 29. Richard Aldrich's Cape Cod Music Circus here is winding up a surefire first season. Tent theatre-in-the-round played to absolute capacity last week, setting a new house record with a gross of \$15,700 with "Merry Widow." Even the Saturday matinee went clean.

The b.o. record is due to be smashed again this week, as "Show Boat," already a complete sellout in advance, will have an extra performance Sunday night (3), boosting the capacity to over \$18,000 for eight showings. The Jerome Kern-Oscar Hammerstein, II, musical, which the latter recently revised for tent-show presentation, had its under-canvas premiere here last night (Mon.). Same production goes to Lambertville, N. J., next week.

Sylvia Sidney in "Goodbye, My Fancy," grossed a satisfactory \$9,500 last week at Aldrich's Cape Cod playhouse, Dennis. The strawhat is winding up its season this week with Francis Lederer in "Silver Whistle."

Laraine Day registered a gross of about \$9,100 last week at Aldrich's third Cape Cod spot, the Falmouth playhouse at Coonamest. Latter stand is also concluding its season this week, finaling with Hildegard.

Arden \$11,500, Westport

Westport, Conn., Aug. 29. Eve Arden was a boxoffice smash last week at the Westport Country Playhouse, pulling a near-record gross of almost \$11,500 in Ruth Gordon's wartime comedy, "Over 21." Although the show was booked in on only 10 days' notice, all evening performances were sold out by the previous Saturday and after the Sunday ads appeared the two matinees also went.

The Lawrence Langner-John C. Wilson strawhat is currently presenting a tryout of Arnold Schulman's "My Fiddle's Got Three Strings," with J. Edward Bromberg and Maureen Stapleton. Next week, Zachary Scott will star in "Blind Alley" and the following week, starting Sept. 11, the following will be a tryout of "The Amazing Adele," Garson Kanin's adaptation of the Paris success, "Le don d'Adele," by Pierre Barillet and Jean-Pierre Gredy. Kanin will stage, with Miss Gordon as star. The Shuberts, who hold the rights to the play, are considering a Broadway production.

'Born' So-So, New Hope

New Hope, Pa., Aug. 29. Bucks County playhouse took a slight dip last week with Lionel Stander in "Born Yesterday." Previous week's "Light Up Sky" was a bonanza. Garson Kanin comedy was fifth most popular drawing card so far in 13 weeks. Stander and Ruth Mundy package included local troupers Gene Blakely, Henry Jones, Carl White, Ruth White and Harry Mehaffey in support. Robert Myerson staged with setting by David Reppa.

Ilka Chase opened last night (Mon.) in "Goodbye My Fancy" to brisk advance. Next week brings Brian Aherne and Helen Craig in "Dear Brutus," with Jean Parker in "Dream Girl" opening Sept. 11 as the season finale.

Ives \$10,000 at Olney

Olney, Md., Aug. 29. Burl Ives in "Knickerbocker Holiday" racked up a near-capacity \$10,000 last week at Olney theatre. Interest in the folk singer ran high despite mixed critical reaction. After one more week of strawhat, Ives launches on a tour of state fairs.

Judith Evelyn in "Angel Street" opens tonight (Tues.) to mild advance.

'Deck' Sags, Lambertville

Lambertville, N. J., Aug. 29. No need for the extra seats of the previous week's "Brigadoon" at the Music Circus here last week with "Hit The Deck." Receipts dropped several G's from the previous week's high. Vincent Youman's oldie nevertheless turned in a profitable seven performances ending Sunday (23) and the advance for last three weeks of season is fine. Starred in "Hit The Deck" were Ann Crowley, Johnny Downs, Lulu Bates and Coley Worth.

Tonight (Tues.) "Chocolate Soldier" starring John Tyers, Jean Nelson, Edwin Dunning, Kaye Connor and Paul Reed opens in next-to-closing spot, with "Show Boat" in as finale for two weeks. Terrell is staging "Chocolate Soldier" himself. Regular director Bob Jarvis

is on Cape Cod directing a week for Richard Aldrich's tent-theatre at Hyannis.

Siroom Assoc. Producer

Dennis, Mass., Aug. 29. Arthur Siroom, resident director of the Cape playhouse here for the last 11 seasons, has been appointed associate producer of the spot, which is operated by Richard Aldrich.

He is a member of the Raymond Moore Foundation, which owns the property.

'Actor' \$4,400, Grist Mill

Andover, N. J., Aug. 29. Business fell off last week at the Grist Mill playhouse here, with Leo G. Carroll in Rosemary Casey's new play "Once An Actor" drawing around \$4,400 in seven performances. Following Labor Day, the house will operate from Wednesday through Sunday. Current offering is Sylvia Sidney in "Goodbye, My Fancy."

Next week's bill, opening Sept. 6 and continuing through Sept. 10, will be "Voice of the Turtle," with Ella Raines, Lenore Lonergan and George Englund.

'Thaw' \$4,700, Stockbridge

Stockbridge, Mass., Aug. 29. "January Thaw," without the aid of a name star, grossed around \$4,700 at the 432-seat playhouse here last week. Attendance was about 600 short of capacity. House was scaled at a \$2.94 top.

"Post Road," starring Za Su Pitts, is current.

Montreal Silo Thrives

Montreal, Aug. 29. Montreal's only strawhat, the Canadian Art Theatre's Mountain playhouse, is currently scoring with a trim production of "Happy Birthday" starring Priscilla Dodge as Addie. Present offering concludes Saturday (2) and last show of the season, "See How They Run," will open Sept. 4 for two weeks.

Success of this first season is due chiefly to hardworking Joy Thomson who has directed all shows offered and selected her plays throughout with care. The straight \$2 top in this 200-seater has built up a solid following and convinced the backers that a theatre of this type is possible on top Montreal's mountain in spite of the rather awkward locale and little civic interest. Plans are already underway for a full season next year.

Ryle as Washington

Washington, Aug. 29. Lawrence Ryle, 34-year-old vet of Broadway, radio and TV, takes over Friday (1) the starring role of George Washington in "Faith of Our Fathers," the Paul Green Sesquicentennial pageant. He succeeds George F. McClelland, who bows out to accept a contract with "Ellery Queen," American Broadcasting Company TV show.

"Faith of Our Fathers" is currently in its fourth week at the 4,000-seat new Rock Creek Park Amphitheatre.

Omaha's First Strawhat

Omaha, Aug. 29. Nebraska's first and only strawhat at Lincoln, the "Hayloft" is on the last lap of its initial season. In a revamped barn in the state capital, it has been given all-professional, standard dramas and comedies since the week of June 27, when Barry Connors' "The Patsy" was the opener.

Capacity of "The Hayloft" is 250 with \$1.20 top and all seats reserved. The company is a resident stock outfit and is all-Equity. Leading players are Arthur Howe, Alexandra Jack, Judith Hunter and Mary Lou Blattspieler. Producers are Richard Miller and David Andrews, with Lou Girard directing.

A suitable spot for a winter continuation of the group is being sought. The organization calls itself the only real resident stock company between Cleveland and Denver. In six weeks of operation it has played to 6,500 people.

Ohio State Theatre Ends

Columbus, Aug. 29. Ohio State U. Stadium theatre, which presented six arena-style productions this summer, played to 9,813 patrons and a total gross of \$7,500. The college's speech department broke about even on the season, since much of the money that could have been counted as profit was used to purchase equipment for the department's winter dramatics.

Plan is to present six plays next season.

Build New Arena House For Pro Stock, Houston

Houston, Aug. 29. A new arena-type legit theatre will be built here on South Main street, probably opening about Feb. 1. William Z. Rozan, local concert manager, and Joanna Albus, formerly assistant to Margo Jones in Dallas, will build and operate the house, which will have a stock policy.

The theatre will have a seating capacity of 300 persons, Miss Albus says, and will employ only professional actors.

Touring 'Pacific' Booked for Year

The touring company of "South Pacific," currently playing San Francisco, has now been booked solidly through the balance of the 1950-51 season and for an indefinite period beyond, depending on the length of the Chicago run, starting in mid-November. The third company, for which casting is going on, probably won't be ready before late next spring.

The second troupe, closing its current run Sept. 10 at the Memorial Opera House, San Francisco, then plays the following dates: Auditorium, Denver, Sept. 12-16; KRNT theatre, Des Moines, Sept. 18-23; Kiel auditorium, St. Louis, Sept. 25-Oct. 5; State Fair auditorium, Dallas, Oct. 7-22; Orpheum, Omaha, Oct. 24-28; Municipal auditorium, St. Paul, Oct. 30-Nov. 1; Lyceum, Minneapolis, Nov. 2-11; Shubert, Chicago, opening Nov. 13 and, it's predicted, running at least a year.

Run on Omaha B. O.

Omaha, Aug. 29. Bare announcement that "South Pacific" was booked into the Orpheum starting Oct. 24 drew such a storm of applications for seats at Tristates offices, that it was halted by an announcement that reservation time would be told later. Hundreds of Omahans, fearing that "S. P." would not be here, have tickets for the Des Moines engagement. Deal for local showing was not set until last week.

"Lost in the Stars" is set at the Omaha for Oct. 3-4.

W. HARTFORD TO VOTE SEPT. 14 ON LEGITER

Hartford, Aug. 29. Whether to accept the controversial Frank Lloyd Wright theatre will be decided Sept. 14 by the voters of nearby West Hartford. They will take to the polls in a special referendum whether to overrule the Town Council and grant a zone change for the construction of the modern structure.

Last Tuesday night (22) the Town Council of West Hartford received a petition from New Theatre, Inc., the group backing the legit, containing the necessary 2,637 signatures requiring the Council to put the theatre question to a referendum vote. The Council on Aug. 10 had denied a recommendation by the West Hartford Town Plan and Zoning Commission that a zone change asked by the theatre group be approved.

Setting of the referendum date climaxed several months of controversial town council meetings. The theatre group is headed by Paton Price and is understood to include a couple of Broadway and Hollywood names. The main issue is apparently not the theatre per se, but whether it should be located in a residential district.

'Kate' Set for Dallas

Dallas, Aug. 29. "Kiss Me, Kate" will give its only performance in Texas in the State Fair Auditorium here during the eight days of Dec. 25 to Jan. 1, with matinees to be announced later.

The company to be seen here will include Frances McCann, Bob Wright, Betty George, Marc Platt and Benny Baker.

Jose Limon left Sunday (27) with his dance company for Mexico City, to begin rehearsals for a two-week engagement, beginning Sept. 19 at the Palacio de Bellas Artes, under sponsorship of the government-subsidized Academia de la Danza, headed by Miguel Covarrubias.

Inside Stuff—Legit

In a campaign to make sister city St. Paul a better show town for the legitimate, the Women's Institute, retail merchants and newspapers there have united forces and are using the impending engagement of "South Pacific" as a bait to bring in transient trade. Newspapers are running gratis large display ads addressed to "out-of-towners" with "South Pacific" in big type. The ads state that the smash hit is "coming to St. Paul" and point out it's the show that has broken all theatrical records for attendance and is the 1950 Pulitzer Prize musical.

"If you desire advance information on the dates, ticket prices on 'South Pacific' and other big attractions coming to St. Paul, please send this coupon to the St. Paul Auditorium," the ads state.

First \$1,000,000 season in its history will be chalked up this year by the Los Angeles Civic Light Opera Assn. Civic has already presented "Chocolate Soldier," "South Pacific" and "Rose-Marie," at the L. A. Philharmonic and shutters for the year after the four-week run of "Lost in the Stars," which starts next Monday (4). Take thus far has hit over \$962,600, with "Stars" expected to do a minimum of \$180,000. Bulwarking the record year was "South Pacific," which rolled out of L.A. after 10 weeks with a \$561,500 gross, setting a new record for one attraction in Los Angeles.

Legit Bits

Sol Jacobson is associate p.a. on "Gentlemen Prefer Blondes" and "Cocktail Party" this week while pressagent Richard (A. Toxen Worm) Maney vacations... Since NBC has taken possession of the Hudson, N. Y., the Howard Lindsay-Russell Crouse production office has been moved to the Alvin, N. Y. Herman Bernstein, general manager for L. C. and Leland Hayward, is headquartered in the latter's office... Richard Lewine, who wrote the music for "Make Mine Manhattan," has completed the songs for "Mad Money," revue to be presented by Morton Gottlieb... With the tryout of his "Man Who Grew Younger" last week, Norman Ford has shuttered his Verbank (N. Y.) strawhat a week early, cancelling a break-in of his "Lightning in December"... Backers of the Dorothy Willard-Thomas Hammond presentation of "The Liar," a \$180,000 flop of last season, haven't yet received production or closing statements... Beulah Bondi will return to the stage for a part in "Hilda Crane," with Jessica Tandy... Robert T. Tidwell, 22, tenor of the St. Louis Muny Opera chorus, has been called for active duty at the Great Lakes Naval Training Station. He was formerly a pharmacist's mate, third class... Steven H. Scheuer has optioned "Sunday Breakfast," by Emery Rubio and Miriam Balf. The drama is reportedly a psychological study of an odious family.

Russell Lewis planned to the Coast this week to attend the San Francisco opening of his and Howard Young's presentation of Maurice Evans in "Devil's Disciple"...

Bruce Gordon, understudy, has taken over the male lead opposite Helen Hayes in "Wisteria Trees," succeeding Kent Smith, who withdrew to play the leading role opposite Barbara Bel Geddes in John Steinbeck's "Burning Bright"... John Emery will have a principal part in the Theatre Guild revival of "Relapse," with Cyril Ritchard and Madge Elliott (Mrs. Ritchard)... Michael Myerberg has leased the Mansfield, N. Y., to CBS for five years for use as a television studio, at a reported annual rental of about \$90,000. As a consequence, the forthcoming Myerberg-Joel Spector production, "The Barrier," must be booked into another theatre... Robert Simon, understudy, is again playing the Willy Loman lead in "Death of a Salesman," succeeding Albert Dekker, who is off to the Coast to assume the same role in the touring company. He swaps places with Thomas Mitchell, who is due to take over the part in the Broadway edition Sept. 18... "For Love of Money," which opened last week at the Ambassadors, London, is by Jordan Lawrence. It is completely distinct from F. Hugh Herbert's similarly-titled Broadway comedy of several seasons ago.

Arthur Miller is doing a new adaptation of Ibsen's "Enemy of the People," which Lars Nordenson plans to present with Fredric March and Florence Eldridge costarred and Robert Lewis staging.

Michael Todd has optioned "Teve's Daughters," adapted by Irving Elman from Sholom Aleichem's stories. The script, formerly on the Rodgers & Hammerstein production schedule, involves numerous scenes and a musical score, and will require an estimated \$125,000 budget... Backers of "Tickets, Please" have received no accounting on the musical since the original production statement, which was a couple of months late.

Producer-director George Somnes, ill in Denver, has delayed his return to New York... Gertrude Lawrence, at her summer home on Cape Cod, recovered sufficiently from her spine fracture to have her back unstrapped and is taking special exercises...

James Merrill Herd announces that he is among the backers of "The Barrier"... Craig Kelly has optioned the Jacqueline Susann-Beatrice Cole comedy, "Cock of the Walk," in which he plans to star James Dunn... Christopher O'Brien, Coast Equity representative in Hollywood, returns to the Coast this week.

Eunice Healey has dropped the Catherine Hoskins drama, "No Ark on Ararat," but still has under option the Bud Burston-Allan Sherman musical, "The Golden Touch"... Eddie Dowling announces plans for a November production, with himself as stager, of "Springboard to Nowhere," by Greek dramatist Alexander Lidor. The actor is already set to direct and costar with Joan McCracken in Anthony Brady Farrell's presentation of A. B. Shiffon's "Angel in the Pawnshop"... Valerie Taylor, George Ralph and Mercia Swinburne arrived from London last week to appear in "Glaconda Smile"...

David Pardoll has arrived from a Hollywood film stint to take over as production stage manager of "Live Wire," succeeding Richard Martin, who left for a similar assignment with the Coast production of "Ballet Ballads"... George Hall has joined the "Wire" cast, replacing Pat Harrington, who withdrew for a part in "Call Me Madam"... Charlotte Greenwood is due from the Coast next week for a lead role in "Out of This World," the new Cole Porter show... Circus pressagent F. Beverly Kelley will be advance man for the "Lost in the Stars" tour for the Playwrights' Co.

Tone \$8,000, Saratoga; Closes Click Season

Saratoga Springs, N. Y., Aug. 29. Franchot Tone, registering an estimated \$8,000 in "Second Man" at the 570-seat Spa Summer theatre, at a \$3 top, rang down the curtain on what producer John Huntington described as "the most successful season in the history of the playhouse." Screen-stage star drew virtually capacity business, even at the Wednesday matinee. His gross came close to the \$8,100 which Fran Warren raked in "Finian's Rainbow" the fourth week of an eight-week season.

Huntington announced, in a program note, that he plans to repeat next season his new policy of dividing the bookings "equally between musicals and straight plays."

In the previous three seasons the strawhat presented only two musicals, a Paul and Grace Hartman revue and a song-and-dancer starring Bert Wheeler, the latter a financial fiasco. This year the schedule included "Finian's Rainbow," "On the Town," "Gay Divorce" and "Knickerbocker Holiday." On the Town grossed approximately \$6,700, "Gay Divorce" did an estimate \$4,700, and "Knickerbocker Holiday" pulled around \$4,700. Of the other bookings, "Light Up the Sky," the opener, drew a reported \$4,300; "The Spider" starring Victor Jory, about \$4,500, and "The Web and the Rock" tryout starring Kay Francis, almost \$7,500. The theatre reportedly didn't have a losing week this year.

Huntington, who rescaled the seats to hit slightly higher weekly grosses, is understood to have played to a total business of around \$44,000, which gave him a substantial profit. He leases the Spa theatre, one of the finest on the strawhat circuit, from the Saratoga Commission. It is situated on the State Reservation.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 13th. week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|---|-------------|-------------|
| BROADWAY | | |
| Number of shows current | 16 | 15 |
| Total weeks played so far by all shows | 228 | 197 |
| Total gross for all current shows last week | \$361,200 | \$409,800 |
| Total season's gross so far by all shows | \$5,131,800 | \$5,058,700 |
| Number of new productions so far | 3 | 2 |
| ROAD (Excluding Stock) | | |
| Number of current touring shows reported | 9 | 8 |
| Total weeks played so far by all shows | 117 | 124 |
| Total road gross reported last week | \$277,300 | \$212,800 |
| Season's total road gross so far | \$3,139,400 | \$3,100,500 |

Chi Spurts Again; 'Roberts' \$20,000, 'Ear' Reaches \$18,600, 'Mice' \$11,400

Chicago, Aug. 29.

Conventions, cool weather and closing notices combined to increase the legit take here last week. "Mister Roberts," which moves out in two weeks, continued to set the pace, but "Two Blind Mice" and "Lend an Ear" also gained.

Estimates for Last Week
"Lend an Ear," Great Northern (22d wk) (\$4.95; 1,500). Improved \$1,100 to reach \$18,600.

"Mister Roberts," Erlanger (4th wk) (\$3.71; 1,334). Climb of \$800 brought in \$20,000.

"Two Blind Mice," Harris (16th wk) (\$3.71; 1,000). Better by about \$1,100, which brought the total to \$11,400.

Festival Folds At \$26,300 Loss

Festival Theatre, which folded operations Saturday night (26) at the Fulton, N. Y., with a curtailed presentation of "Borned in Texas," involved an estimated loss of about \$26,300 on an investment of \$30,000. By cancelling the second week of "Borned" and the scheduled presentation starting next Monday (4) of "Crimes and Crimes," general partners Sam Wanamaker, Terese Hayden and Harriet Ames avoided additional losses which would have exceeded the budget and required an overcall.

Actual production of the four revivals, "Parisienne," "Lady from the Sea," "Borned" and "Crimes," is understood to have totaled about \$12,000. The total gross for five weeks' operation was approximately \$25,700, while the running cost was around \$40,000. The outfit has assets of about \$6,000 in union bonds and deposits.

'Rio Rita' Smash \$14,100; Danbury Ends on Upbeat

Danbury, Conn., Aug. 29.

Turnaway audiences last week for "Rio Rita" in the 2,200-seat Melody Fair tent on the Danbury Fairgrounds here helped reduce losses of the weak opening stanzas of Connecticut's first music circus. Current and closing bill of season is "Desert Song," with sellout assured. Starred is John Shafer, younger brother of Robert Shafer, Broadway musical lead, who has scored a personal success here this summer.

"Rio Rita" grossed a fine \$14,100 at a \$2.40 top, although musical comedies have not fared as well here as operettas with more spectacular costuming and luster musical effects. Hal LeRoy was starred, and Paul Gilbert, a lively newcomer, led the support.

Ben Boyer and James Westfield, operators of Melody Fair, are polling the audience this week for next year's repertoire. Opening is already announced to be "Show Boat," possibly with Dorothy Kirsten, barring film commitments.

Upwards of 100,000 have seen the first 10 productions. Losses the first four weeks totaled \$23,000. When an unusually moving production of "Bitter Sweet" consolidated public interest, the tent began to make a weekly operating profit, and losses have been reduced to almost \$10,000.

As an end-of-season note, Phyllis Wilcox, soubrette, weds David Williams, juvenile, in the Danbury Congregational Church next Friday (1); with many strawhat patrons planning to attend.

'Annie' Letdown \$14,000, Extra 3 Nights, Pitt

Pittsburgh, Aug. 29.

Half-week holdover of "Annie Get Your Gun" at Pitt Stadium was disappointing. Closing show of the season in three extra performances, ending Wednesday night (23), did only around \$14,000, just got a little more than an even break. H. o. was set on strength of heavy demand for tickets the previous week, but apparently only a small percentage of the applicants came back. On nine performances, "Annie" drew a bit above \$65,000, still under what the getaway bill, "Kiss Me, Kate," knocked down in six, the regulation period. "Kate" hung up a new local all-time high for outdoor productions with a sensational \$67,000.

This will probably be the last year operettas are done in Pitt Stadium. Civic Light Opera Assn. hopes to have its own amphitheatre, seating 9,000 and located in Schenley Park, ready for 1951 season.

'OKLA.' LEAVES LONDON WITH LOTS RECORDS

London, Aug. 25.

With the closing of "Oklahoma," Oct. 21, at Stoll's theatre, after three years at Drury Lane, it will have played in London for three years and five months. Figures, in grosses and attendance, read almost like a war debt. In its three years at the Lane, it played to 2,700,000 people, raked in \$7,500,000, and paid \$656,000 in admissions tax.

It also created a new house record of 1,343 performances, breaking the previous mark of 492 performances held by another Oscar Hammerstein 2d show, "Rose Marie," produced in 1926.

In the five months the musical will have played at Stoll's, it will have grossed another \$140,000, and will have been seen by 200,000 more people. Show has also been responsible for the resumption of dividend payments to stockholders of the Lane, who have been divvied for many years.

'Innocents' Set to Tour; Backers Get \$9,000 Back

Touring edition of "The Innocents," William Archibald dramatization of the Henry James novel, with Sylvia Sidney, David Cole, Patsy Bruder and Regina Wallace in the four speaking parts, opens Sept. 11 at the Cass, Detroit, and the following week goes into the Harris, Chicago, for a run. Show is being presented by Harold Bromley and George Brandt, who acquired the rights from the original producer, Peter Cookson, on a deal involving straight purchase of the Jo Mielziner setting and a percentage of the profits. It is understood to have an operating nut of about \$11,000.

Backers of the original Broadway presentation have this far received \$9,000 on their \$40,000 investment.

'Dreams' \$4,500, Montreal

Montreal, Aug. 29.

The local legit season got away to a slow start last week when "The Devil Also Dreams" played seven performances at His Majesty's to only about \$4,500. Mixed reviews and hot weather didn't help.

The 1,579-seater carried a \$3.38 top.

Strawhat Tryouts

THIS WEEK

"Barn Dance"—Millstream playhouse, Sea Girt, N. J. (29-3).
"Box Office"—Lakeside theatre, Lake Hopatcong, N. J. (29-3).
"Homeward Look"—Show Shop, Canton, Conn. (29-3) (Reviewed in VARIETY this week).

"My Fiddle's Got Three Strings"—Westport (Conn.) Country playhouse (28-2) (Reviewed in VARIETY this week).
"Nothing Serious"—John Drew theatre, East Hampton, L. I. (28-2) (Reviewed in VARIETY, Aug. 2, '50).

"Once An Actor"—Woodstock (N.Y.) playhouse (29-3) (Reviewed in VARIETY, Aug. 2, '50).
"See How They Run"—Millville (Pa.) Summer theatre (29-2); Robin Hood theatre, Arden, Del. (29-2); Southbury (Mass.) playhouse (29-3) (Reviewed in VARIETY, July 19, '50).

"Sodom, Tennessee"—Hayloft, Allentown, Pa. (28-3).

"Story for a Sunday Evening"—Famous Artists Country playhouse, Fayetteville, N. Y. (28-2) (Reviewed in VARIETY July 20, '49).
"Upstart"—Boston Summer theatre (28-2) (Reviewed in VARIETY, July 19, '50, under title of "His French Wife").

"Vicious Circle"—Pocono playhouse, Mountainhome, Pa. (28-2) (Reviewed in VARIETY this week).
"Wind Blows Free"—Antrim playhouse, Suffern, N. Y. (30-4).

NEXT WEEK

"Facade"—Woodstock, N. Y. playhouse (5-10).

"Head of the Family"—Westport (Mass.) Summer theatre (4-9).

"His French Wife"—Ogunquit (Me.) playhouse (4-9) (Reviewed in VARIETY, July 19, '50).

"Sodom, Tennessee"—Hayloft, Allentown, Pa. (4-10).

'Salesman' \$18,000 'Marie' \$53,000, L.A.

Los Angeles, Aug. 29.

Legit tempo slackens here this week with the Philharmonic Auditorium remaining dark for one frame after a sock four weeks with "Rose Marie," third offering of the L. A. Civic Light Opera season. Show grossed a great \$208,250 for the stand.

"Desert Song," also wound up last week at the Greek theatre, ending on an SRO note. "Gentlemen Prefer Blondes," bowed last night (28) as the final offering of the Gene Mann season, with advance sale so heavy that the open-air house has scheduled Sunday performances for the first time in its history.

Estimates for Last Week

"Death of a Salesman," Biltmore (4th wk) (\$3.60; 1,636). Skidded a trifle, but nearly \$18,000 was still profitable; Albert Dekker takes over the lead Thursday (31), with Thomas Mitchell returning to New York.

"Desert Song," Greek (2d wk) (\$3.60; 4,400). Despite cool nights, the SRO sign was up during the final week, a great \$52,000 bringing the total tally to \$97,000 for the fortnight.

"Rose Marie," Philharmonic Aud (4th wk) (\$4.80; 2,760). Great \$53,000 for the final week gave it \$208,250 in four, highly profitable for the L. A. Civic. Final offering, "Lost In The Stars," bows next Monday (4).

Current Road Shows

(Aug 28-Sept. 9)

"Affairs of State" (tryout)—Shubert, New Haven (30-2); Locust, Phila (4-9).

"Call Me Madam" (tryout)—Shubert, New Haven (4-9).

"Death of a Salesman"—Biltmore, L. A. (28-9).

"Devil's Disciple"—Opera House, Central City, Col. (28-30); Lobero, Santa Barbara (1-2); Geary, San Francisco (4-9).

"Kiss Me, Kate"—Community, Hershey, Pa. (28-30); Lyric, Allentown, Pa. (31-2); Shubert, Phila (4-9).

"Lend An Ear"—Great Northern, Chi (28-9).

"Lost in the Stars"—Curran, S. F. (28-2); Philharmonic aud., L. A. (4-9).

"Mister Roberts"—Erlanger, Chi (28-2); Forrest, Phila (4-9).

"Oklahoma"—Nixon, Pitt (4-9).

"Pardon Our French" (tryout)—Opera House, Boston (4-9).

"South Pacific"—Memorial aud., S. F. (28-9).

"Summer and Smoke"—Metropolitan, Seattle (5-9).

"Two Blind Mice"—Harris, Chi (28-9).

B'way Starting Seasonal Climb;

'Peep' \$43,400, 'Roberts' \$26,500, 'Wisteria' \$12,000, 'Wire' \$5,800

Broadway boxoffice took a healthy jump last week, nearly all shows benefiting from the seasonal upturn. Attendance Monday and Tuesday nights (21-22) was generally much better than the corresponding nights the previous week. Receipts tapered off a bit at some shows Wednesday night (23) and the downturn was more marked Thursday and Friday nights (24-25), with very spotty conditions prevailing Saturday (26).

According to the records for last season and 1948-49, business is due to take a pre-Labor Day dip this week, but should bounce back next week and thereafter climb steadily until around Thanksgiving, when the pre-Christmas decline begins.

There was one closing last week, as "Borned in Texas" folded after a single week at the Fulton, N. Y., bringing the Festival Theatre to a premature end. "Where's Charley?" folds Sept. 9 at the St. James and "Texas, L'il Darlin'" will shutter Sept. 16 at the Hellinger to go on tour. Two or three other shows may also close shortly.

The total gross for all 16 shows last week was \$361,200, or 72.04% of capacity. The previous week's total gross for 15 shows was \$324,200, or 71.88% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Cocktail Party," Miller (32d wk) (C-\$4.80; 940; \$21,600). Previous week, \$12,300; last week, nearly \$12,900.

"Death of a Salesman," Morosco (81st wk) (D-\$4.80; 914; \$23,800). Previous week, \$12,300; last week, \$13,300.

"Gentlemen Prefer Blondes," Ziegfeld (38th wk) (M-\$6; 1,628; \$48,244). Previous week, topped \$46,100; last week, almost \$47,100.

"Happy Time," Plymouth (31st wk) (C-\$4.80; 1,063; \$29,019). Previous week, \$17,500; last week, reached \$20,000.

"Kiss Me, Kate," Shubert (86th wk) (M-\$6; 1,361; \$38,000). Previous week, \$35,300; last week, \$37,700.

"Live Wire," Playhouse (2d wk) (C-\$4.80; 819; \$18,740). Previous week, around \$6,000 for first four performances; last week, about \$5,800 for regular eight performances; will probably stay long enough at least for the management to share in a possible film sale.

"Member of the Wedding," Empire (34th wk) (D-\$4.80; 1,082; \$24,000). Previous week, \$14,200; last week, \$15,600.

"Mister Roberts," Alvin (127th wk) (CD-\$4.80; 1,360; \$34,276). Previous week, \$24,400; last week, \$26,500.

"Peep Show," Winter Garden (9th wk) (R-\$7.20; 1,519; \$53,000). Previous week, \$39,000; last week, \$43,400.

"Peter Pan," Imperial (18th wk) (M-\$4.80; \$34,500). Previous week, \$21,300; last week, \$25,900.

"South Pacific," Majestic (72d wk) (M-\$6; 1,659; \$50,186). Previous week and every week the absolute limit, almost \$50,800.

"Texas, L'il Darlin'," Hellinger (1st wk) (M-\$6; 1,543; \$42,000). Reopened last week after five-week layoff and grossed \$14,900.

"The Consul," Barrymore (24th wk) (M-\$4.80-\$6; 1,066; \$28,000). Previous week, \$13,500; last week, topped \$15,000.

"Tickets, Please," Coronet (18th wk) (R-\$4.80; 998; \$26,000). Previous week, \$14,000; last week, bettered \$14,000.

"Where's Charley?" St. James (97th wk) (M-\$6; 1,509; \$38,700). Previous week, almost \$30,300; last week, \$35,800.

"Wisteria Trees," Beck (18th wk) (D-\$4.80; 1,214; \$33,000). Previous week, \$12,300; last week, \$12,000.

Stock
"Borned in Texas," Fulton (1st wk) (D-\$3; 976; \$15,092). Eked out a meagre \$2,800 and folded Saturday night (26) after eight performances. Closing ended the Festival Theatre operation, as the fourth and final presentation, "Crimes and Crimes," has been scratched.

"Medium" and "Telephone," Arena (6th wk) (M-\$3; 500; \$10,600). Previous week, about \$6,200; last week, about the same.

Future Dates

"Daphne Laureola," Sept. 18, Music Box; "Affairs of State," Sept. 25, Royale; "Southern Exposure,"

Sept. 26, Biltmore; "Black Chiffon," Sept. 27, 48th Street; "Season in the Sun," Sept. 28, Cort; "Glaconda Smile," Oct. 3, Lyceum; "Way Things Go," Oct. 6, unspecified theatre; "Call Me Madam," Oct. 9, Imperial; "Curious Savage," Oct. 10, Booth; "Legend of Sarah," Oct. 11, Fulton; "Burning Bright," Oct. 16, unspecified theatre; "Relapse," Oct. 23, unspecified theatre; "Country Girl," Nov. 6; "Lady's Not for Burning," Nov. 8; "Guys and Dolls," Nov. 9, 46th Street; "Ring Around the Moon," Nov. 23, Martin Beck; "Out of This World," Nov. 30, Century; "Bless You All," Dec. 14, Hellinger.

'S.P.' \$83,100 Again, 'Stars' \$37,900, S.F.

San Francisco, Aug. 29.

"South Pacific" had another capacity \$83,100 last week for its fourth stanza at the 3,252-seat Opera House. Gross is expected to jump next week when show goes off Civic Light Opera subscription list for its final two stanzas. House scaled from \$2.40 to \$4.80.

"Lost In The Stars," with Todd Duncan, chalked up a strong \$37,900 for its third week at the 1,700-seat Curran. House is scaled to \$4.80. Current week is the finale.

"Summer And Smoke," with Dorothy McGuire, John Ireland and Una Merkel, hit a moderate \$12,500 for its second week at the 1,600-seat Geary, where it's set for one more week with house scaled to \$3.60.

'KATE' WALLOPING 45G 2D WK. AT WATERGATE

Washington, Aug. 29.

Smash business for "Kiss Me, Kate" at the Watergate Amphitheatre here last week bolsters prospects that the big municipal spot may be used for legit next summer. The Cole Porter musical grossed a terrific \$45,000 for its second and last stanza. Added to the first week's \$31,000, it brings the total take to \$76,000 for 13 nights (one was rained out) and no matinees. The big amphitheatre was scaled to a moderate \$3.60 top for the stand.

Ned Armstrong, Broadway press-agent who came here to flack the "Kate" engagement, has remained in town and is working on a deal for financing a summer of big time musicals next year. He is understood also to be opening a theatrical pressagency office.

Evans-Disciple' 70G, 3 Weeks, Central City

Central City, Col., Aug. 29.

Maurice Evans, starring in "Devil's Disciple," grossed over \$20,000 last week in the 785-seat Opera House here, at scale of \$5.70 to \$3.25. That gave him a total gross of more than \$70,000 for the run of three weeks plus one performance, ending Saturday night (26). Featured with the star were John Williams, Frances Reed and Philip Bourneuf.

Revival is currently en route to the Coast, opening Thursday night (30) for four performances at the Lobero, Santa Barbara, before moving to San Francisco.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Affairs of State" (C)—Richard W. Krakeur and Fred F. Finklehoff; Louis Verneuil, director.

"Call Me Madam" (M)—Leland Hayward; George Abbott, director.

"Curious Savage" (D)—Russell Lewis; Peter Glenville, director.

"Glaconda Smile" (D)—"Shepherd Traube; Traube director.

"Legend of Sarah" (D)—Kermit Bloomgarten; Benn W. Levy, director.

"Oklahoma" (M)—Theatre Guild; Jerry Whyte, director.

"Pardon Our French" (R)—Olson & Johnson.

"Season in the Sun" (D)—Courtney Burr & Malcolm Pearson; Burgess Meredith, director.

"Southern Exposure" (C)—Margo Jones, Manning Gurian, Ted Abov; Miss Jones, director.

Strawhat Reviews

My Fiddle's Got Three Strings

Westport, Conn., Aug. 29. Theatre Guild presentation of drama in three acts (five scenes) by Arnold Schulman. Stars J. Edward Bromberg, Maureen Stapleton; features Fritz Scheff. Directed by Lee Strasberg; setting and lighting, Eldon Blair. Production under supervision of Lawrence Langner and Theresa Helburn; Phillips Anderson, associate producer. At the Westport (Conn.) County playhouse, Aug. 28, '50; \$3.60 top.

| | |
|--------------------|--------------------|
| Maureen Stapleton | Maureen Stapleton |
| J. Edward Bromberg | J. Edward Bromberg |
| Fritz Scheff | Fritz Scheff |
| Betsy Blair | Betsy Blair |
| Lou Gilbert | Lou Gilbert |
| Steven Hill | Steven Hill |

The Theatre Guild gives an impressive workout to this first play by 24-year-old Arnold Schulman, an auspices that should be highly encouraging to any young American playwright. Writing realistically of Miami Beach, where he grew up, Schulman draws a sharp, unhappy picture of life in the grim alleys off Collins avenue, behind the great hotels.

Harry, a nightside cabbie, lives there in a shabby room with his landlady, a lonely slattern, who takes a punishing existence to keep him with her. In a pitiful effort to win him completely, she sends north for his son, 22, from whom the cabman has been separated for a decade. A cooperative waif seduces this, adored but rebellious youth to keep him in line and, with the help of another tenant's suicide, the landlady finally engulfs her hero.

Schulman, already credited with another new play, "A Thousand Guys Named Max," has a facility for recognizing and remembering unhappy incidents and he carefully but rather effectively, if not skillfully, knits them into a drama of modest proportions. His dialog combines the remembered conversation of real people with a sense of characterization.

Theatre Guild has really put some coin into the setting, which is a break for this play. There are three interiors on two levels and much of the business takes place on an outside stairway leading to the second floor. This is no ordinary summer outlay.

Lee Strasberg's languid staging makes life in Collins avenue seem dilatory. J. Edward Bromberg faces a tough assignment as the cabbie. He is physically convincing but squirms through most of his climaxes as if he were impatient with the playwright and the director, as well as with the piteous landlady.

Maureen Stapleton is far more successful as his mate, underscoring the tragic figure with quiet authority. Betsy Blair (Mrs. Gene Kelly), on from Hollywood, is okay as the waif, and Steven Hill is credible as the son. Lou Gilbert does not do much with the tiresome role of a tout. Fritz Scheff, however, brings color and zip to the part of a garrulous intruder.

Schulman, incidentally, was an apprentice at the Playhouse last summer, and acted the Western Union messenger in the Guild's hit, "Come Back, Little Sheba."

Doul.

The Vicious Circle

Mountainhome, Pa., Aug. 28. Rowena Stevens presentation of drama in three acts by Ouida Bergere (Mrs. Basil Rathbone). Stars Lydia St. Clair. Directed by John O'Shaughnessy; production supervised by Basil Rathbone; settings, Howard Barker. At Pocono playhouse, Mountainhome, Pa., Aug. 28, '50.

| | |
|---------------|-----------------|
| Dickie Draper | James MacColl |
| Fred Draper | Otis Bigelow |
| Martin | Ivan Simpson |
| Belle Miller | Maida Reade |
| Margit Foss | Margit Forsgren |
| Noel Sturgess | Bill Giberson |
| Kate Deane | Cherry Hardie |
| Jim Little | Tony Dowling |
| Irene Le Gros | Lydia St. Clair |
| Fersen | William Whitman |
| Lady Sylvia | Peggie Campbell |

If Broadway can take a serious play on the silver cord theme with a new twist, Ouida Bergere (Mrs. Basil Rathbone) may have a clean-up. After a long, slow first act, the authoress lets loose with a series of emotional scenes leaving the audience teetering on tears.

Mrs. Rathbone has been lucky in this strawhat version to have as her director John O'Shaughnessy. He has pulled together a script that is full of loose ends and static

situations. And from Lydia St. Clair he has brought a powerful performance. Not one moment passes without her being the great magnetic force on the stage. In a long and arduous part, she is almost everything an actress should be.

This is a deep and moving drama of the conflict of emotions between a mother and son when they become enmeshed in a whirlpool of suspicion and misunderstanding. This group of people, all a vicious circle, walk in and out of a family house in San Francisco, a house done over yearly by an imported Continental decorator. The mother's typically continental friends are in and out of the house, and seeds of mistrust between the mother and son are soon sown.

The son, an odd sort, has been reared on the Continent, always with his mother hovering near, and growing up with an adoration of a dead father. On his mother's remarriage the neurotic son forms a hatred for the step-father that increases in bitterness, until in a taut scene the son kills his foster-parent. Even then, the mother protects the son by making the slaying appear a suicide. But the boy breaks from his mother to plane to Europe with four-time-wed Lady Sylvia. This climax at the end does not seem fully drawn in its character analysis, but may be remedied in rewrite, as can the wordiness of the script and the overlong first act.

The cast is fine. Maida Reade, a la Elsa Maxwell, handles what she has to do expertly but needs more laugh lines to help the play along. James MacColl, as the decorator, gives the play a needed boost. Otis Bigelow, as the young assistant picked up on an Italian beach when he lacked a sou, turns in several good laughs and looks handsome.

Tony Dowling, the stuffy but level-headed millionaire who marries the mother, creates a realistic character. William Whitman acts brilliantly in several scenes, but his characterization of the son, which is a key part, lacks depth and is not full-drawn. Ivan Simpson, as the faithful retainer, and Peggie Campbell as the multiple bride, handle their roles well.

Lama.

The Man Who Grew Younger

Verbank, N. Y., Aug. 23. Norman Robert Ford theatre presentation of comedy in two acts, by Norman Robert Ford. Features Norman Robert Ford, Martha Drexler. Staged by the author. At the theatre, Verbank, N. Y., Aug. 23 & 24.

| | |
|-----------------|-----------------|
| Keane Latimer | Richard Nielson |
| Vinny | Aline Greene |
| Matilda Latimer | Martha Drexler |
| Garrick Latimer | Norman Ford |
| Sophie Pilbeam | Joan Fisher |
| Dr. A. Black | Ruth Morris |
| Cornell Latimer | Beatrice Paris |

Playwright-producer-director-actor Norman Robert Ford has offered virtually a one-man show in "The Man Who Grew Younger," but the result is disappointing. The play's idea has possibilities, but the author hasn't developed them. The story deals with a playwright who reads a book on how to grow young, and follows out its suggestions. At the same time he authors a play embracing the experiment.

From the moment he embarks upon the rejuvenation project, the playwright-hero, Garrick Latimer, grows progressively younger mentally. The experiment proves harrowing to his actress-wife, actor-son and college student-daughter. A femme doctor prescribes worry as the only remedy to check Garrick's mental regression. So the wife announces she will get a divorce and the children threaten to leave home, which brings the playwright to his senses.

The play is poorly organized and is cluttered with corny gags. Add to this an inadequate supporting cast and the total is a dull evening.

Medo.

The Homeward Look

Hartford, Conn., Aug. 22. Joan and Stan Cobleigh presentation of comedy in three acts (four scenes), by Edie Boone and Ernest Pagano. Staged by Robert McBride; settings, Joe Kirby. At the Show Shop, Canton, Conn., Aug. 22, '50.

| | |
|--------------------|------------------|
| Paul Porter | Edward Hastings |
| Edgar Costrove | Jack Ayers |
| Carrie Boone | Laura McClure |
| Beverly Drury | Sylvia Huot |
| Kay Porter | Joan Cobleigh |
| James Brien | Michael Case |
| Prof. Albert Baker | Vincent Rourke |
| Frederick Traveler | Stanley Cobleigh |
| Radio Announcer | Robert Ludlum |

"Homeward Look" is a nice clean comedy about sophisticated high school kids that would go well in the community club around the corner. It has limited Broadway possibilities and not much film prospects. This three-acter is mainly composed of dialog, some of it clever. But it has very little action, and bogs down after it starts.

Unless "Look" gets plenty of play surgery and an injection of

dramatic plasma, it will land up in the home for abandoned strawhat scripts. This is its second tryout. Last February, it was presented under the tag of "Goodnight, Sleepy Joe" by the Vanguard Players, a winter stock company at St. Petersburg, Fla.

Main asset of the play is the usage of a couple of characters, one of whom, Carrie Boone, a beer guzzling unwanted relative, as played by Laura McClure, becomes almost a lead and steals a good part of the plaudits. Winnie Rourke, a vet actor, polishes off the role of the double-talking Prof. Albert Baker. He takes excellent advantage of his limited part.

The story revolves about a widowed small town newspaper gal, Kay Porter, who, in an effort to support her literary son through school, finishes a book, started some years back. When she learns that the boy has also written a book and that he is afraid her literary rep might hurt his chances, she hurls the completed manuscript into a wastebasket. But a junk wagon driver picks the script and sends it to a publisher. The book is accepted, she marries her newspaper publisher boss and the son's collegiate future is assured.

Joan Cobleigh is okay as the mother and Edgar Hastings gets by as the son. Other acceptable performances are given by Jack Ayers, Sylvia Huot, Stanley Cobleigh and Michael Case.

Eck.

Legit Follow-Ups

Gentlemen Prefer

Blondes

(GREEK THEATRE, L. A.)

Los Angeles, Aug. 28.

Gene Mann's faithful Coast cartoon of this Broadway smash musical brings to a socko close Mann's fifth season at the open-air Greek theatre in Griffith Park. It also gives what's left of the road on the Coast another of the too rare chances to see a hit show. The production, apart from being profitable, is a great prestige kicker for Mann's season and won't do any harm to hopes of reviving a legit consciousness in the far west.

With Frank Coletti here to execute a duplicate of the original staging by John C. Wilson, and Evelyn Taylor to perform a similar chore on the Agnes DeMille choreography as well as to dance the role of Cloria, Mann's "Blondes" has the pacing of the original. And the Coast producer has rounded up a good cast, headed by Gertrude Niesen, who wallows over her role as the luxury-loving Lorelei who wants a big rock to help her forget Little Rock.

Supporting cast does a notable job of trouping. Stint as Henry marks a triumphant homecoming by Byron Palmer, who clicked on Broadway last year in "Where's Charley?" He makes a solid impression. Nancy Andrews displays fine singing and dancing commedienne talents as Lorelei's sidekick and Irene Ryan hits some hilarious highs as Henry's mother. John Boles is okay as Gus, as is Rufus Smith as Gage. Others earning attention are Arthur Gould-Porter, Kate Drain Lawson (who also designed the authentically roaring 20's costumes), and Ben Bargas who registers well in a dance with Miss Taylor.

Like the original, "Blondes" is more for the young in heart than the young in years and since the Coast is the retirement haven of plenty of the former, Mann can look for an early return on his investment as he heads for Frisco and points north after the local stand.

Kap.

What Every Woman Knows

(CIRCLE, HOLLYWOOD)

Hollywood, Aug. 21.

Hollywood's Circle Players have gone outside their ranks on an almost wholesale scale for this revival of the Sir James M. Barrie classic, but the newcomers were wisely chosen. As a result, the production maintains the tiny central-staging group's high quality.

Comedy gets plenty of laughs through the keen pacing of William Schallert, long-time Circle thesping stalwart who makes his directorial bow with this production, and the trouping of the principals. Sydney Chaplin, developing into an actor of stature, delivers a fine portrayal of Hohn Shand, the ambitious, humorless Scotsman. Crowding him for top honors is Ruth Conte, returning to legit work after a few years absence and turning in a delicately shaded job as Maggie. In other top roles, Lynn Baggett, Hilda Plowright and Douglas Wood register, with Edward Clark, Robert Sherman and Ben Niems contributing in supporting assignments.

Kap.

Play Out of Town

High and Dry

Hollywood, Aug. 24.

Paul P. Schreibleman and Alvin B. Baranov, in association with Paul Sperling, presentation of musical comedy in two acts (18 scenes), with book by Gene Ellis and Scott Farnworth; music, Stan Keyava; lyrics, Bernard Ide. Features Skeets Gallagher, Norwood Smith. Directed by Harold J. Kennedy; music and choral direction, Stan Keyava; settings, Thomas E. O'Neill. Fulton McGrath and Stan Keyava at twin pianos. At Las Palmas, Hollywood, Aug. 24, '50; \$3.60 top.

| | |
|---|--|
| Paul P. Schreibleman | Norwood Smith |
| Alvin B. Baranov | Sharon Randall |
| Paul Sperling | Kay Barkley |
| Gene Ellis | Julie Van Zandt |
| Scott Farnworth | Skeets Gallagher |
| Stan Keyava | Dave Le Grant |
| Lyrics, Bernard Ide | Pat Goldin |
| Directed by Harold J. Kennedy | Michael Hughes |
| Music and choral direction, Stan Keyava | George Schlatter |
| Settings, Thomas E. O'Neill | Cherrie Meredith |
| Fulton McGrath and Stan Keyava at twin pianos | Maybelle Castleman |
| At Las Palmas, Hollywood, Aug. 24, '50 | Jesselyn Fax |
| | Dick Brown |
| | Frank Plumara |
| | Don Gordon |
| | Children |
| | Gayle Reed, Robert Goldie |
| | Singers, dancers: Dick Brown, Danny Roth, George Schlatter, Ken Clark, Claire Kent, Madlyn June, Barbara Calder, Dolores Peterson, Jack Rogers, Bob Seeger, Hamil Petroff, Jerry Pederson, Willette Smith, Joan Elmes, Marian Horosko, Bonnie Menzies. |

Ever since "Lend an Ear" burst out of the Las Palmas to click on Broadway hopeful producers have been vainly using the house as a test-tube for other would-be potent concoctions. Latest dud is "High and Dry," which differs from most of its predecessors only in that it is a book show rather than a revue. The book, however, is no asset.

Thin, windy story deals with the exploits of a conman who Gertrude Ederles out of Alcatraz and victimizes a wealthy young man who wants to build a resort on a waterless Government-surplus island in San Francisco Bay. Plot and dialog are closer to boredom than buffoonery and the score doesn't even begin to compensate.

There are no particular stand-out numbers although a "cable car" routine manages to bring the first act certain down to applause. Dave Le Grant keeps the first session from sagging completely with a take-off on a film version U-boat commander, but it would be better if shortened.

Cast struggles but isn't able to overcome the handicaps of the book and Harold J. Kennedy's often awkward direction. Skeets Gallagher is completely wasted as the conman and there isn't enough in the tunes to let Norwood Smith cut loose with what sounds like an okay voice. Julie Van Zandt is appealing as the femme lead, but her voice still lacks projection.

Kap.

Play Abroad

Marianna

Monte Carlo, Aug. 1.

Marcel Pagnol and Paul Achard production of drama by Jose Van den Esch. Directed by Jean Marchat. At Beaux-Arts, Monte Carlo.

| | |
|---------------|---------------------------|
| Marianna | Jacqueline Bouvier Pagnol |
| Don Francisco | Jean Marchat |
| Brites | Madeline Silvani |
| Irene | Yvette Elevant |
| Mercedes | Jeanne Vignon |
| Francisca | Liliane Rose |
| Teresa | Yvonne Desai |
| Balthazar | Roland Alexandre |
| Noel | Robert Moncade |
| Juan | Guy Vial |

This is the second in a series of plays by unknown authors that Marcel Pagnol and Paul Achard of the Comedie Francaise are presenting in their Experimental Theatre here. (The first, "The Magician," was not a success.) This three-act drama was inspired by "The Portuguese Letters," five passionate love letters written in 1669 by a Portuguese nun, Marianna Alcoforada, to a young French captain.

Written with a sensitive understanding of the character of this unhappy girl who sacrificed everything for a hopeless love and acted with fragile delicacy and taste by Jacqueline Bouvier (Mrs. Pagnol), the play has been assured an October opening in Paris after its successful tryout in Monte Carlo. Jose Van den Esch, play's author, has made his Marianna (Mrs. Pagnol), a sympathetic character. Forced to choose between eternal banishment and the realization of her love, she flees with her lover. They have but two weeks together, and it is the souvenirs of this brief time that forms the basis of the love letters which she later writes him.

The play is not an adaptation of these letters, but is inspired by the events leading up to their creation. It is in reality a superb character study of a woman to whom love meant everything. Vehicle serves as an excellent one for Mrs. Pagnol, who succeeds in making of Marianna an extremely sympathetic character.

Gard.

Dallas Operetta May Go Indoors in 1951

Dallas, Aug. 29.

Dallas' summer musical shows may move indoors to the air-conditioned State fair auditorium in 1951. Decision will be made until after the end of the present season, which is being presented in the alfresco Casino in the Fair Park. According to R. L. Thornton, prez of the State Fair of Texas, the sentiment among the fair board of directors is about 60-40 in favor of staying outdoors.

"This is the rainiest season since 1941," Thornton says. "Some of our productions haven't had a chance to show what they could do. Nevertheless, we look to be in better shape, attendance wise, than any other operation we have heard about. Unless we get more bad breaks from the weather we should come nearer t finishing in the black than at any other time since 1946 and 1947."

Shanahan Exits Pitt B.O.; Carlin, Cardona Succeed

Pittsburgh, Aug. 29.

Dave Shanahan, veteran legit treasurer here, won't be in the box office when New Nixon, formerly the Senator, tees off Sept. 4 with "Oklahoma." Shanahan, who started 20 years ago at old Nixon as an usher, worked up to chief of service, assistant-treasurer—and finally treasurer, when the late Arthur Low shifted to New York, is understood to be going into auto agency business. It's understood he would have gone back to the old job had the New Nixon post been offered him when the old Nixon closed down several months ago. However, the owners waited until late summer to talk to him and that's understood to have ruffled his feelings.

Leo Carlin, Shanahan's assistant last year, will be the Nixon's treasurer instead and John Cardona will be the aide. All three, Shanahan, Carlin and Cardona, worked the boxoffice this summer for outdoor shows at Pitt Stadium, with Shanahan in the top berth and Carlin his chief helper.

So far, New Nixon doesn't have a house manager, following Charlie Strakosch's resignation after one week when he was called to California to straighten out estate of a recently deceased brother. Until permanent appointment is made, Gabe Rubin, who heads local syndicate leasing Nixon, will look after the job.

5 L'ville Symp Preems

Louisville, Aug. 29.

Louisville Philharmonic Society has commissioned Arthur Honegger, Bohuslav Martinu, Paul Nordor, George Perle and Vincent Persichetti to write special works for the 1950-51 season. Continuing its policy inaugurated two years ago, the orchestra will present the world premiere performance of a commissioned work at each of its five pairs of concerts.

Robert Whitney, musical director, will conduct all the new works but one. George Perle, now on the faculty of the U. of Louisville, will conduct his own composition.

Krantz-Kate

Continued from page 49

house than the regular local legit stand, the booking should be through the same management, so it can balance the profits involved against the losses on poor weeks at the legitier.

Krantz reveals that Knill's letter announcing the Cleveland booking through another management stated that the writer knew that the Hanna management would not meet the terms offered by the opposition. "But he never gave me a chance to meet them," Krantz says, "and even was careful to conceal from me the fact that he was negotiating with anyone else. All the time he's been dickering elsewhere I've been unable to reach him by phone, and my wires and letters have been unanswered."

"If local houses like the Hanna are bypassed this way for the sake of a small edge in terms on smash shows," Krantz concludes, "we won't be able to keep our theatres open for legit. If a few more key stands like the Hanna go dark, where will producers book their shows except on Broadway?"

SITUATION

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Literati

Pageant Plays Up Scully's 'Saucers'
Pageant mag is giving Frank Scully's "Behind the Flying Saucers" the plush treatment in its October issue, due to hit the stands Sept. 8, same day as the book makes its bow. Magazine is using about 7,000 words of the book's 70,000.

M. J. Clement, Pageant's promotion chief, is using truck posters, newsstand posters, news releases and radio spots to plug the feature. In addition, the October issue will have a special band around each copy playing up Scully's saucerian inside story. News release will service 2,000 dailies.

Holt & Co. is making "Saucers" its big book of the fall list and already has offers for reprints for next year. House mailed out a 2,000-word excerpt from the book to thousands on mailing lists, book stores and other outlets.

Liberty's New Dress

Liberty mag returns to the stands Sept. 8, as a monthly, under new ownership. A. Lawrence Holmes is the new publisher, Virginia Travers is editor, George Becker biz mgr., Carson Grande art director and Herman Weinberg motion pic editor.

Publication has been slicked up to sell for 25c. Format will be articles and fiction, with one of the first issue's features being Budd Schulberg's fiction yarn about the fight racket, "The Harder They Fall," which Jerry Wald-Norman Krasna will film for RKO as the first pic under their new deal with Howard Hughes. John Hersey and Bob Cooke (N. Y. Herald Trib sports editor) are other authors represented in the initial issue.

Louis Armstrong's Bio

Louis Armstrong has delivered the first 20,000 words of his autobiography to Harper & Bros. for publication. It's understood that Joe Glaser, Armstrong's agent, has been holding out for an advance of \$5,000. Portions of the jazz man's reminiscences of his early life in New Orleans will be published in True and Flair.

Armstrong is doing the book completely on his own, writing from his own notes in his own unorthodox idiom. As noted by one critic, when Armstrong can't find a word to suit him, he makes one up.

Industrial 'Film Book'

The Film Book (Prentice-Hall; \$4.65), by William H. Wilson and Dr. Kenneth B. Hass, completely covers the field of the applications of sound and slide films for use industrially at sales meetings and in the school. It gives television history, terminology and technique. It covers motion picture production, techniques, costs, sound recording, etc. All done with many illustrations and easy reading that a tyro can understand without looking up technical terms. It's a book that should be on the desk of anyone in business, industry, education or anyone that uses or is studying film in any form.

Weiner On WW

Ed Weiner, Broadway publicist and author of "The Damon Runyon Story," has probed one facet of Walter Winchell's newspaper career in the Sept. 1 issue of See mag, in which Weiner writes of WW as one of the great crime reporters in journalism history.

Weiner reports on Winchell's prediction of Vincent (Mad Dog) Coll's assassination, the columnist's exclusive interview with Al Capone, the tip to the public on the arrest of Bruno Hauptmann for the kidnapping of Charles Lindbergh's son, etc.

Weiner has for years been close to Winchell, as a legman and confidant.

Doubleday Tome on N. Y.-er

Dale Cramer, who authored "Heywood Brown—A Biographical Portrait," is profiling the New Yorker mag and its editor, Harold Ross, for Doubleday.

Tome, to be published in '51, will tell the mag's story through personalities of its writers and artists.

Fielding's Junket

Temple Fielding sailed last Friday (25) on a three-month world jaunt to update his Fielding's Travel Guide to Europe. His wife, lit. agent Nancy Parker, accompanied him. Fielding is prez of the Society of Mag Writers.

During his absence, v.p. Jack Harrison Pollack will preside.

CHATTER

Gene Fowler, currently working on the Clayton, Jackson & Durante story for Viking Press, may next

do the William J. O'Dwyer biography. The just-resigned Mayor of N.Y. City is the new U. S. Ambassador to Mexico.

Charlie Samuels wrote a story about Ethel Waters for the Ladies Home Journal.

Pete Martin, in Hollywood for a screenplay job, is also writing a yarn about June Allyson for the Satevepost.

Abbey actor Walter Macken has new novel, "Rain on the Wind," skeddad for publication in N. Y. and London next moth.

William Joyce Cowen's new novel, "Little Friend," breaks into the Woman's Home Companion, British slick magazine, before publication in book form next year.

Peggy and J. P. McEvoy, just back from Paris, run among three permanent homes—an East 48th St. town house in N. Y., and houses in New City, N. Y., and in Havana, Cuba.

Hal Block's article, "Life Among the Comedians," is being published by Collier's next month, with an assist from Colie Small. Block is vet comedy writer for some of the top comics.

Collier's is coming out with a yarn about happy marriages in Hollywood, including those of Fred and Lillian MacMurray, Bob and Betty Young, and John and Maureen Farrow.

Magdalena Mondragon, newsgal-novelist, took over as editor-in-chief of Prensa Grafica, Mexico City p.m. tab. She's Latin America's first and only femme newspaper editor-in-chief.

Mankiewicz Stresses

Continued from page 2

video directors as a result are in the same position that film directors were 25 years ago—as "subservient to the technicians." When talking pictures first developed, he explained, the sound engineer had full authority to direct the actors' speech, relegating the film director strictly to a secondary position. In TV today, he said, the directors must take orders from technicians.

"As a result," Mankiewicz said, "the TV directors don't have the authority they should have. They won't gain that authority until the general concept of TV is changed to mean what the audience sees on its screen at home—the finished product—and not what takes place in the TV studio. What we have to offer the television director is 25 years' experience in gaining their

SDG's Exchange Plan

International exchange of ideas and information in both films and television will be set up by the Screen Directors Guild of America with film and video directors in France, Italy and England, it was revealed last week by Joseph L. Mankiewicz, SDGA prez. Mankiewicz, just returned from an eight-week junket in Europe where he launched the plan with the foreign directors.

Move is being taken, he explained, to thwart any attempts at nationalism in film-making. He scouted reports, however, that the SDGA is attempting to line up foreign directors as full members of the organization. Most European countries, he said, cannot offer the same "open-door" policy as the U. S. in the exchange of directors because of existing labor laws.

full rights and authorities over that finished product."

Mankiewicz stressed his belief that the TV director, same as a film director, is a "creative person." SDGA, he said, thus considers itself a guild, rather than a union. It believes that directors have varied and individual talents and are not interchangeable, so that the Guild operation does not include the protection of jobs, which is the basic function of a union. Instead, its chief purpose is to "protect the gains already made in the director's control of the film on which he is working and to increase those gains," Mankiewicz explained. Existing TV directors' organizations, such as the Radio and Television Directors Guild, don't have those purposes and functions, he said.

According to Mankiewicz, 47 video directors on the Coast have allied themselves with the SDGA,

including the total directorial staffs of three stations. During the last week, 10 directors in New York came voluntarily to the SDGA for membership. Others have expressed a desire to join as a group, he said, but the SDGA is unwilling to take them in on that basis, considering that such a move would represent "union organizing."

Mankiewicz arrived in N. Y. last Wednesday (23) after an eight-week tour of Europe. He returns to the Coast today (Wed.) or tomorrow.

Flynn's Troubles

Continued from page 2

the interim, it's believed that Warners may either be prevailed upon to agree to the Republic distribution deal, or possibly Rep prexy Herbert J. Yates may relinquish the release pact.

Undecided whether to appear in the film in light of Warner's beef, Flynn joined the cast on the Riviera last week after Marshall threatened legal action. Until the attorneys worked out a truce, the actor was literally between the frying pan and the fire. Aside from his contractual problems, the star also claims that the script needs a rewrite.

It now develops that the film has received a French permit to be considered as a co-production but without a French version. Partnered with Marshall on the venture is Milo Film (Herman Millakowsky) and Corona Films. Latter outfit, on the strength of the Republic distribution deal, agreed to put up 100,000,000 francs (about \$300,000) plus a completion bond.

Meanwhile, the American film colony is watching the case with interest since the government's action in okaying the Marshall project represents a position contrary to its own policy. Previously the government had a hard and fast rule that no English-language picture could be made in France without an accompanying French version. "The Bargain"—at least so far—is entirely English dialog.

Flynn Sez All's Jake

Cannes, Aug. 29. Denying that "New Orleans Tavern" was irregularly started, Errol Flynn is burned at Andre des Fontaines, who heads the Union Generale Cinematographique. Actor claims the UGC topper spread inaccurate and misleading information in regard to the project, which is now before the cameras at the Victorine studios on the Riviera.

All government licensing formalities are now in order, Flynn emphasized. Statement was confirmed by the star's French attorney, Jean Rapoport. In further amplification of the film's status, the thespian added that the pic is now running smoothly and will be completed on schedule.

Flynn credited solution of early production difficulties to his U. S. legalite, Melvin M. Belli of San Francisco, who huddled with him in France during all negotiations for the film. As further proof that no more snags remain, he said that Belli left Friday (25) for Tokyo, where he's associated in a filmmaking venture tagged "Tokyo File No. 212."

Rossellini Suit

Continued from page 2

of costs and revenues, which were not furnished to him.

Senate's Anti-Rossellini Resolution

Washington, Aug. 29. The Senate last week gave its blessing to Senator Edwin C. Johnson's "anti-Rossellini resolution." There wasn't a dissenting voice.

Designed primarily to land another wallop on Italian director Roberto Rossellini, it opposes the interstate shipment of films produced or directed by Fascists, Nazis or Communists. It has no legal force since it is a one-chamber resolution; however, it does express the opinion of the Senate and does hold out a veiled threat.

Resolution was introduced last month by the Colorado solon. It reached the Senate floor with a report which described Rossellini as "one of the most notorious foreign directors" and said his record "as a member of the Italian Fascist Party and an active Nazi collaborator is a matter of common knowledge to American intelligence and police officers."

SCULLY'S SCRAPBOOK

By Frank Scully

Little Big Horn, Wyo., Aug. 25.

So far I have not seen any reports that James Abbe has raised his hand above his bald pate and asked to be sworn to report the war by word-of-mouth, but Raymond Swing and Upton Close have come out of mothballs, to be followed, I predict, if they're still alive, by General Pierce and General Malone. Major George Fielding Elliot, of course, has returned to active duty and has been doing a nice clean-cut job of second-guessing for some time. By now he should be rated at least a chicken colonel.

That Walter Winchell and Drew Pearson did not voluntarily cut their leaves short and rush to win the war with words surprised me. They must be getting old. They may find the airplanes crowded with younger volunteers by now.

Who Said Talk Is Cheap?

Increase in the number of newscasts has been so alarming that quotas may be the next order of biz, to keep the gabbers within bounds. One newscaster to every 1,000 men in uniform might not be an unfair ratio. In New York alone, one week showed 84 newscasters breaking the same bad news each morning, 76 around noon and 197 at night. That's 357 for the week. The Army can't get that many men volunteers for the infantry in a week.

In Los Angeles the total of newscasts for the same seven-day period ran to 546. That most of these were telling the same story in almost the same words has a tendency to turn the war news into bore news.

Television, considering its youth, has been gabbing pretty freely, too. New York had 51 such programs in one week and L. A. 45.

The rest of the country wasn't far behind. Sample ballots from radio listings in the Albuquerque (N.M.) Journal, the Greenville (S.C.) News, the Charleston (W.Va.) Gazette, the Illinois State Journal-Register (Springfield), The Allentown (Pa.) Call Chronicle, and the Worcester (Mass.) Sunday Telegram indicated that almost as many people were talking as were listening.

For Aug. 13, Albuquerque listed 16 newscasts, Greenville, 28 newscasts; Charleston, 19; Springfield, 50; Allentown, 40, and Worcester, 46.

Besides having their own local commentators, radio stations in all these towns carried several of the interurbanly-known-second-guessers, such as Kate Smith, Eric Sevareid, Henry J. Taylor, Edwin C. Hill, Bill Cunningham, Lowell Thomas, George E. Sokolsky, H. V. Kaltenborn, Ed Murrow, Bob Trout, Gabriel Heatter, Frank Edwards, Bill Hillman, H. R. Baukhage, Walter Kiernan, Fulton Lewis, Jr., Cecil Brown, Bill Henry and Elmer Davis. Some of these are at it every day. Some several times a day. Some come into the sticks transcribed. Some arrive piping hot. But all carry about the same news.

Most of these have been around for a long time. Seemingly missing in action from the last war are men like Sam Balter, Pete de Lima, Rodriguez and Sutherland, Harry Flannery, Cedric Foster, William L. Shirer, Westbrook Van Voorhees, Carveth Wells, Larry Smith and K. L. Plateau.

Has Hayes the Endurance Record?

New York has special pets like Pauline Frederick, Harry Hennessy, John B. Kennedy and Arthur Van Horn, who are not heard on the Coast. But L. A. has Sam Hayes, Chet Huntley, Nelson Pringle, Ted Meyers, Pat Bishop, Cleto Roberts and Frank Hemingway ("It's twice a day with Hemingway!") who are not heard in New York either. Hemingway sounds a lot like Henry Morgan and can do dialects. Hayes used to be the "Richfield Reporter" (now in its 20th year) but has other accounts now and keeps pounding it out twice a day year in and year out. He passed his 6,440th broadcast Aug. 23.

Some of these commentators are very learned fellows, but that counts as nothing against a well-rounded delivery. Some rush into their radio stations, grab whatever has been pasted together by the rewrite crews and read the material for the first time while on the air. Some have been actors, soldiers, engineers, photographers, lawyers, ranchers, teachers and seamen. Some have even been reporters.

The ones who seem most profound aren't necessarily so. Flannery, for instance, came to radio equipped with more scholarship than Swing and a more rounded newspaper background, but "it don't mean a thing if you ain't got that Swing." I found Flannery recently paired with Sam Balter over L.A.'s KLAC on TV.

Both of them are several cuts in scholarship above "Honest Gabe," but the Heatter uses up an awful lot of gas and seems to get paid by the mile. Remember, he's the guy who gabbed for 52 minutes while awaiting the simple announcement that Hauptmann had been electrocuted.

Maybe They Meant Walt Mason

Mutual used to refer to him in phrases that will long live in hysteria. I recall their telling us one time that "his straight-forward analysis and colorful, dynamic expressions are as fine and as truly American as Walt Whitman." (Whoops!)

In a similar panegyric vein Mutual used to refer, and possibly still does, to Fulton Lewis, Jr., "as the greatest reporter alive today." That takes care of Floyd Gibbons at any rate, since he's been dead for some years. Mutual, incidentally, was quoting, not creating, when it billed Junior as "the g. r. a. t."

Pearson, to name only one of the Washington gabbers, is a far better reporter than Lewis, but he has a voice, in comparison to Lewis's, that only a tone-deaf sponsor could love. The same goes for Cecil Brown, Elmer Davis, Baukhage and Hillman.

Smoothies like Bill Henry, Ed Hill, Sevareid, Swing and Sokolsky run from mellifluous to schmaltzy. Close has a fairly velvet delivery too, but quel content! He happens, however, to know a lot about the Far East, as do Sokolsky and Forman, having been adviser to the Chinese revolutionists and aide to Dictator Wu-Pei-fu, back in 1919. In fact Close was in Army-Intelligence in World War I.

Many of these are old pals of mine, notably Ed Hill, Sok and Forman, but being an old conservative at heart I wouldn't cross a babbling brook under their guidance without having a lariat tied to me and a tree before wading in. This goes double for most of the others.

Gab With Jam

If you want to get a more terrifying idea of what all this sound and fury signifies, if anything, take a small radio into the Mojave Desert, or the Gobi Desert might serve even better, and listen to the commentators from competing kilocycles riding herd over each other. They heave at you from all directions, and fade in and out as others grow louder or fainter.

The cost of living has climbed 3% since that little argument broke loose in Korea. All matter of louts have been blamed for the rise, from hoarders to black marketeers. But I have a theory that the increase in commentators has been largely responsible for the spiral's upward climb. In Los Angeles alone, between Monday, June 9, and Monday, Aug. 23, newscasts increased from 89 for the day to 120. That's more than 30% increase.

All this could not be laid at the Korean dugouts of Bill Downs of CBS, Bill Dunn of NBC and Bob Stuart of Mutual. But it all costs money, and the only thing that sponsors and networks can do is to pass the cost on to us consuming peasants.

Frankly, I'd rather have less talk and cheaper lambchops. I realize that freedom of expression seems to be involved here, but couldn't the surplus over one newscast an hour be piped into jukeboxes, so that those who never tire of hearing the same thing over and over could feed coins to the recorded commentaries? Either that or mix the surplus recordings with fertilizer and increase the rice crop which has been all but ruined in Korea, once the rice bowl of the Orient.

Broadway

Bill Bertolotti's village boite has undergone redecoration.

Red Skelton, his family and radio staff in New York for a brief stay.

Eddie ("Rochester") Anderson in from Europe Monday (28) on the Queen Mary.

Agent Sol Tepper in Beth David hospital with a heart attack, but coming along nicely.

Sol Hurok, who went to the Coast last Friday (25) on biz, due back end of the week.

Ken Murray due here Sept. 15 from the Coast for preparations to resume his CBS-TV series Oct. 7.

Newlyweds Peggy and Louis Sobol partyed last night (Tues.) at 21 by Jerry Berns and Ted Husing.

Personal mgr. Gloria Safer to the Coast on deals for Mary McCarty, currently at the Hollywood Ciro's.

Ben Henry, Universal-International's sales chief in Britain, scheduled to arrive in the U. S. in October.

Pier Angeli, Italian actress who has the title role in Arthur Loew's just-completed "Teresa," returned to Italy Saturday (26).

Pressagent Herb Kadison recalled for active duty in the Navy, while Jack Gray, of Dave Charney's Allied Syndicates, got his Army call.

Julian Gerard named account executive with the showbiz agency of Buchanan & Co. Gerard formerly conducted his own publicity business.

Ben Grauman Kohn, former Hollywood scripter and cousin of the late Sid Grauman, has been doing public relations for Wamutta Mills, since the war.

Decca prexy Milton R. Rackmil to Miami Beach for a week's holiday. Incidentally, more northerners are "discovering" Florida as both a summer and winter resort.

Jean Jordan, singing pianist sister of comedienne Kate Murtah ("Texas Li'l Darlin'"), opens tonight (Wednesday) at The Orchid, new niter in Jackson Heights.

Franco Aurori, associate conductor of the N. Y. Philharmonic-Symphony, flew to London last Saturday (26) to make a series of recordings for the Bartok Studios.

Marlene Rackmil, daughter of Decca prexy Milton Rackmil, engaged to Philip Salkin, graduate of N. Y. State Maritime College and now working in a N. Y. realty office.

Julian Lesser, head of Thalia Film Productions, slated to arrive in New York Friday (1) on the Nieuw Amsterdam after a 10-week tour of England, Europe and Palestine.

Film attorney Robert J. Rubin driving to the Coast in time for membership meeting next week of Society of Independent Motion Picture producers, with which he is associated.

David Webster, Covent Garden head, is due in from London Friday (1), with Sadler's Wells Ballet principals following on Monday (4). Dance troupe opens at the Met Sept. 10.

Louis Hayward in from the Coast Sunday (27) enroute to Britain, where he'll appear in location-shooting for Columbia's "Dick Turpin's Ride," which Harry Joe Brown is producing.

Tom Hudson, announcer on "Modern Romances" over ABC, flies to Houston to settle father's estate. He is now co-owner of a transfer warehouse business in addition to announcing duties.

Peppi Dalloio, maitre d' at the Guy Lombardo's seafoodery at Freeport, was formerly of Pepino & Rhoda, when dancing at the old Central Park Casino to Eddy Duchin and Basil Fomeen's bands.

Boris Kaplan, Paramount's eastern talent head, gabbing about his current search for child actors to stock Bing Crosby's new pic, "You Belong to Me," over Margaret Arlen radio program on WCBs Friday (1).

Frank Lovejoy, who appeared in Warners' "Three Secrets," in town for interviews and bally in connection with the film. He returns to the Coast Friday (1) to start "Goodbye, My Fancy" at WB with Joan Crawford.

Something unusual in talent ballyhoo is the Douglas Leigh blimp's cruising around N. Y., beginning tonight (Wed.), to advertise Billy Eckstine's opening at the Apollo tomorrow. Blimp's sign will flash "Mr. B — Apollo."

Fred Ahern, unit production manager for Sol Lesser, arrived Sunday (27) from eight weeks of location shooting on "Tarzan's Peril" in Kenya Colony. British

East Africa, and planed out the following day for the Coast.

Herman Landwehr, house manager of the Capitol, retired after 31 years with the theatre. He was chief doorman when the theatre opened in 1919; six months later he was made house manager, and remained in that spot since. He intends to spend his time at his farm in Colesville, N. J.

Laraine Day

Continued from page 1

for her to be at the strawhat early enough on Sunday (20) for press and recorded-radio interviews, failed to arrive until 6 p.m. Monday (21). As a result, there was no time for a dress rehearsal and the various interviews didn't appear until Thursday (24), too late to have much boxoffice effect. Moreover, in the interviews themselves, the actress was quoted as saying she doesn't like acting or the theatre, but does strawhat appearances purely for the money involved.

It was reported that Miss Day made a television appearance Monday afternoon in New York with her husband, N. Y. Giants manager Leo Durocher, before that day's baseball game, taking a plane immediately afterward for Cape Cod. She was said to have received permission by phone from a representative of the management to remain in New York with her husband Sunday night, but promised to be at Coonamissett at 10 a.m. Monday.

Snarl At Olney

Miss Day was also involved in a situation recently with Richard Skinner, manager of the Olney (Md.) theatre, but in that case the producer's complaint against her was disallowed by the union on the ground that she was technically within her rights in ducking a tentative guest date in "Angel Street" at his strawhat this week. It was explained that although Miss Day had verbally accepted the booking, she had not actually signed a contract, so she was not officially committed.

However, on the assumption that the agreement was valid, Skinner had meanwhile signed contracts with the other members of the cast, so he was on an expensive limb unless he could obtain an alternate star. He finally signed Judith Evelyn, who played the part in the original Broadway production, but she is figured to have less boxoffice draw than Miss Day, and advance sales for the current engagement apparently confirmed that estimate. So the substitution is expected to be costly to Skinner.

Criticism of Miss Day's alleged lack of cooperation on press and radio publicity was also voiced earlier in the season by Herbert Kenwith, operator of the Princeton Summer Theatre. In addition, other members of the "Angel Street" company have reported to Equity that, during matinees and evening shows when Giant games have been broadcast, the actress has sometimes paid so much attention to the radio set in her dressing room that her performance has suffered and she has occasionally even missed entrances.

FC Indies

Continued from page 4

been turned down. Bernhard, apparently, was acting as a freelance peace agent without the direct collaboration of Kaufman. FC prez intends to push settlement talks on his return from the Coast, where he trekked last week.

Large number of FC producers have switched their product to ELC, thereby depriving the former company of its potential distribution fees. They did so under certain escape clauses in their contracts with FC. Kaufman, however, intends raising every claim possible against producers as well as Pathe and ELC. He asserts that these questions are already raised indirectly by the first \$500,000 suit.

Merger of EL and FC fell through when Bernhard was unable to win the consent of certain producers on important product involved in the deal. ELC was created as the new distrib outfit, with all the stock going to EL because of the default on FC's part. Kaufman, who came into the picture later, contends that FC should still collect a substantial proportion of the distribution fees on product, originally slotted for FC, which ELC now handles.

London

Al Burnett's new Stork club, formerly the Dove room, opens Sept. 7.

Ivor Novello out of cast of "King's Rhapsody" for surgical treatment.

Larry Adler doing series of recorded broadcasts for BBC, one being "Mood Indigo."

Donald Peers is asking for \$19,600 per picture and imposes condition that pic must not cost less than \$210,000.

Discussion on wages between Society of Cinema Managers and Cinematograph Exhibitors Assn. set for Sept. 13.

Jack Powell, after playing the China theatre, Stockholm, the month of July, makes quick return for first two weeks in September.

John Firman, managing director of Bert Feldman Music Corp., sails for America on the Queen Mary Sept. 5; expects to be away five weeks.

Departure of Margot Moser from cast of "Carousel" makes the third in past month, Iva Withers and Bambi Linn having already been replaced.

"The Dish Ran Away" transfers from the Whitehall to Vaudeville theatre Sept. 4; will be replaced by "The Reluctant Heroes," a new comedy by Colin Morris starring Wally Patch and Dermot Walsh.

Lew Grade to New York in October and will await arrival of David M. Martin, managing director of Tivolis, Australia, whom the Grades represent in Europe. Then he goes to Chicago and California.

Atlantic City

Peggy Ann Garner weekending here.

Rosemary Clooney and Gracie Barrie guests at Brighton.

Joe Frassetto to conduct Miss America Pageant orch Sept. 4-9 in Convention Hall.

Billers Bros. three ring wild animal circus due in for one day stand today (30), sponsored by suburban volunteer fire company.

Phillip Keneally left cast of "The Boor" at the Playhouse to join "Streetcar" company in N.Y.; replaced by Enrico Malmoli.

Ed Wallerstein, Rosemary Clooney and Jimmy Dickens here for Columbia Records sales conference at Ambassador hotel.

Frank Sinatra replacing Sylvia Froos on Steel Pier stage Sept. 1; Tony Pastor took over bandstand from Tommy Dorsey Friday (25).

"The Respectful Prostitute," with Karen Lindgren and Robert Horton, cont'ued at Atlantic City Playhouse on Million Dollar Pier for fifth week.

Philadelphia

By Jerry Gaghan

Frank Palumbo will be a consultant at 1953 San Diego World's Fair. Benn Squires, the WDTZ producer, on leave of absence due to ill health.

Powerton Cafe returns to name policy, bringing in Pearl Bailey on Labor Day.

Sheraton Hotel will open its new Persian Room on Sept. 4, with Milt Myers at the console.

Harry Abbott, president of motion picture operators union Local 307, back from Detroit where he was reelected vice president of IATSE.

Local maestro Joe Frassetto (currently at Atlantic City's 500 Club) signed to conduct for Kitty Kallen when she opens at Waldorf Astoria, N. Y., in October.

Paul Harmon, president of WIBG and veepee of Muzart here, planned to England to spend several weeks inspecting wired music installations in plants and bomb shelters, type used during the last war.

Riviera

By Margaret Gardner

Pinder Circus troupe in Nice for four days.

Maxime de Beix, head of VARIETY's Paris office, in Cannes for a quick in-between-planes visit.

Errol Flynn arrived in Nice from Paris for filming of his picture, "The Bargain." Flynn has living quarters in a suite at the Negresco and also on his yacht.

Somerset Maugham and Mrs. Blanche Knopf, guests of honor at a cocktail party given by Mr. and Mrs. Bourdel, noted Parisian bookseller at their Cap d'Ail villa.

Washington

By Florence S. Lowe

Porter Van Zandt joined cast of Maurice Evans' "Devil's Disciple" in Denver.

Eric Johnston off to Spokane, Wash., home to prep for daughter Harriet's wedding Sept. 9.

Ruth Hussey, in town to beat the drums for "Louisiana" heralded as first Hollywoodite to visit Korean

casualties at Walter Reed Military Hospital.

Secretary of Commerce Charles Sawyer, newly appointed Ambassador to Greece John Peurifoy, Senator Green of Rhode Island and Sen. Wiley of Wisconsin, among the top drawer government reps at 20th's preview of "Farewell to Yesterday" and party tossed by Tony Muto.

Jean Muir

Continued from page 1

office, whose subsidiary, Stellar Enterprises, packages "Aldrich," had attempted to back up Miss Muir, hoping that G-F would permit her to continue in the show. They reportedly recognized that the situation in which an actor can have his or her entire career ruined by charges to which he had no opportunity to answer can boomerang against them. It's pointed out, for example, that some top NBC and CBS contractees and execs are listed in Red Channels, the brochure listing purported Communist sympathizers in radio and video, which included Miss Muir's name.

According to Miss Muir, a spokesman for General Foods, which bankrolls the show through Y&R, appeared at the dress rehearsal for the scheduled preem at noon Sunday to tell the cast that that evening's performance had been cancelled, but to report back for rehearsal Wed. (30). She quoted him as giving no reason for the cancellation and as requesting that no questions be asked by the cast. Show was scheduled for the 7:30 to 8 p.m. Sunday night slot.

Jaffe Repeals AFRA

Miss Muir is the wife of Henry Jaffe, legal counsel for the American Federation of Radio Artists. He denied that the actress had ever been a member of any of the associations to which she had been linked in Red Channels with the exception of the Congress of American Women. According to Jaffe, Miss Muir joined the organization "six or eight years ago" but resigned after several weeks when she learned that some of its members apparently had Communist leanings.

NBC replaced the program Sunday night with a report on the Korean war and some travel films.

Declaring that "I am not and never have been a member of the Communist party," Miss Muir told VARIETY yesterday (Tues.) that she has received a number of phone calls from people both in and out of show business expressing sympathy and asking what they could do to help rectify the situation. She emphasized that she does not want to become the "centre of a campaign," however. "All I want," she said, "is to be permitted to work in my profession the best way I can."

Actress who is marking her 20th year in show business, expressed herself as being "heart-sick" over the entire situation. She said she had written a letter to the cast of "Aldrich," apologizing for having been the "unwitting and undeserved" cause for the show having been cancelled Sunday night. NBC and Y&R, meanwhile, held auditions for a replacement for her as "Mother Aldrich" yesterday (Tues.). Show will be staged as scheduled Sunday night (3) but as of late yesterday afternoon, the replacement had not been selected.

Nix of 'Way'

Continued from page 2

175 years." Twentieth-Fox sales veepee Andy W. Smith, Jr., meanwhile, revealed that the company has not yet attempted to obtain playdates of "No Way" in the south, the area which is expected to offer the most trouble because of the picture's theme and the territory's rejection of other anti-Negro discrimination films in the past. According to Smith, no prints have been shipped to the south yet.

Chicago Sun-Times Monday (28) blasted the local authorities who had imposed the ban, claiming in a long editorial that the Chi censors should "call in experts when it doubts the advisability of allowing a movie or play to run." According to the editorial, "conferences with specialists in human relations, including the clergy, ought to be routine before any play or movie is banned completely from Chicago for any reason."

Hollywood

Joseph Hazen to Sun Valley on vacation.

Bill Bloecher recuperating from heart attack.

Louella O. Parsons laid up with a heavy cold.

Andre Charlot recovering from major surgery.

Elsa Lanchester opens a nightclub tour Oct. 4 in Toronto.

Bob O'Donnell to La Jolla for a check-up at the Scripps Clinic.

James R. Grainger in from N. Y. to gander new Republic product.

Peter Lawford's father, Sir Sidney, injured by a fall in his garden.

Rosalind Russell helped dedicate polio hospital at Del Monte.

Brian Donlevy elected prexy of the Malibu Beach Home Owners' Assn.

Joan Crawford home from hospital to recover from an appendectomy.

Walter Wanger named Los Angeles chairman of Crusade for Freedom.

Gale Storm guest speaker at Pasadena Women's Club's monthly luncheon.

Jeanette MacDonald in from N. Y. where she arranged 21-city fall concert tour.

Jimmy Durante on siesta at Del Mar after two weeks of niter entertaining in Reno.

Charles P. Skouras to Washington for conference with Department of Justice officials.

Loretta Young awarded the 1950 Siena Medal, as outstanding Catholic woman of the year.

Barry Sullivan suffered a cut over his left eye during a fight scene in Metro's "Three Guys Named Mike."

Paramount hosted a group of Israeli officials headed by Moshe Rosette, secretary of Parliament in Jerusalem.

Lindsley Parsons returned from Ottawa where he huddled with Canadian officials about a film to be shot there.

Ronald Reagan in from his home town, Dixon, Ill., where he was guest of honor at the city's annual festival.

Agnes Moorhead lined up a coast-to-coast "reading" tour, something like Charles Laughton's but with a femme approach.

Westport, Conn.

By Humphrey Douless

Helen Traubel weekending at Ridgefield.

Mrs. William Anthony McGuire visiting the Peppy D'Albreds.

Helena Bliss due back this week from Pacific coast music dates.

The George S. Kaufmans (Leueen MacGrath) visiting Edna Ferber.

Locals cheered by Dorothy Gish's recovery from serious operation at Doctors' Hospital in N. Y.

Leo and Florrie Miller back from Miami Beach holiday; he is VARIETY's Bridgeport mugg.

Queena Mario, former Met star now teaching here, recuperating from illness with friends on Long Island.

Richard Berger inspecting Melody Fair in a music tent swing before starting his new TV operetta series.

James Gardiner auditioning his new musical, "Song of Texas," at home of local socialite Mrs. Hamilton Pell tonight (Wed.).

Theresa Helburn, Raymond Massey, Christie MacDonald, Eleanor French, Cheryl Crawford, Francine Larrimore, Lucile Lortel, Armina Marshall, Katharine Bard at premiere Monday night (28) of "My Fiddle Has Two Strings" at Country playhouse.

Bucks County, Pa.

Ben Washer, Paul Dupont, Elizabeth Mears here for weekend.

Don Walker to New York from his New Hope home to orchestrate "Call Me Madam."

Lawrence Schwab in yesterday (Tues.) for preem of "Chocolate Soldier" at Lambertville.

Jean Parker in "Dream Girl" set by Theron Bamberger as final bill of season at Playhouse, Sept. 11.

Harry Mulhern to Philadelphia to again manage Shubert after season with St. John Terrell's Music Circus.

Bob Jarvis, director for St. John Terrell, back from Hyannis, Mass., where he staged "Show Boat" for Cape Cod Music Circus.

Sara Seegar (Mrs. Ezra Stone) commuting from Newtown farm to New Hope this week to play in "Goodbye My Fancy" at Playhouse.

Phyllis Perlman, flack for New Hope, off to Boston with Marian Byram to beat drums ahead of "Season In The New," new Wolcott Gibbs play.

House Reviews

Continued from page 48

Radio City, Mpls.

lievable strength and muscular control. The exhibition, staged, with the utmost smoothness and apparent ease, is featured by such displays as one performer balancing the other on one leg while in a reclining position and turning completely over while supporting the partner on his feet. It keeps the customers exercising their palms.

Extremely good to look at as well as to listen to, luscious, blonde Miss Page with her great eye and ear appeal makes every number a treat. Perfectly suited to her style are "Love Letters," "All My Love," "Back in Your Own Back Yard," "My Eyes Wide Open and Dreaming" and "I Don't Care If the Sun Don't Shine."

Barry scores easily with his gags, stories, songs and travesties, copping heavy laughter. It's good material and adeptly handled. Then for a closer Laine weaves his magic spell of song, relying mostly on numbers that he has introduced or helped to popularize. As rendered by him with his distinctive dramatic fervor, "I Left Her on the River St. Marie," "Lucky Old Sun," "Cry of the Wild Goose," "That's My Desire" and "Mule Train" sound as good as ever, and that's plenty good. The audience, of course, eats it up. Big house very well populated for first of four shows opening day.

Rees.

Orpheum, Omaha

Omaha, Aug. 30.

Ish Kabibble & Michael Douglas, Homer & Jethro, Walters & Priscilla, Chuck Foster Orch. with Milly Coury & Lee Shearin; "The Skipper Surprised His Wife" (M-G).

For a little over an hour this show kept opening-day crowds applauding in good humor. Ish Kabibble and Michael Douglas made a good comedy team with Douglas proving a top straight man and vocalist.

Kabibble does mostly his familiar type of confused conversation, and the audience eats it up. Douglas' best moment, and probably the top spot of the show, is the singing of "La Vie En Rose," which he does exceptionally well.

Homer and Jethro appear in red and yellow suits, respectively, carrying guitar and mandolin. Their routine, snatches of familiar tunes punctuated with gags at well-timed moments, gives the crowd a lot to laugh about. Good for an encore.

Walters and Priscilla have worked out a neat ventriloquist gag with double dummies. Best moment is Priscilla's handling of the dummy in a baby bottle-feeding stunt.

Milly Coury and Lee Shearin, warblers with the band, do their tops with a duet arrangement of "Goodnight, Irene." As for the band, Chuck Foster boys work hard and incessantly, coming up with a medley of hits from "Annie Get Your Gun," using Shearin and Coury for the vocal interludes. A big arrangement of Glenn Miller's best pieces make for a cavalcade in honor of the late maestro.

Rach.

Earle, Philly

The Ravens (4), Dinah Washington, Arnett Cobb Orch. Eddie Vinson Orch, Foxx & White, Harold King; "Tattooed Stranger" (RKO).

After seven months of darkness, the Earle footlights were turned on Friday (25) and a crowd that jammed every bit of seating space and standing room greeted the return of variety to the town's major vauder. The opening bill was strictly for the hot music aficionados, with Eddie "Cleanhead" Vinson, Dinah Washington, the Ravens and Arnett Cobb's combo putting on the concert.

Maestro Vinson, whose clean-shaven, shiny walnut pate has earned him the sobriquet "Cleanhead," kicks off the entertainment with his famous "Cherry Blues." Vinson's band remains on stage through the rest of the proceedings to back up the acts and vocalists. Dinah Washington, obviously suffering from laryngitis (she had to cut down to two numbers during the earlier shows), gets a terrific reception and runs through five tunes, getting her best results with "It Isn't Fair" and "I Want to Be Loved."

In the stellar spot are the Ravens, who make a dignified appearance and work in current quartet fashion, three at one mike, and one man at the other. The most effective and novel of their num-

bers is "Don't Have to Ride No More," although the more conventionally styled "Count Every Star" and "Who's Sorry Now," both of which have clocked up recording successes, go over solidly with the fans out front.

Two acts break up the recital fare, Harold King, with a flashy skating-taps routine, and Foxx and White, who add topical comedy to some amusing stepping. Following the Ravens' turn, the curtain blocks off the stage while Arnett Cobb, of the hard-driving school of tenor men, and his six-piece combo run through three neatly varied numbers, the last of which is a many-chorus "Flying Home," in the style made famous by Hampton, Jaquet, et al. Always an audience rouser, the finale (during which the curtains swing back and reveal the rest of the cast on stage) finds the Cobb outfit and the Vinson band blasting away while the customers jitterbug in the aisles and the orchestra pit.

Gagh.

Orpheum, L. A.

Los Angeles, Aug. 24.

"Sugar Chile" Robinson, Count Basie Orch (10), Damita Jo, Parish & Neeley, Jimmy Lewis, Wonderful Smith, Buddy DeFranco; "It's a Small World" (EL).

Poorly presented and badly paced, this layout fails to sock itself over despite a heavyweight battery of talent. Entire show is played on the upbeat, leaving in its wake nought but utter exhaustion.

Robinson's 88-cavorting is an exhibition of sharp showmanship. Juve pianist, almost resting his chin on the keys, puts to use his elbows, arms, fists and, on occasion, even his fingers in the handling of four tunes. Young Robinson registers pleasing response with his vocaling of "Sugar Chile Boogie" and "After School Blues."

Count Basie has gathered a nine-man crew that comes forth with a powerful array of music. The Count, however, is certain to disappoint his fans as he merely backs his crew at the piano. Obviously, Basie steers clear of the piano for fear of conflict with Robinson, but, as Robinson closes the show, Basie could easily have been spotted in its opening quarter without interfering with the juve's act. Maestro does step to the organ for a brief interlude, but effect is not strong as Basie's not at home before three rows of keys.

Basie singles out baseman Jimmy Lewis and clarinetist Buddy DeFranco, each of whom plays to hefty returns. Lewis snaps strings for a solid six minutes, displaying a deftness few can claim. Bass solo kicks off with an original, "Foolish," and finales with "Hucklebuck." DeFranco improvises on the clarinet, flaunting his marvelous tone quality and finger dexterity.

A poor opener, "Mississippi" mars the otherwise well turned performance of vocalist Damita Jo. Chirp fails to sock across on "Mississippi," occasionally falling flat and generally lacking presentation on tune. However, the following, "Almost Like Being In Love," is a beautifully stylized piece of material of which chirp makes the most. Wonderful Smith's comedy relief is mild and unnecessarily blue for theatre presentation. Comedian opens with a few quick quips, then falls into a telephone monolog routine which has its high spots but is generally weak. Dance team of Paris and Neeley work hard from intro to finale, taking with them strong applause honors. Pair tap their way through nicely packaged routines, tossing in a touch of acro steps that play strongly.

Only break in an up-tempo is a 90-second band rendition of Duke Ellington's "Mood Indigo." Basie shoves off on his organ solo in ballad style but moves right into a double beat. Miss Jo's chirping is styled in the same manner as is the tapping of Parish and Neeley. Only actual change of pace in program is from comedian.

Free.

Capitol, D. C.

Washington, Aug. 25.

Vanderbilt Boys (2), Eugene Baird, Nip Nelson, Ciro Rimac (4); "Stella" (20th).

There's plenty of good entertainment in current Capitol bill, but pace is not as steady nor format as tight as usual. Audience reaction reflects looseness of organization, running gamut from complete indifference to all-out enthusiasm.

Headliner Nip Nelson's takeoff

on instruments, voices and radio personalities is fast-moving and well sustained. There's a volley of material in Nelson's routine, and he tosses it out so fast that everything clicks. Sifted down, however, his forte is still imitation of musical instruments and of pop singers. His humor is too obvious and not sharp enough to fill the comic slot, as he does on this show. However, payee reaction is good and he walks off to much mitt action. His satire or the Spike Jones technique, teeing off with a tuneful flute number, sans instrument, of course, is particularly hep. Also good is the "Blue Tail Fly," a la Burl Ives.

The Ciro Rimac Latin American revue, with team of two gals and two guys batting it out in song, dance, and on the inevitable maracas and drums, is a hodgepodge of the border tricks. Payees go wild over the Rimac version of the tango, and sit on their hands for the warbling of Rubita, chancoosey, who doesn't quite make it. If combo concentrated on its native dances, such as the Brazilian samba, which they do with life and color, act would emerge top-notch. Rimac's emceeing, too, needs streamlining and meaning.

Eugenie Baird lacks the voice and projection needed for the large Capitol Except for a fairly creditable blues version of "Summer Time," gallery reaction was cold when caught.

Vanderbilt Boys do well as pacesetters. Open with a straight tap number and then go into their bellinging acro routine. Their balance stunts have novelty and brightness.

Lowe.

Olympia, Miami

Miami, Aug. 27.

Gil Lamb, Jayne Manners, Barkley Family, 3 Wells, Walter Walters, Jr., Les Rhode House Orch; "My Friend Irma Goes West" (Par).

There's fair vaude on tap this week with topline Gil Lamb rating the mitt honors. The Barkley Family are strong runners-up.

Lamb is a regular here and scores again with his eccentric hoofery, easily achieved buffoonery and his harmonica-swallowing bit. Special stuff is strong and gets the yocks coming in steady fashion.

The Barkleys are nifty for this family house. Three generations of hoofers sets solidly with all facets in audience appeal, to result in a terp act that combines nostalgia and moderne for a zingy reception. Jayne Manners is a tall, handsome lass who depends more on eye appeal than on her vocal ability. Most of her stuff is special, and in the talk-and-gag idea. Some of the lines utilized to cover the deficiencies in the voice department could stand sapolizing for a vauder. Withal, got them finally with her version of "New York's My Home" from "Manhattan Towers."

Ventro act of Walter Walters, Jr., is standard and satisfactory. Tops with the two dummies on a vocal bit. Three Wells' acro-tumbling tees off matters to fast pace.

Lary.

BIRTHS

Mr. and Mrs. Patrick McGuirk, a daughter, San Francisco, Aug. 20. Father is KCBS writer-producer.

Mr. and Mrs. Don De Fore, son, Hollywood, Aug. 26. Father is a screen actor.

Mr. and Mrs. Roy Rogers, daughter, Hollywood, Aug. 26. Mother 48 Dale Evans, screen actress. Father is Republic western star.

Mr. and Mrs. Dick Morean, son, Hollywood, Aug. 19. Father produces religious films.

Mr. and Mrs. Joe Laurie, 3d, daughter, Yonkers, N. Y. Father is son of vet comedian-author Joe Laurie, Jr.

Mr. and Mrs. David Hopkins, daughter, Hollywood, Aug. 23; father is an Emerson Radio executive.

Mr. and Mrs. Johnny Monroe, daughter, in Pittsburgh, Aug. 18, father is with Everett Neill orch.

Mr. and Mrs. Eddie Maxwell, daughter, Santa Monica, Aug. 23. Father is a writer for Spike Jones.

Mr. and Mrs. Howard W. Maschmeier, daughter, Albany, N. Y., Aug. 25. Father is director of news at WPTB.

Mr. and Mrs. Victor A. Sholis, son, Louisville, Aug. 19. Father is director of WHAS and WHAS-TV, Louisville.

Mr. and Mrs. Leopold Stokowski, son, New York, Aug. 22. Father is the orchestra conductor; mother is the former Gloria Vanderbilt.

Mr. and Mrs. Charles Reader, son, Aug. 28, New York. Mother is Patricia Windsor, musicomedysoprano; father is bandleader.

OBITUARIES

GIUSEPPE DE LUCA

Giuseppe De Luca, 74, former member of the Metropolitan Opera Co., died in New York, Aug. 26. De Luca, who made his Metropolitan debut in 1915 as Figaro in "The Barber of Seville," remained with the N. Y. opera company until 1935. He sang in more than 800 performances. At the Metropolitan he appeared with such top names as Caruso, Chaliapin and Martinelli. He also sang there with Rosa Ponselle, Marion Talley, Ezio Pinza and Lily Pons.

De Luca made a world-wide concert tour in 1935, and in 1940 returned briefly to the Met for a few roles.

His second wife, a daughter, a granddaughter and a brother survive.

NICHOLAS J. CLESI

Nicholas J. Clesi, 71, who composed many popular songs, died Aug. 26 at Touro Infirmary in New Orleans after a brief illness. Best known of his tunes was "I'm Sorry I Made You Cry," which reached the height of its popularity shortly after World War I. Others included "Shiney Nose," "I Want the World to Know I Love You" and "Any Boy Could Love a Girl Like You."

Survived by wife, a son and daughter.

HENRY L. (HANK) LOWRY

Henry L. (Hank) Lowry, 57, manager of Skouras theatre, Hempstead, L. I., died in New York, Aug. 23. He was stricken on the stage of the Rivoli, Hempstead,

GEORGE T. THOMPSON

George T. Thompson, 78, scenic artist and stage director, died in Washington, D. C., Aug. 21. Some 40 years ago he was stage and scenery designer for Chase's vaudeville theatre, Washington. While with the house he was credited with devising ramps and other means whereby elephants and other heavy animals could be used more readily in spectacles.

Surviving are three daughters.

FLORENCE STONE

Florence Stone, 70, retired actress, died Aug. 25 in Los Angeles. Shortly after the turn of the century she was well known as a stage player and originated the role of Mary Magdalen in the first production of the Pilgrimage Play 30 years ago. Surviving is her husband, Jack Richardson, former actor.

JULES GRANT

Jules Grant, 80, oldtime Aussie legit showman, died here recently. Grant was associated with Bert Bailey in a long-time partnership in the presentation of Aussie-scripted plays including "The Squatter's Daughter" and "On Our Selection," the latter earning the two a small fortune.

MRS. GERRY MURRELL

Mrs. Gerry Murrell, 48, top performer in the Gainesville Community Circus for the last 20 years, died Aug. 19 in a Gainesville, Texas hospital. She was one of the five remaining members of the circus since its start in 1930. She had

IN MEMORIAM

Marcus Loew

September 5th, 1927

where he was emceeing a stage presentation.

After a vaudeville and musical comedy career, Lowry joined the Skouras interests in St. Louis some 25 years ago. Later he came to N. Y.

Surviving are his wife, a son and three brothers.

NAT GATES

Nat Gates, 60, former vaudevillian, died in New York, Aug. 27, following a heart attack. Gates was active in vaudeville until about eight years ago. He had worked with his wife Fay Gordon in a comedy act labeled "Much Ado About Nothing" for about 23 years, starting in 1907. During that period he went under the name of Franklyn Gates.

About 15 years ago he teamed with Bruce Morgan and worked the Orpheum and other circuits as Morgan and Gates.

His wife, four brothers and a sister survive.

MRS. ADELLA HUGHES

Mrs. Adella Prentiss Hughes, 80, founder of Cleveland Symphony Orchestra, died in Cleveland Heights, Aug. 23. She was prominent in Cleveland concert circles. Mrs. Hughes studied piano abroad and was a concert manager on her return to the U. S.

She sponsored Cleveland recitals for such artists as Mary Garden and the late Mme. Ernestine Schumann-Heink.

JUSTICE WILLIAM T. POWERS

New York Supreme Court Justice William T. Powers, 53, one-time general counsel for 20th-Fox, died in Patterson, N. Y., of a heart attack. Justice Powers worked with 20th-Fox prior to being elected to the bench in 1946. He served with the company in the position now held by Otto Koegel.

His wife, a daughter and a son survive.

MORRIS FISHMAN

Morris Fishman, 70, retired film salesman, died in Philadelphia, Aug. 25 following a heart attack. He sold films for a number of independent exchanges in the old Lubin Studio days.

Surviving are his wife and two sons, William and George. Later is Warner Bros. field rep in the Philadelphia territory.

ALICE MINOT

Mrs. Alice Hastings Minot, one-time actress who appeared in a number of Broadway plays some 25 years ago, died in New York, Aug. 23. Among the productions in which she was seen was "Turn to the Right."

Born in Quebec, Mrs. Minot came to the U. S. while a girl. Her husband, Sedgwick Minot, survives.

given her horse act at rodeos, fairs and other events for years.

Mrs. Gussie Cohen Harris, 75, widow of theatre manager Harry Harris, died in Yonkers Aug. 21. At one time her husband managed the Second Ave. theatre, N. Y., and the National theatre on Houston St., N. Y.

Mrs. Julia Dietz, 85, mother of Metro publicity veepee Howard Dietz, died in New York, Aug. 25 after a long illness. Also surviving are another son, Charles, a Metro exec in Detroit; and two daughters.

Earl E. Barlow, 49, film cameraman, died of a heart ailment Aug. 26 in Aurora, Ill. Four sisters and two brothers survive.

John J. McGlone, 56, studio technician for many years at Paramount, died Aug. 21 in Hollywood.

Mother of Loew division manager Jack Harris, died in N. Y., Aug. 22.

Mother of Steve Hannagan, publicist, died Aug. 27, in Lafayette, Ind.

MARRIAGES

Louise Platt to Stanley Gould, North Guilford, Conn., Aug. 25. Bride is a legit actress and former wife of director Jed Harris; he's a stage director.

Edith Simmons to Lee Millar, Los Angeles, Aug. 25. Bride and groom are legit players.

Margaret Marcus to Robert Sokol, in Washington, D. C., Aug. 27. Groom manages Loew's Ritz theatre in Pittsburgh.

Jean Ashton to Donald Douglas, Santa Barbara, Aug. 25. She's a dance director at Metro; he's an aircraft executive.

Carol Lynn Gilmer to Dave Yellin, New York, Aug. 27. Bride is a Reader's Digest staffer and co-founder of "The Cliche Club," ABC sustainer; he's "Cliche's" producer.

Mrs. Ivy Larric to James C. Kevlin, New York, Aug. 24. Bride is widow of Jack Larric, newspaperman and playwright who died in 1941; he's an artist.

Dita Loewenstein to Hans Pasch, New York, Aug. 27. Bride is in foreign dept. of William Morris Agency.

Margaret Cline to Whitney Hansen, La Canada, Cal., Aug. 26. She's daughter of WB cameraman Wilfred Cline. He's a musician.

Marjorie Jane Olman to Barry Sturmer, Aug. 27, New York. Bride is the daughter of Abe Olman, g.m. of the Robbins-Feist-Miller Music Corps.

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